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Vol. 5 No. 1

SATURDAY, MAY 6, 1922

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Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY

No index published



LOIS ZELLNER

Who is adapting "White Shoulders" for Katherine MacDonald
Miss Zellner is the author of some of the screen's most brilliant successes

10¢

\$2.00

Per Year Local

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Entered as second-class
matter October 16, 1920,
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Act of March 3, 1879.
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"Camera!" April 11,
1918.

PUBLISHED
WEEKLY AT
4513 SUNSET BLVD.
LOS ANGELES

"There'll be crowds at every Theatre"

HUNT STROMBERG
PRESENTS

The Aristocrat of Comedy

BULL MONTANA

IN HIS FIRST 3 REEL SPECIAL ATTRACTION

"A Ladies' Man"

WITH A BRILLIANT CAST INCLUDING

- ★ CLAIRE McDOWELL ★
- ★ CHARLES MAILES ★
- ★ MYRTLE LIND ★
- ★ "SNITZ" EDWARDS ★
- ★ FRANK KINGSLEY ★
- ★ "CHUCK" REISNER ★
- ★ STANHOPE WHEATCROFT ★

The following are several of 1,871
exhibitor letters of endorsement
and support received to April 5---
Files open to all!

"I think that **Bull Montana** in a series of finely produced, high class two and three reel comedies will find a spot on the theatre program everywhere."

Edward C. Hyman—The Strand, Brooklyn.

"Quite convinced that **Bull Montana** under your supervision will be a knockout in carefully directed comedies."

E. R. Rogers—Strand, Chattanooga, Tenn.

"You have in **Bull Montana** an exceedingly splendid box-office attraction. Am sure you will meet with every success due to the honest effort and energy that you always exert."

Eugene Roth—California, San Francisco.

"**Bull Montana**, with the vast amount of publicity he has received, should prove a big bet and we are certain that you, with the experience you have had, will put these pictures over in a big way."

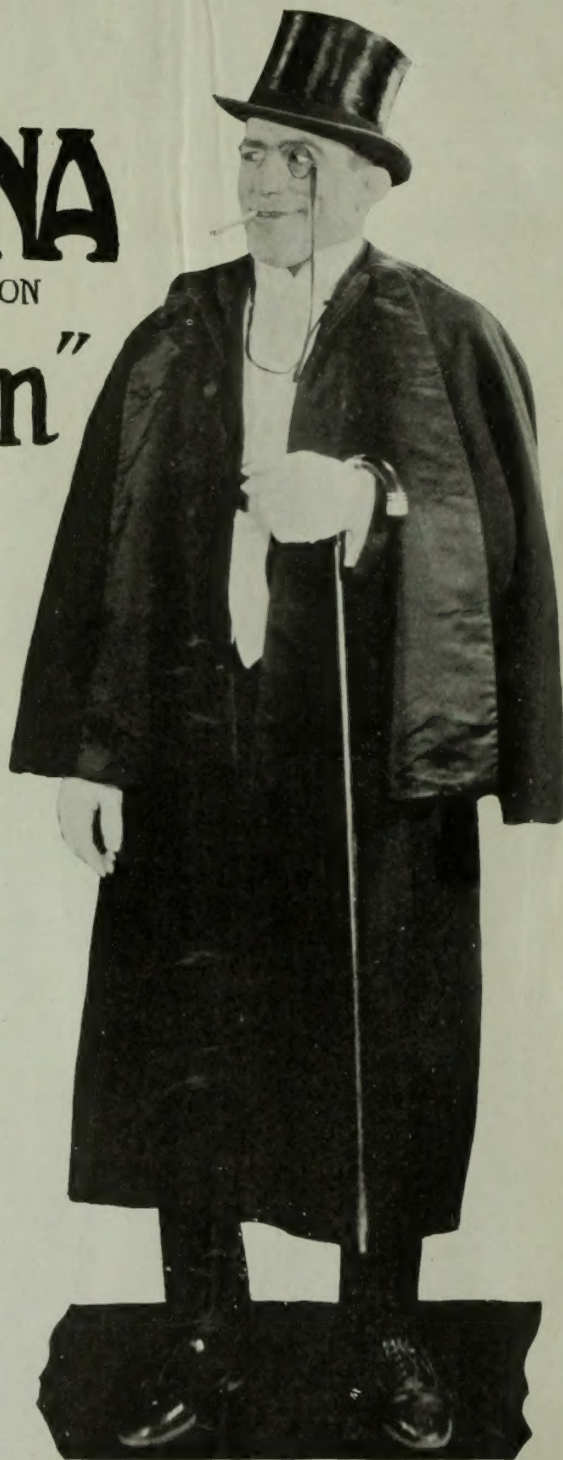
L. W. Barclay—Grand Amusement Co., Johnstown, Pa.

"**Bull Montana** has wonderful possibilities and I am looking forward to your giving us something new and delightful in comedy attractions."

S. Barrett McCormick—Allen's, Cleveland.

"I sincerely trust that when you are ready to release **Bull Montana** comedies, I will have the first opportunity to purchase same for our theatres."

H. C. Horater—Pantheon-Alhambra, Toledo.



Written and Directed By
Hunt Stromberg

"Chuck" Reisner, Associate Director
Lyman Broening, Cinematographer
Del Andrews, Film Editor

HUNT STROMBERG PRODUCTIONS

HOLLYWOOD STUDIOS
HOLLYWOOD CAL.

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

RAYMOND CANNON, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Grace M. Adair.....Advertising Sales Manager
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Vol. V.

SATURDAY, APRIL 15, 1922

No. 1

Film Vogues

The preferences and prejudices of the United States of America, a democracy accommodating some 105,708,771 individuals, is a subject of never-ending interest to the average student of humanity and an unceasing cause of great and indignant activity upon the part of the professional reformer. These attitudes have been particularly true with regard to the unprecedented popularity of the motion picture.

That a form of entertainment, originated but a few years ago in dumpy little camps of a proportion mean in comparison with the higher-rated and better patronized circus, should have come to dictate this nation's ever changing vogues is a fact which the student accepts as both absorbing and amusing in his review of the moderns, their lives and habits; while the reformer, with his equally keen, but more jagged perception, is as fully but antagonistically alive to this totally unwarranted influence. Ask him!

In fact, these two know of us much that we do not ourselves consider despite the box office statistics which we take great pride in and our fan letter assurance of the juvenile nation's worship. We continually miss significant evidences of our unapproachable sway of the populace.

For instance, today's newspapers and magazines are full of flapper stories and references. Youngish females, short haired and skirted, with bright eyes and snappy mannerisms surround us everywhere. They are flappers. We perceive it instantly; they strive continuously to maintain the effect. Why? A few seasons back, Constance Talmadge, Dorothy Gish and several other young picture stars saw possibilities in a less inane ingenue and the flapper was born for ultra modern femininity just as the be-spit-curl'd vamp of another age followed in the fascinating wake of heavy-lidded Theda Bara.

Older women about us with heavier extremities but the same passion for imitation drape their figures and dress their heads in Gloria Swanson's best manner or the nearest approach that they can attain. What matter it if the result is disastrous? They're in the swim.

So on it goes through the masculine world which is by no means immune. Favorite male stars are watched and patterned as religiously, if more furtively. The pictures tell them all—irrevocably.

Of course, there's no moral to this discourse for we certainly aren't going to prescribe profitable personalities or fashions for the celluloid celebrities.

But the industry which can demand of the student the homage of recognition as a big factor in the molding of a

country is not to be scorned and the class of people that can disturb any professional moralist is to be congratulated. At least our mission is as gratifying as it is distinct.

F. R.

Dark Days on the London Stage

This article in "Vanity Fair" by Hugh Walpole is so striking and excellently handled that we reprint it wholly for the edification of those who have not already seen and appreciated it:

"I suppose that at no time in the memory of living play-goers has there been so much discussion, both in public and in private, concerning the condition of the London theatre as at the present moment.

"The reasons are not far to seek. Play after play is withdrawn; actors and actresses in the thousands are out of work; and no single explanation of these tragedies seems of itself strong enough to account for them.

"There are certain obvious causes. The strong attraction of the cinema is one, the enormous rental of theatres is another, the poverty of the world in general a third.

"As to the cinema, I do believe that it cuts short the life of doubtful theatrical productions, and by doubtful I mean productions that have no very strong reason, artistic, commercial or sensuous for their existence, but that might have lived once upon a time because then there was no alternative attraction; but the art of the cinema is, I am convinced, never going to damage the art of the theatre at its best.

"As to the question of theatre rents, I know nothing about it and had therefore best be silent, but from the mere onlooker's point of view, there seem to be any number of hard-headed commercial gentlemen tumbling over themselves to snatch at any vacant theatre, and I refuse to believe that they would do this if to take a theatre were almost certainly to court failure.

"There is, I think, another reason for the present sad state of affairs. As one grows older and looks back, distance most certainly lends enchantment to the view, and it may be mere middle-age that makes me think that the theatre, both in plays, in performers and in actual production, was richer in personality twenty years ago than it is at this moment.

"Ellen Terry, Irving, Tree, Wyndham, Hare, Alexander, were, twenty years ago, artists who, however strongly you might criticise them, had outstanding definite, highly coloured personalities. 'The Second Mrs. Tanqueray,' 'The Liars,' 'The Gay Lord Quex,' 'Arms and the Man,' and a host of others were highly coloured plays, and whatever you may say of Tree's productions, of 'Herod' and 'Ulysses' and 'The Darling of the Gods,' of the Vedronne

(Continued on Page 5)

Film Capital Production Notes

TULLY PREPARING "OMAR THE TENT-MAKER"

Richard Walton Tully, whose initial cinematic play, "The Masquerader," will be released by First National during the fall season, is busy arranging definite preparations for the filming of "Omar the Tentmaker." Guy Bates Post, who was the star of "The Masquerader," will again hold the stellar position in this second film. It will be remembered that "Omar the Tentmaker" was an original play by Tully, which served Post for a vehicle on the speaking stage for the four years preceding his long run of over two thousand performances in "The Masquerader."

The same production and directorial staff will be busy on "Omar the Tentmaker" as assisted Tully in making "The Masquerader." James Young will again be the director; Wilfred Buckland, art director; Georges Benoit, cinematographer; A. Carle Palm, laboratory expert. Post's stage manager, Milano Tilden, will again officiate in this capacity; the office forces have been held over between productions and will, of course, remain. These consist of George Landy, publicity director, Philip Kroha, office manager, and Joan Blackmore, his assistant.

FORM IROQUOIS PRODUCTIONS

Iroquois Productions, Inc., has been formed to make North Woods Stories. The first will be "The Law of the Northlands," and will be directed by Carl S. Fleming. Distribution will be via the independent market by the K. D. and B. Photoplays, Inc., likewise a new organization. The officers of Iroquois are F. R. Hazzard, president; Carl Fleming, vice-president; H. C. Sholes, secretary and treasurer, and N. C. Sholes, business manager.

TO RELEASE JAPANESE FILMS

The Fairfax-Jasper Motion Picture Co. recently signed a contract with E. K. Tanaka of the Imperial M. P. Co. of Tokyo, whereby he will direct a series of six two reels. Miss Fairfax will write the stories, and they will be made with Japanese casts. They will be released by the American Releasing Corp.

MAY USE GLENDALE, LONG ISLAND, PLANT

It is expected that the Chronicle of America Pictures Corp., which will produce historical films under the auspices of the Yale University Press will use the Glendale, L. I., studio, recently purchased by Charles C. Burr.

"THE MYSTERIES OF INDIA" FALL RELEASE

"The Indian's Tomb" made by Joe May in Germany for the E. F. A. and Famous Players, will be released in the fall as "The Mysteries of India."

Second National's fourth release will be "Broken Shadows."

Lillian Lawrence and Lydia Yeamans Titus are playing important parts in "Blue Blood," starring Alice Calhoun, which recently went into production at Vitagraph.

SITTENHAM FORMS COMPANY

Fred W. Sittenham, formerly with Metro, has organized a producing company, and will immediately begin shooting on his own story, "Not for Fools."

Among Sittenham's past productions are "The Misleading Lady," "Clothes," and "Fine Feathers."



BABY PEGGY MONTGOMERY

Casts of the Week

Vitagraph "BLUE BLOOD"

Directed by David Smith

Alice Calhoun	James Donnelly
Warner Baxter	Sadie Gordon
Frank Crane	Charles Dudley
Lillian Lawrence	Lydia Yeamans Titus
Victory Bateman	Harry Pringle

Sunset Productions "BARB-WIRE"

Directed by Frank Grandon

Jack Hoxie	Jean Porter
Joe McDermott	William Lester
James Welch	Olah Norman
Bert Lindley	Bill Ryno

HOXIE FINISHING FIRST OF SUNSET SERIES

Announcement has been made by Anthony J. Xydias, president and general manager of the Sunset Productions, of the signing of Jack Hoxie, the cowboy star, to make a series of eight western super-features, for the State Rights market.

The first of the new series, "Barb-Wire," from the pen of William Lester and Marin Sais, is nearing completion at the Sunset Studios, under the direction of Frank Grandon.

EVA NOVAK PRODUCTIONS

Eva Novak, former Universal star, who has been on a vacation recently, has just organized her own producing company and will begin camera work in a few days at the Fine Arts Studios.

According to executives of the new company, Miss Novak is to be starred in a number of five-reel special features of the mystery type. E. L. Butler and William R. Reed are the men behind this new organization, and details of the plans will be forthcoming within a week. The first story is now being written into continuity form and the studio prepared for actual shooting.

DOING MACDONALD PICTURES

Lois Zellner has just completed the continuity of Katharine MacDonald's forthcoming production, "White Shoulders," and will also prepare the follow up scenario for that star. Meanwhile, Miss Zellner is writing scripts for two independent producing companies.

SECURES FRENCH PICTURE

Stoll of London has purchased Great Britain rights to "The Agony of the Eagles," based on an incident in the life of Napoleon. The picture was made in France under the direction of Bernard Deschamps.

NEW COMEDY UNIT

William Fox recently organized a new comedy unit, which will produce a type of comedy burlesquing the old-time western melodramas, to be separate from the other Fox comedy organizations.

SMITH AND ADAMS TO CONTINUE IN HALLROOM COMEDIES

Sid Smith, who is featured as Percy, and Jimmie Adams, who is Ferdie, in the Hallroom Comedies, were recently placed under contract to continue in the 1922-23 series.

PROD. SECURITY TO RELEASE DUTCH FILMS

Elsie Cohen, representing the Hollandia Film Co., of Holland, recently completed arrangements with Producers Security Corp., to market her product in this country.

A new laboratory has been opened in Chicago, known as the Better Pictures Corp., with C. A. Beatty as general manager. While its main business will be to develop and print, it will also do some producing. The studio will be located in the old Emerald Studio, where Billy West formerly made his pictures.

"THE GHOST BREAKER" TO BE REDONE

Bebe Daniels and Wallace Reid are to appear in "The Ghost Breaker," under the direction of Alfred E. Green, at Lasky's, starting early next month. This film was made once by H. B. Warner. Mr. Green recently completed Thomas Meighan's latest vehicle, "Our Leading Citizen," by George Ade.

Current Reviews

"BOUGHT AND PAID FOR"

Grauman's

All of the rather startling strength of the George Broadhurst play has been retained by William de Mille in his film version for Paramount of "Bought and Paid For." In fact, with its big situations played in two or three sets the picture is reminiscent in various ways of the stage production which caused such a sensation some seasons back.

The struggle of a woman to maintain her self respect and of a man, his pride, which, pitted against one another, form the story's theme, are consistently, vividly interpreted here into a very human, if somewhat daring drama, perfectly directed. Clara Beranger has developed each situation in her scenario to the plainest point possible, which is at least a relief from the regulation, conventional way of the majority of adaptors.

Agnes Ayres heads the players in Virginia Stuard, the wife who was "bought and paid for." No part could have more invaluable dramatic possibilities than this one, but the actress misses many of the best moments and doesn't even appeal greatly. Miss Ayres' work is not improving. She should have more interest in it.

Jack Holt in the millionaire, Stafford, gives one of his always precise, dependable performances. His action is handled without a flaw.

Walter Hiers puts over some excellent comedy in James Gilley, Virginia's incapable but energetic brother-in-law, and with his role succeeds in lightening the whole agreeably.

Leah Wyant is a good type for his wife, while George Kuwa, Bernice Frank, Ethel Wales and Bertie Johns are excellent in the minor business.

Guy Wilky's camerawork is more than satisfactory.

"SISTERS"

Kinema

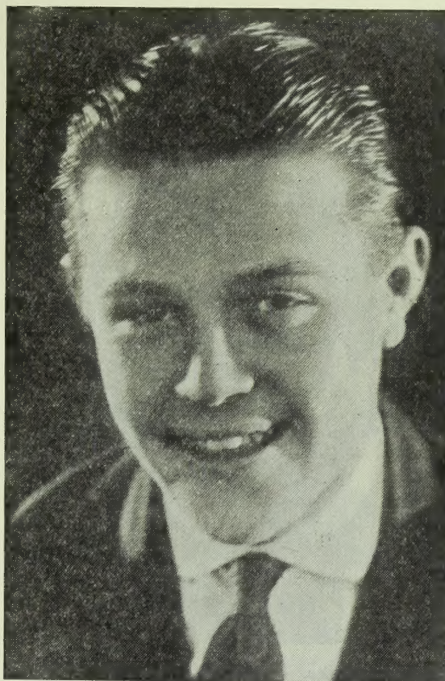
Kathleen Norris' story, "Sisters," as produced by Cosmopolitan for American Releasing Co. distribution, is a fairly absorbing drama, the keynote of which is divorce denunciation. Due to its adamant stand upon the much discussed question, it is liable to lack appeal for a great portion of the modern audience, but the arrangement of its situations hold interest in themselves. The production is only perfectly directed in places by Albert Capellani and the lighting and photography are most inferior. Often it is difficult to follow the performer's transitions on this account.

"Sisters" is a story of two daughters—Alix, the elder, a practical, undemonstrative type who compromises not at all with right as she sees it, is a role well cared for by Seena Owen, who obtains much sympathy for it although here she has not the opportunity that her leading part in "Back Pay," so amply afforded. Her attractively spirited, selfish, little sister is done with all the pretty petulance that has marked so much of Gladys Leslie's work. It is characteristic of girls like Cherry that they need their own husbands and other women's as well to aid in their childish, unhappy pursuits.

Matt Moore has a restrained portrayal in Peter, the man who, loving one sister,

marries the other. It is little more than a straight part but it is carefully and consistently handled.

Martin, Cherry's blundering but well intentioned husband, is filled by Joseph King, with Tom Guise, Frances Grant, Fred Miller, and Mildred Arden appearing in minor positions.



ANTRIM SHORT

Editorial

(Continued from Page 3)

and Barker management at The Court, of George Alexander's staging of 'Paolo and Francesca,' those were events that will remain in one's theatrical memories forever.

"With the theatre of 1922, one seems to be swimming in a kind of misty sea and never setting foot on dry land. No actor, save Sir Gerald du Maurier, no actress, save Miss Irene Vanbrugh, seems to follow a definite theatrical policy. Actors move from theatre to theatre, are to be found at one moment on the music hall, at another in revue, suddenly in the provinces, then off to South Africa or Canada. One of our finest theatres is given over to inane, clumsy barbarisms, and above all, most of the actors and actresses of the older school have left us and we are quite uncertain as to who will take their places.

"There is no question that the theatrical fare in London during the last two years has been of the thinnest. We have had one of the best comedies of our generation in Mr. Milne's 'The Truth About Blayds,' another admirable comedy in Mr. Maughan's 'The Circle,' an eternally memorable revival of 'The Beggar's Opera,' a splendidly plucky and interesting management in Hampstead, some excellent Grand Guignol acting, and then what else? Where are the new plays? We have had, it is true, 'Heartbreak

House,' which the critics rose up early in the morning to kill, but Mr. Shaw is something to be thankful for, indeed, but not to acclaim as the hope of the next generation.

"Play after play seems to promise good things and then not to have enough red blood in it to carry it through the evening. A single exception to this, besides the work of Mr. Milne, is that of Miss Clemence Dane, who, whether you like 'A Bill of Divorcement' and 'Will Shakespeare' or no, is at any rate stuffed with personality.

"And as for the plays, so with the acting. Who are stepping forward at the head of the theatre in line with Sir Gerald du Maurier, Sir Charles Hawtrey, Miss Vanbrugh? One remembers individual performances, one can see Mr. Godfrey Tearle at one moment, Miss Fay Compton at another, here a glimpse of Mr. Leon Quartermaine, there a passionate half hour with Miss Sybil Thorndyke, but all these impressions are fugitive, and we slip from theatre to theatre, hoping for some good thing but finding an actor or actress who has shown great personality in one part giving no sign of it at all in another.

"We have two younger actresses who never fail us in any part that they may undertake. I mean Miss Meggy Albanesi and Miss Athene Seyler, and those who saw Mr. Basil Rathbone's astonishing Iago will feel doubly reassured about his future if they also watched his brilliant creation in the strange and ill-fated Andreyev play, 'He Who Gets Slapped,' and then his cheerful, impertinent burlesque of the nonsense in 'The Edge o' Beyond,' both in the same day.

"Yes, but Miss Albanesi, Miss Seyler and Mr. Rathbone are not enough, nor do they seem anywhere near the position of command that they ought to have. Why, what a comment on the English stage of the moment that for three quarters of the year it should be impossible for us to see Miss Seyler on the stage.

"We are told that theatrical expenses are so high today that managers dare not risk more artistic and probably less financially successful productions, but it seems to the outsider that they lose over the non-artistic productions just as heavily as over the artistic. 'Put and Take' fails even more completely than 'Will Shakespeare,' and in which was there a greater glory? Who thought that 'A Bill of Divorcement' and 'The Beggar's Opera' would run for over a year apiece? Is the poor British public, which is invariably cursed when an artistic production fails, so entirely in the wrong when it has loyally supported plays like these and 'The Whiteheaded Boy' and 'If' and the 'Quality Street' revival? Why, if a manager is going to lose, should he not lose over something that gives him credit rather than discredit?

"Mr. MacDermott, Mr. Basil Dean, Mr. Nigel Playfair, have all shown admirably consistent personalities, but they are always changing their actors and actresses, cannot often run their theatres, without desperate appeals for money, and are suffered rather than supported by the theatre in general.

"Has it come to this, that we are many of us actually lamenting the old actor-manager who was cursed so bitterly by all of us during his lifetime? I don't know, but it was a comfort in those days to know that you would get English comedy and Mr. Cyril Maude at the Haymarket, that you could have your fantasy, were you so in-

(Continued on Page 17)

Where to Find People You Know

DEL ANDREWS WITH HUNT STROMBERG

Del Andrews recently resigned from the Thomas H. Ince Studios to become production manager and chief film editor for Hunt Stromberg Productions. During his nine-year association with Thomas H. Ince, Andrews alternated in serving the producer as film editor, continuity expert, production consultant and director. Among the Ince cinemaplays edited by Andrews are "Lying Lips," "The Bronze Bell," "Beau Revel," "The Home Stretch," "One a Minute," "Bell-boy 13," and "The Hottentot," the latter two Douglas McLean specials to be released by First National. In the pioneer days at old Inceville, Andrews edited "Civilization," and many of the Dorothy Dalton, Charles Ray and W. S. Hart pictures.

In addition to his work for Thomas H. Ince, Andrews personally cut and edited such Constance Talmadge photoplays as "A Pair of Silk Stockings," "Up the Road with Sally," "Mrs. Leffingwell's Boots," and "Who Cares." Andrews has just completed the cutting and editing of the first Bull Montana comedy special for Stromberg Productions "A Ladies' Man."

FAIR OPPOSITE WARNER

Elinor Fair has been engaged by Carl P. Winther, production manager of Metropolitan Productions, to play the feminine lead in "High Stakes," an Earl Wayland Bowman magazine story in which James B. Warner will be featured. Among Miss Fair's recent screen appearances are leads with Otis Skinner in "Kismet," with Mary Pickford in "Through the Back Door," and with Hobart Bosworth in "White Hands." In "High Stakes" she will be seen as a Spanish senorita.

TO STAR MILTON SILLS

Max Graf, motion picture impresario, making his headquarters at the San Mateo Studios in San Francisco, recently signed Milton Sills to a stellar contract, which takes effect following Mr. Sills' present engagement.

SHAMROCK ENGAGES CAMERON

P. S. McGeeney, director of the Shamrock Productions, has secured Grace Cameron to star in "Little Dolly Dimples." Work on this picture will start as soon as Miss Cameron completes her present contract.

DEANE IN CORK COMEDY

Doris Deane, formerly with Universal, has been signed to play the feminine lead with Clyde Cook in his new comedy, which recently entered production at the Fox Studios. Miss Deane's last picture was with Frank Mayo.

DEXTER WITH YOUNG

Elliott Dexter, who lately returned from a long vacation in Europe, has been engaged as leading man for Clara Kimball Young.

Mario Marjoroni, R. W. Johnston and George Nash are among the players in "The Men of the Silent Valley," the new Borzage picture which is under production in Banff, Canada.

LYTELL TO CO-STAR WITH COMPSON

It is understood that Lasky has secured Bert Lytell to co-star with Betty Compson in "To Have and to Hold," the forthcoming George Fitzmaurice cinemaplay which will start production shortly.



"RANGER BILL" MILLER

Who's Where on Los Angeles Screens

KINEMA

Albert E. Smith presents
Corinne Griffith in
"ISLAND WIVES"

By Bob Dexter

Directed by Webster Campbell
CAST

Elsa Melton—Corinne Griffith
Jimmy—Charles Trowbridge
Hitchens—Rockcliffe Fellows
McMasters—Ivan Christy
Piala—Edna Hibbard
Bibo—Norman Rankow
McMaster's Native Wife—Peggy Parr
Captain of Yacht—Barney Sherry
Lester—John Galsworthy
Mrs. Lester—Mrs. Trowbridge

CLUNE'S

Cosmopolitan Productions presents
Marion Davies in

"THE BRIDE'S PLAY"

Adapted from story by Donn Byrne

Scenario by Mildred Cowdine

Directed by George Terwilliger

Photographed by Ira H. Morgan
CAST

Medieval Story

Enid of Cashel—Marion Davies

Marquis of Muckcross—Jack O'Brien

(Continued on Page 13)

CARPENTIER TO APPEAR IN BLACKTON PRODUCTION

Georges Carpentier is to appear as a film star under the direction of producer J. Stuart Blackton in England.

The production will be made by Mr. Blackton in association with Allen Thomas and Alexander Bird and work on it will soon be started in London, and will precede the next Stuart Blackton production featuring Lady Diana Manners, which will be started later in the summer.

Distribution will be in the hands of Messrs. Thomas and Bird who have formed the National Super-Productions for this purpose.

LASKY SIGNS MENJOU

Adolph Menjou has been secured by Lasky to interpret an important role in a Penrhyn Stanlaws special, now titled "Pink Gods."

CODY WITH BORZAGE

Lew Cody will appear opposite Alma Rubens in "The Valley of Silent Men," a new Cosmopolitan production, which Frank Borzage is directing.

Paul Cramer is employed as assistant cameraman on the Pathe serial in which Ruth Roland is starred.

Charles Dudley is included in the cast of "Blue Blood," the current Alice Calhoun starring vehicle for Vitagraph.

Mother Anderson, who has just finished playing the part of "Martha" in "Oliver Twist," is now cast in Florence Vidor's current production.

Philip Space, eastern newspaper man, has recently been appointed the post of Director of Publicity and Exploitation of the Sunset Productions, by President Anthony J. Xydias.

Coy Watson, Jr., who is recovering from scarlet fever, may be seen in the leading role in "School Day Love," which is in its eleventh week at Miller's Theatre.

Spottiswoode Aiken has been added to the cast of "The Adventures of Robinson Crusoe," the Universal serial in which Harry Myers plays the principal male role.

Raymond Hatton will be seen in a leading role in "Pink Gods," a Penrhyn Stanlaws cinemaplay for Famous Players about to start production.

Frank Lawrence, who was with Vitagraph and Universal for twenty years, has been engaged as cutter by Chester Bennett for the Jane Novak photoplay, "The Snow Shoe Trail."

Dimitri Stephson is responsible for the cutting and titling "My Mother," which will be state righted by the Arista Film Corp., and is also responsible for the titling of "The Curse of Drink."

Victory Bateman, James Donnelly, Sadie Gordon and Harry Pringle are among the players who have been cast by Vitagraph to support Alice Calhoun in "Blue Blood," which went under production this week.



Pickups By The Staff



NEILAN INSTALLS RADIO

Marshall Neilan has installed a radio-
phone receiving and sending outfit at his
studio in Hollywood, which he expects will
render practical service in motion picture
production.

Mr. Neilan experimented with a company
of players on location recently and the out-
come was found successful.

"Many practical uses will be found for the
radio in the picture world," said Mr. Neilan
in discussing the matter. "Already I have
found this wonderful instrument, which has
taken the country by storm, a method of
saving much time and expense in movie
making. It will not be long before every
studio will find the radio as important a
part of its equipment as the arc light or the
camera."

MACFARLANE VISITS STUDIOS

Peter Clark MacFarlane, author and lec-
turer, with Mrs. MacFarlane and their
daughter motored here from San Francisco
last week. They were guests of Adeline M.
Alvord and witnessed motion pictures in the
making at Lasky's and Universal City.

Mr. Macfarlane is remembered in motion
picture circles through his stories and
novels which have reached the screen. In-
terest awaits his forthcoming novel which
will be published this spring.

SAUNDERS A GROOM

R. D. Saunders, casting director at the
Hollywood Studios, appeared recently as the
groom opposite Mary Harron as the bride in
a small town church episode of "Her Man,"
the forthcoming Marshall Neilan photoplay
for Associated First National.

ZUKOR PRESENTS GIFT

Toward the close of the Paramount ball
held recently at the Commodore in New
York City, Adolph Zukor presented Mathilda
Cass with a platinum watch as a reward for
ten years' service with Paramount. Miss
Cass is now in the foreign department.

ENGLAND LIFTS BAN

The Cinematograph Exhibitors' Associa-
tion of London has lifted the ban against
the exhibition of German pictures in Eng-
land.

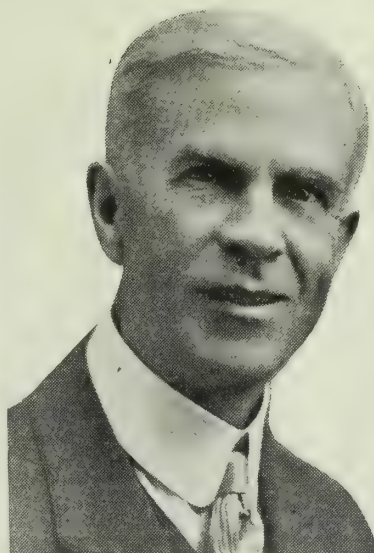
The Kinema Theatre has installed a radio
phone.

Richard Headrick, the child who was
featured in Louis B. Mayer's "The Child
Thou Gavest Me," appeared recently in the
charity benefit at the Los Angeles Children's
Exposition.

Judge Curtis D. Wilbur of the California
Supreme Court, now a candidate for the
position of presiding judge, when in Los
Angeles a few weeks ago, asked his friend,
Louis K. Webb when he would next be seen
on the screen. Mr. Webb replied that he
had parts in "Foolish Wives" and "False
Woman," both of which were about to be
released. "In the courts," the judge replied,
"we release foolish wives and false women
every day."

COUDERT IN TROPICS

George Coudert, cameraman, who shot
"The Leather Pushers" series, has gone to
Colombia, South America, on a picture ex-
pedition, and will make films of the oil
fields, as well as film nature views and
studies.



WILLIS MARKS

UNITED SOCIETY OF CINEMATOGRAPHERS MOVE INTO NEW QUARTERS

The United Society of Cinematographers
has moved into its new quarters in the Put-
nam Building, Broadway, New York, in or-
der to be in closer touch with the activities
of the industry.

The last meeting of the organization was
held several days ago, at which time Mr.
John Wallace Gillies gave a talk on "Soft
Focus Lenses as Applied to Motion Picture
Photography." An address on "Composition"
was also given by the same speaker. A buffet
supper was served in the clubrooms
after the meeting.

Sam Allen has returned from a location
trip to Yosemite Valley.

Kenneth C. Beaton (K. C. B.) was a guest
of the Hal E. Roach Studios recently.

Baby Muriel Frances Dana is working in
"The Sunshine Trail" with Douglas Mc-
Lean, at the Ince Studio.

Robert B. McIntyre, Goldwyn casting di-
rector, recently placed under contract Elea-
nor Boardman, a Philadelphia girl, and Wil-
liam Haines, a New Yorker.

Wallace Reid in the Paramount produc-
tion, "Across the Continent," opens at the
Grauman Million Dollar Theatre on Monday,
April 17th. Mary MacLaren, Theodore
Roberts, Betty Francisco and Walter Long
are numbered in the cast.

GRIFFITH REPRESENTATIVE HERE

E. T. Banzhoff, legal representative for
D. W. Griffith, arrived in Los Angeles re-
cently from New York, to be present at the
annual meeting of the United Artists Cor-
poration, consisting of Mary Pickford, Dou-
glas Fairbanks, Charlie Chaplin and D. W.
Griffith, known as "The Big Four of Film-
dom."

While no statement has been made as to
the nature of the business that will be taken
up at this year's meeting, it is understood
that it has to do with establishing a dis-
tributing system throughout the Orient.

BUTLERS GET AWARD

David Butler and his father, Fred J. But-
ler, were recently awarded damages of \$10,-
800 against Irving M. Lesser, for services
due under contract. The Butlers were
jointly employed under contract to make
six pictures, and they were dismissed before
completion of the contract.

COMING TO STATES

It is understood that J. Gordon Edwards,
who has been in Europe directing "Nero"
and "The Shepherd King," is to return from
Rome in May with both productions com-
pleted. The visit home is said to be chiefly
for consultation concerning future produc-
tion plans abroad.

NEWSPAPER MEN TITLE PICTURE

Some of the writers taking part in the
titling of Owen Moore's latest for Selznick,
"Reported Missing," were John Medbury of
the N. Y. Journal, H. I. Phillips of the N. Y.
Globe and Bill Johnston of the Evening
World.

George D. Baker lately completed his con-
tract with S-L Pictures and is now en route
for New York via the Panama Canal.

The dancer, Ruth St. Denis, has been en-
gaged by Goldwyn to supervise the dance
scenes in Rupert Hughes' latest comedy,
"The Bitterness of Sweets," which he is
himself directing.

"Find the Woman," a Paramount mystery
production based on the story by Arthur
Somers Roche with Alma Rubens as the
star, comes Sunday, April 16th, to Grau-
man's Rialto.

There's no rest for "Freckles" Barry.
Due back from a transcontinental trip the
youngster is scheduled to start on a long
tour of personal appearances with Marshall
Neilan's "Penrod."

Constance Talmadge is scheduled to travel
around the world during the making of her
next First National production, "East Is
West," the stage success in which Fay
Bainter was starred.

The injunction suit of Charles Chaplin
against Charles Amador, who is making
films under the name of "Charles Aplin,"
has been deferred until the latter part of
April. Chaplin is trying to restrain Amador
from the use of the former's famous vaga-
bond accoutrements.

Production Notes

(Continued from Page 4)

FIRST NATIONAL NOTES

Marshall Neilan has left for New York with the negative of "Her Man," which will be shown publicly following "Fools First," another Neilan production recently finished. Mr. Neilan will edit "Her Man" on the train going East. He is accompanied by Frank Urson, his associate director, David Kesson, photographer and D. J. Gray, film editor. While in the East, Mr. Neilan will consult with his associates on his new production plans and will take a number of scenes for a new picture. He will then take a vacation, and may make a short trip abroad before starting on his new producing schedule.

Buster Keaton's next two-reel comedy, "The Frozen North," is nearing completion. Eddie Cline directed the picture and members of the cast are Bonnie Hill, Joe Roberts, Freeman Wood, Robert Parker and others. It is expected that the film will be completed within a fortnight and will be ready for preview soon afterward. The picture is a Joseph M. Schenck production for release through Associated First National Pictures, Inc.

Mack Sennett's forthcoming comedy-drama, "For Love or Money," an original by Sennett, is being titled and rushed to completion for early release through Associated First National. "For Love or Money" includes among its players, George O'Hara who plays the principal male role, Kathryn McGuire in the feminine lead, Ethel Grey Terry, Noah Beery, Billy Bevan, Ben Deely, Mildred June and Charlie Murray. F. Richard Jones, director of many Mack Sennett productions, not the least of which were "Mickey" and "Molly O," directed "For Love or Money."

B. P. Schulberg, head of "Preferred Pictures," is building sets at the Louis B. Mayer studio, where Katherine MacDonald is to star in more First National releases.

Richard Walton Tully, producer, will start making tests this week for the principal parts in his next production, "Omar, the Tentmaker."

AT THE ROACH STUDIOS

Harry "Snub" Pollard has finished his first two-reeler and will begin work next week on a new production, which Supervising Director Charles Parrott will direct. Sets at the Studios are now about completed for the new picture.

Harold Lloyd's big feature for Associated Exhibitors, "Grandma's Boy," is now on its way to New York, the picture leaving the studios this week. "Grandma's Boy," which runs to five-reel length, went under production October 22d and is the result of five months' work. Screen credit, in addition to Harold Lloyd and Mildred Davis playing opposite, goes to Charles Stevenson, the "rival," Anna Townsend, grandmother, Dick Sutherland, the "rolling stone," and Noah Young, sheriff. Hal Roach, Jean Havez and Sam Taylor wrote the story; H. M. Walker, the titles; Fred Newmeyer directed, and T. J. Crizer is responsible for the film editing with the photography by Walter Lundin, who has shot every Lloyd comedy since the comedian wore the horn rimmed spectacles.

The masterprint of "One Clear Call," the latest John M. Stahl photoplay, leaves this week for Chicago where it will be matched up with the negative at the Rothacker Laboratories. It is expected that prints will be ready for First National distribution in May.

BALBOA STUDIO NOTES

The Morante Company is shooting exteriors at San Pedro Harbor this week, on the N. W. Mounted series, under the direction of Milburn Morante.

Bill Thomson recently completed his first picture for the James B. Leong Productions and has been engaged to direct the forthcoming twelve pictures that this company will make during the coming year.

Fred Caldwell has finished the continuity on the seven-reel feature picture that will soon start production for Commonwealth Pictures. C. E. Peters will photograph the feature.

C. W. Stater is expecting to return from Oklahoma this week, where he has been filming scenes for his eight-reel western feature that will soon go into production. This will be the third feature that Mr. Stater has produced in the past two years.



Scene from "Five Days to Live" at Pantages, Directed by Norman Dawn

NEW REEL FORMED

Starland Revue, the name of a specially incorporated company formed in Albany, N. Y., recently with a capital of \$20,000, intend making a new reel showing intimate glimpses of stage stars at play and at home somewhat along the lines of Screen Snapshots.

NAME OF AUSTRALIAN-LASKY UNIT CHANGED

The name of the Famous Players' company in Australia has been changed from Feature Films, Ltd., to Famous-Lasky Film Service, Ltd., the name used by the British and Canadian distributing companies.

NEAL HART FINISHES FIFTH

The William Steiner Production Co. of San Antonio, Tex., has completed its fifth Western, starring Neal Hart.

Under a new contract, Clara Kimball Young will make five photoplays for Metro release within the next eighteen months.

Lee-Bradford if offering a series of six one-reel comedies said to be enacted entirely by squirrels.

The title of Fred Caldwell's latest production has been changed from "The Release" to the "Mystery Man."

AT THE UNITED STUDIOS

Frances Marion has returned from New York and is preparing the continuity for the Constance Talmadge starring production of "East is West," which will be under way in about three weeks. Director Sidney Franklin is now casting this production.

Director Frank Lloyd has engaged a six-piece orchestra to supply music during the filming of "Oliver Twist," starring Jackie Coogan.

Radio Chief O. S. Burns, of the Radio Station of the United States Navy at San Pedro, is installing a long-distance transmission wireless instrument on Allen Holubar's stage for use in the interior ship scenes in Dorothy Phillips' starring production, "Hurricane's Gal." The instrument is the same size as those used on battle ships.

The silk merchant in Persia who supplied the material for the costumes in the stage production of Richard Walton Tully's "Omar the Tentmaker," has shipped the fabrics to the studios that will be used in the forthcoming picturization of the play. The plate designs of the costumes have already been completed and approved by Mr. Tully.

Ruth Roland and the company that is supporting her in the filming of the Pathe serial, "The Riddle of the Range," are using the Chatsworth Park locations during the filming of the first episode. Interiors are being made at the studios.

The Lloyd Hamilton and Jack White units of the Hamilton-White Comedies have both finished their current series for Educational Pictures. After a short vacation they will commence production on their next series.

EDUCATIONAL FILMS NOTES

Robert C. Bruce, whose new series of Wilderness Tales are now being released, has returned to the Northwest to resume his work of making plays with scenic backgrounds.

The current issue of Kinograms, Educational's news reel, shows motion pictures of "where you'll live if you're president." For the first time White House officials have permitted the taking of motion pictures of the interior of the president's mansion, and the Kinograms "shots" show the famous East Room, the \$22,000 piano, the Red Room, the china used by President Washington and President Lincoln, and the Diplomatic Room.

"The Skipper's Policy" is the latest release in the popular series of Toonerville Comedies, by Fontaine Fox.

AT VITAGRAPH

Under direction of David Smith, Alice Calhoun this week started the production of "Blue Blood," an original story by Graham Baker, head of the editorial forces. Bradley Smollen is responsible for the scenario.

Larry Semon is shooting interiors for his current two-reel comedy.

APRIL PLAYGOERS RELEASES

Playgoers Pictures, Inc., will release during April "A Pasteboard Crown," a Travers Vale production; "Sunshine Harbor" and "Lonesome Corners."

PLAYGOERS TO RELEASE "TRACKS"

A contract was recently closed by Playgoers with the Western Photoplay Corp. for the distribution of "Tracks," a Noble Johnson Production, which was directed by Joseph Franz.

Production Notes

(Continued from Page 8)

TWEEDY COMPLETES FIRST

Tweedy has completed his first two-reel comedy for the Sanford Productions, Inc., at the Boyle Heights Studio, under the co-direction of himself and Frank S. Mattison.

This is Tweedy's first production on the west coast, his previous pictures having been made in the East and Europe. Dorothy Earle, his leading lady, and Director Frank S. Mattison, were with him last year when he produced the Mirth Comedy series.

The title of the first is "Fire! Fire!" and will be released on the state right market by Frank M. Sanford. There will be twelve in the series to be released one a month.

STROMBERG CASTING

The second Bull Montana comedy special for Hunt Stromberg productions under the working title, "Lowry from the Bowery," is now being cast, with production scheduled to begin next week. A third story entitled "Fifth Avenue," is in preparation.

HORNER AND WESTOVER WRITE ANOTHER FOR BURSTON

Louis Burston has accepted for early production another original story by Lottie Horner and Clyde Westover. It is temporarily titled, "The Greater Redemption," and will be made with an all-star cast, headed by David Butler. This will be the third Horner-Westover story Burston has purchased, the others being "The Milky Way," and "According to Hoyle." Another original story by these writers is "The Man from Downing Street," a recent Vitagraph release starring Earle Williams.

CALDWELL STARTING

Director Fred Caldwell and his manager, Mrs. A. B. Maescher, have completed casting for "The Night Life of Hollywood," a seven-reel drama whose cast includes such screen players as Gale Henry, Josephine Hill, Frank Glendon, Jack Connolly and Scotty King.

R-C TO RELEASE HY MAYER'S TRAVELAUGHS

Hy Mayer, cartoonist, has joined R-C Pictures. His Travelelaughs will be released by this organization one each week, beginning about April 23d.

Coincident with closing arrangements for the distribution of his Travelelaughs with R-C Pictures, Mr. Mayer has made plans for a tour around the world, in the course of which he will visit the capitals of Europe, Africa and Asia and many of the remote, out-of-the-way places in which he can procure novel material for presentation to the public.

The first Travelelaugh to be released under the new arrangement will be entitled "Such is Life in London." Another early release will be "Volendam" which takes the audience into a small Dutch town far from the "beaten path" of tourists and illustrates the quaint and picturesque life of the Hollanders.

SHOWING OF "FATE" RESTRAINED

An injunction, in Lawton, Okla., to restrain the showing of "Fate," the Clara Smith Hamon picture, has been made permanent.

REEL PRODUCTIONS NOW QUARTERED AT R-C

The Frederick Reel, Jr., Productions has moved from its old address on Boyle Heights where they have been working for the past few months and are now quartered at the Robertson-Cole Studio where special feature films will be made for R-C release. Mr. Reel's former staff will be with him during the filming of his forthcoming features.

ACHIEVEMENT SECURES DAWLEY

J. Searle Dawley is engaged in making a picture for Achievement Films, Inc., a Philadelphia company, at the Talmadge studio in New York.

Achievement made "The Power Within," which is being released by Pathe.



Scene from "Five Days to Live" at Pantages, Directed by Norman Dawn

ALL STAR CAST IN "THE CURSE OF DRINK"

Noted Dramas, Inc., recently completed "The Curse of Drink" in a New York studio under the direction of Harry O. Hoyt. In the cast are Harry Morey, Edmund Breese, George Fawcett, Marguerite Clayton, Alice May and Miriam Battista.

RECENT PATHE RELEASE

Late Pathe releases are: "The Mysterious Client," starring Irene Castle, next Pathe Playlets. "The Runaway Car," the third episode of "Go-Get-'Em Hutch," the new Pathe serial starring Charles Hutchison. "Bride and Gloom," re-issued one-reel comedy starring Harold Lloyd. "The Wicked Cat," latest animated cartoon of the series of Aesop's Film Fables. "Full O' Pep," Hal Roach comedy featuring "Snub" Pollard.

Resolutions condemning salacious films were adopted recently at the two day convention of the M. P. T. O. of Kentucky.

AT THE INCE STUDIOS

Miss Bradley King, staff writer, has commenced work on an original story that is expected to be one of the Ince feature releases for the coming year.

Douglas MacLean has started work on his next comedy-drama vehicle, "The Sunshine Trail," under the direction of James Horne. Among the members of the supporting cast are William Courtright, Josephine Sedgwick, Barney Furey and four-year-old Muriel Frances Dana.

Lambert Hillyer has finished taking several reels of forest fires in Northern California as a part of the background for "The Brotherhood of Hate."

MORE GERMAN PICTURES

A print of the Shakespearian tragedy, "Othello," produced in Germany, is in this country. It was brought over by K. J. Fritzsche, of the Transocean Film Co., of Berlin.

Emil Jannings is starred in "Othello," which was made by Woerner Films, and directed by Dimitri Buchowetzki.

Fritzsche has also brought over "Destiny," which Fritz Lang directed and in which Le Dagover appears.

"MIRAGE" FOR NORMA TALMADGE

Joseph Schenck recently purchased the rights to "The Mirage," by Edgar Selwyn for Norma Talmadge's next photoplay. "The Mirage," it will be remembered, was used as a starring vehicle for Florence Reed a few seasons ago.

CONTRACTS RENEWED

Earl W. Hammons, of Educational, recently renewed contracts with Christie for twenty-two two-reelers, with Mermaid for twelve two-reelers and with Lloyd Hamilton for six two-reelers.

LASKY SIGNS KANE

Famous Players-Lasky will soon have another Robert Kane in the organization. A contract has been signed with the actor who has the same name as the young man who acts in the capacity as assistant to Jesse Lasky. The contract calls for a year of Mr. Kane's services.

"PAL" BUSY

The canine actor, Pal, who plays with Max Linder in "Be My Wife," is at present working with Baby Peggy at the Century Comedy studios. Some of Pal's recent films are "Hot Dog," with Clyde Cook; "Playing Dead," with Earle Williams; "Rent Free," with Wallie Reid, and C. B. de Mille's "A Fool's Paradise."

Bennie Ziedman recently obtained an option on "The First Fifty Years" for screen privileges.

R-C Pictures will release "The Man Who Turned White," with H. B. Warner as "The Sheik of Araby."

It is said that Louis B. Mayer will soon start several all-star productions in addition to his John M. Stahl unit.

"Felix Makes Good" is the title of the third "Felix" cartoon series which is being state righted by M. J. Winkler.

Harold Bucquet, Allen Holubar's assistant director, has been with that producer during the last four years.

(Continued on Page 15)

Pulse of The Studios

Director	Star	Camerman	Ass't Director	Scenarist	Type	Progress
APOLLO PRODUCTIONS. Ben Goldstein, Casting. Astra Studios. Glendale.						
Arthur Delmare	Jack P'ollo	M. Charles		Westerns		Glendale 902 Starting
ASSOCIATED ARTISTS, INC. Cedric Fields, Casting. R.-C. Studios.						
Mattison Frederick Reel, Jr. Marcel Perez	Tweedy Harold Mills Charles Amador	R. Plotts	Dick Johnson Cedric Fields	Tweedy & Mattison	Comedies "The Great White D. Kness" 2-Reel Comedies	Schedule Finishing Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						
Morante C. Stater Thorpe E. G. Dyer Rubinett Bob Horner William Thompson	Geo. Chesebro All-Star All-Star Non-Star All-Star Monte Montague Non-Star	E. MacManigal Powers Dyer Dyer Fishback	Al Morante Logan D. Morante Macfaden Roxie Mays O. Leong	Hunter Hungerford Staff Staff Bob Horner Staff	Northwest Mounted Historical Comedy Drama Bird Novelty Films 2-Reel Western 5-Reel Western Biblical	Finishing Finishing Schedule Schedule Cutting 3d Week 2nd Week
BERWILLA STUDIO. Richard Thomas, Casting. 5821 Santa Monica Blvd.						
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Holly 3130 Starting
BLANCHARD FILM CO. H. S. Conway, Casting. Cosmosart Studios.						
J. E. Bowen	Non-Star	E. G. Bowen	E. J. Chudy		Educational	Wil. 1322 Schedule
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsreels	Schedule
BURSTON FILMS INC. 6050 Sunset Blvd.						
W. S. VanDyke	All-Star	Arthur L. Todd	Chas. J. Chic		Special	Holly 3939 Cutting
CENTURY FILM CORP. 6100 Sunset Blvd. Bert Sternback, Casting. Julius Stern, Gen. Mgr.						
Fred Fishback Alf Goulding A. Gilstrom Henry Lehrman	Harry Sweet Brownie Baby Peggy Lee Moran	F. Corby Jerry Ash K. McLean Blake Wagner	L. Goodwins Dave Smith Walter Stephens Jack Dawn	F. Fishback A. Goulding Gilstrom Henry Lehrman	Comedy Comedy Comedy Comedy	1st Week 1st Week Finishing 1st Week
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						
Charlie Chaplin Syd Chaplin	Charlie Chaplin Edna Purviance	Totheroh & Wilson	Charlie Chaplin M. Bell		2-Reel Comedy Comedy Drama	Holly 4070 3d Week Opening
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						
H. Beaudine Al Christie Scott Sidney	R. Vernon Dorothy Devore Neal Burns	E. Ullman A. N. N. N. E. Ullman	M. Hagerman F. L. L. L. M. Hagerman	Conklin Conklin Conklin	2-Reel Comedy 2-Reel Comedy 2-Reel Comedy	Cutting 3d Week Finishing
CINAL FILMS, Cosmosart Studios.						
J. E. Bowen	J. G. Payton	J. Eyerman E. G. Bowen	E. Chudy	Bowen	Science of Jiu-Jitsu	Wil. 1322 Schedule
COMMONWEALTH MOTION PICTURE PRODUCERS. Mrs. A. B. Maescher, Casting. 511 Union League Bldg. 13538						
F. Caldwell	Josephine Hill	C. E. Peters	Fred Bain	John B. Clymer	"Night Life in Hollywood"	1st Week
CO-OPERATIVE PRODUCERS INC. Edward Alexander Casting. Clunes Studio. Melrose Ave.						
Edward Alexander	Ethel Ritchie	Dyer	E. Norbert		"The Girl and the Motor"	Holly 8085 Cutting
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting. Universal Studio.						
Irv. Cummings	Lon Chaney	A. Freid	Wm. Crinley	Hope Loring	"Fires of Vengeance"	Holly 2500 1th Week
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						
Wallace-Dunlap Reynolds Dunlap Harry Beaumont Jerome Storm Rowland V. Lee Emmet Flynn Al St. John Summerville Buckingham Kennedy MacDermott Blystone Erle Kenton	(Buck) Jones Tom Mix Dustin Farnum Shirley Mason John Gilbert Wm. Russell All-Star Al St. John Clyde Cook Chester Conklin Holmes-Dix Lupino Lane Booker	Scheiderman Dan Clerk D. Short Turner Abeles Andriot Denew Zellers S. Wagner Schenrich Halpian Turner	M. Eason Geo. Webster V. L. L. L. Thompson Keese Ray Flynn Stoloff Cohen Flynn Hart Busch Blythstone	Dunlap Reynolds MacConville	"Western Speed" "For High Stakes" "Vows Made and Broken" "Yours Very Truly" "A Splendid Outcast" "The Men of Zanzibar" "A Fool There Was" Comedies Comedies Comedies Comedies Comedies	Finishing Cutting 4th Week Finishing 3d Week 4th Week 8th Week Schedule Schedule Starting Schedule Schedule Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						
Edwin Carewe Jess Robbins Cliff Smith McCarty Dave Allen Raymond Cannon	All-Star All-Star Johnny Walker Ruth Clifford Lester Cuneo Mac Summers Cecil Holland	Bob Kurre Irving Reis John Thompson Jas. Kennedy Floyd Jackson John Eyerman Ernie Miller	Wallace Fox Geo. Cleethorpe Dick Rush Co-Directed Pete Gerald	Ray Schrock Dave Kirkland J. Oliver Curwood McCarty & Meehan F. Royer	Northwest Comedy-Drama North Woods Western Rural Drama Novelties	595187 Cutting 4th Week 5th Week 3d Week 1st Week Schedule

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Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting. Wil. 81						
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leany	Beresford	"The Hands of Nara"	5th Week
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. Abraham Lehr, Gen. Mr. 761711						
Rupert Hughes	Al-Star	Norbert Brodin	Flood	Rupert Hughes	"The Bitterness of Sweets"	Schedule
E. Mason Hopper	All-Star	John Mescal	Babille	Grant Carpenter	"Brothers Under Their Skins"	4th Week
Maurice Tourneur					"The Christian"	Preparing
HAMILTON-WHITE COMEDIES, Inc. E. H. Allen, Gen Mgr. Individual Casting. United Studios. Holly 4080						
Hugh Fay	Lloyd Hamilton	Homer McGill	W. M. O'Sc	Bacon-Mayo	2-Reel Comedies	Schedule
Jack White	Conley-Seymour	Mark Ries	Ray Gray	Bacon-Mayo	2-Reel Comedies	Schedule
HERBST, FREDERICK PRODUCTIONS. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	Bruce Boteler	Anthony Miles	Untitled	5th Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
HUNT STROMBERG PROD. R. D. Saunders, Casting. Hollywood Studios. Holly 1431						
Hunt Stromberg	Bull Montana	Lyman Broening		Rex Taylor	"A Ladies' Man"	Cutting
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Horne	McLean	M. Du Pont	Lederman	Bradley King	"The Sunshine Trail"	1st Week
W. Worsley	Leah Baird	C. Stumar	Tenny Wright	Miss Baird	Drama	Finishing
John Griffith Wray	All-Star	Henry Sharpe	Scott Beal	C. Gardner Sullivan	"Someone To Love"	4th Week
JOY COMEDY COMPANY. Fred Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive. Holly 910						
Billy Joy	Virginia Fox	G. K. Hollister	Edwin Marriott	J. E. Zeidler	Two-Reel Comedy	Preparing
KLUMB, ROY H., PRODUCTIONS. Miss Mansfield, Casting. 5107 Hollywood Blvd.						
Klumb	Ted Edwards	Griffin Boyle	Dick Sheer		"Daddy's Love"	Cutting
Klumb	Ted Edwards		Dcc Lawson	Davenport	"Lucky Thing"	Preparing
KING VIDOR PRODUCTIONS. Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd. Holly 2806; Holly 2807						
King Vidor	Florence Vidor	Geo. S. Barnes	Dave Howard		"Shuttle Souls"	1st Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Sam Wood	Gloria Swanson	Al Gilks	Frank Armer	Elmer Harris	"The Glided Cage"	Finished
Jos. Henabery	Jack Holt	Faxon Dean	Johnston	Julien Josephson	"The Man Unconquerable"	3rd Week
Philip Rosen	Betty Compson	Van Trees	Graham	Le Vito	"The Bonded Woman"	1st Week
William de Mille	Reid-Daniels	Guy Wilky	Geo. Hippard	Clara Beranger	"Nice People"	4th Week
Penrhyn Stanlaws	Betty Compson		Robt. Lee	Le Vito	"Over the Border"	Cutting
Geo. Melford	All-Star	Bert Glennon	Cullen Tate	Will M. Ritchey	"The Woman Who Walked Alone"	Cutting
Al Green	Tom Meighan	W. Marshall	Schwartz	Ade-Young	"Our Leading Citizen"	Cutting
James Cruze	Wallace Reid		N. Keays	W. Woods	"The Dictator"	Titling
Fred Niblo	Rodolph Valentino	Alvin Wyckoff	D. H. Cox	June Mathis	"Blood and Sand"	5th Week
Paul Powell	Agnes Ayres		Robinson		"Borderland"	2d Week
George Melford	All-Star				"Burning Sands"	Starting on 17th
Irvn Willot	Dorothy Dalton				"The Siren Call"	Starting on 13th
LYONS, EDDIE, PROD. Berwilla Studios. Holly 157						
Eddie Lyons	Eddie Lyons	Cosden	De Rue	Eddie Lyons	Comedies	Schedule
MAC QUARRIE-HISER PRODUCTIONS. Balasco Studios, San Francisco. Douglas 6588						
Frank H. MacQuarrie	Luce-La Motte	E. Hiser	J. M. Rothchild	K. F. Himack	Two-Reel Comedy	Finishing
Ernie Hiser	Silo N. Ventor	M. Osmundson	J. M. Rothchild	Ernie Hiser	Animated Comedy	Schedule
J. K. McDONALD PROD. J. K. McDonald, Gen. Mgr. R. D. Saunders, Casting. Hollywood Studios. Holly 1431						
Mason N. Litson	Johnny Jones	Norbert Brodin	Wm. J. Reiter	Mason N. Litson	Juvenile Comedies	1st Week
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
Lloyd Ingraham	All-Star	Ross Fisher	Geo. Crone	David Kirkland	Drama	Cutting
				Lloyd Ingraham		
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Mayer Studio. Lincoln 2120						
C. S. E'felt	J. B. Warner	C. De Vinna	A. MacQuarrie	Frank Clark	Comedy Drama	3d Week
METRO STUDIO. Romaine and Cahuenga Ave. William Carruthers, Casting. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seltz	Curt Rayfeld		"The Black Orchid"	5th Week
McFADDEN, IVOR PROD. 6040 Sunset Blvd. Holly 6200						
Seymour Zelfiff	Gordon-Faire	Ray Reiss	Ed Stafford	Eugene M. Rhodes	"Stepsons of Light"	5th Week
McPARTURN MOTION PICTURE CO. Harry Pariser, Casting. 410 Court St.						
Tom Morgan	All-Star	J. Himn	Harry Pariser	Seth D. Turner	Comedy	3rd Week
MISSION FILM CORPORATION. Fine Arts Studio. B. H. Geldert, Pres. 595187						
Clarence Geldert	All-Star	Gordon Pollock	Arthur Osborne	Clarence Hatheway	"Carry on the Race"	Cutting
NEILAN, MARSHALL, PRODUCTIONS. 6642 Santa Monica Blvd. Tom Held, Casting. Holly 1431						
Marshall Neilan	All Star	D. J. Kesson	Tom Held	Marion Fairfax	"Her Man"	Finished
		Ray June				
		Karl Struss				
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson		Medieval Romance	1st Week
John Robertson	Mary Pickford	Ch. Rosher			"Tess of the Storm Country"	Preparing
PARAGON PRODUCTIONS. MacPherson, Casting. Brentwood Studios. Holly 975						
Bruce Mitchell	Jack Richardson	V. Walker	H. F. MacPherson		Comedies	Schedule
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. 10049						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Violet Clark	"The Woman Conquers"	7th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
PROTEAN ARTS. Fine Arts Studio.						595187
Raymond Cannon	Cecil Holland	Ernie Miller		F. Royer	Novelties	Schedule
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St.						Holly 4211
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Richard Andres	"A Tailor Made Man"	4th Week
R-C STUDIO. Melrose and Gower. S. F. Jacobs, Casting Director.						Holly 7780
Norman Dawn	All-Star	Thomas Reo		Guyol-Catlin	"The Son of the Wolf"	Cutting
William Seifers	Doris May	Dubray	R. Waters	Beatrice Van	"The Unexpect'd Honeymoon"	3d Week
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd.						54109
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Schedule
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Sup. Director						West 3730
F. Newmeyer	Harold Lloyd	Walter Ludin	R. Golden	Taylor & Ha vez	Comedies	Under Prod.
Charles Parrott	Snub Pollard	Robt. Doran	C. Henneke	Thompson-Staff	Comedies	Schedule
Santell-Davis	"Paul" Parrott	Frank Young		Thompson-Staff	Comedies	Schedule
McGowan	"His Rascals"	Len Powers	C. Morehouse	Tom McNamara	Comedies	Under Productn
ROGELL-HALPERIN PROD. Victor Halperin, Gen. Mgr.						
Albert Rogell	Reeves-Aye	John Eyerman	Edward Halperin	Victor Halperin	"Hell's Blazes"	Preparing
SCHLANK STUDIO. H. J. Howard, Casting. 6050 Sunset Blvd.						Holly 975
Harry Burns		V. L. Walker			Animal Comedies	Schedule
SCHWARTZ PRODUCTIONS. Astra Studio. E. Schwartz, Casting. 730 S. Olive.						61104
H. A. Revell	All-Star	J. M. Hayes	Chas. Allen	Mary Bixley	"Truth to Victory"	1st Week
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde	Ruth Roland	Alan Thompson	F. Gereghty	John W. Grey	Serial	2d Week
Chester Bennett	Jane Novak	Jack McKenzie	Douglas Dawson	Marion Fairfax	"The Snow Shoe Trail"	Finishing
Frank Lloyd	Jackie Coogan		H. Wile		"Oliver Twist"	3d Week
Chas. Bryant	Nazimova	Arthur Rice	Albert Kelly		"Salome"	Finished
Sidney Franklin	Constance Talmadge				"East is West"	Preparing
James Young	Guy Bates Post	Benoit Haskins	J. Whipple	R. W. Tully	"Omar the Tentmaker"	Preparing
Allan Holubar	Dorothy Phillips	Gaudio	Buquet Wile	Frances Marion	Drama	Finishing
Frank Lloyd	Norma Talmadge				"The Duchess de Langeais"	Finished
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Edw. Laemmle	Art Acord		Mesinger		Serial—"Buffalo Bill"	Finishing
Harry Pollard	Hoot Gibson		Connelly		"Trimmed and Burning"	1st Week
Hobart Henley	Priscilla Dean	Thorpe Moore	Smith	Schroeder	"The Lass O'Lowrie"	Laboratory
Hobart Henley	Prevost	Milner	Ross & Lipton		"Her Night of Nights"	Cutting
Bagge	All-Star		Killgannon Slaven		Untitled	3d Week
W. Craftt	Lorraine-Walsh		Rushon	Plympton	"With Stanley in Africa"	19th Week
Reginald Barker	All-Star		Rew		"The Storm"	Cutting
Wm. Worthington	Frank Mayo				"Afraid to Fight"	Starting
Lloyd Ingram	Gladys Walton				"The Troupers"	4th Week
Jos. Sedgwick			Marchant		Comedies	Schedule
Craig Hutchinson	All-Star		Thompson		"Advent. of Robinson Crusoe"	13th Week
Bob Hill			Voltaire		Comedies	Schedule
Wm. H. Watson	Neely Edwards				Westerns	Schedule
Robt. N. Bradbury	Tom Sautschl			B. Hyman	"The Black Bag"	Cutting
Stuart Payton	Herbert Rawlinson			E. T. Lowe, Jr.	"Under Two Flags"	5th Week
Tod Browning	Priscilla Dean				Comedies	Schedule
Curtis	All-Star					
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						Holly 2131
David Smith	Alice Calhoun	Steven Smith	Fred Tyler	Baker	"Blue Blood"	Starting
Semon-Taurog	Larry Semon	Konenkamp	Roland Asher	Semon-Taurog	Special Comedy	Schedule

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King	Barthelmess	H. Cronjager	Joe Boyle		Drama	Schedule
Robt. Leonard	May Murray	Ollie Marsh	Robt. Ross	E. Goulding	Drama	Cutting
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON, ELMER, PRODUCTIONS. New Bedford, Mass.						
Elmer Clifton	Raymond McKee	A. G. Penrod	Leigh R. Smith	John L. E. Pell	"Down to the Sea in Ships"	5th Week
		Paul Allen				
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Harry Millarde	All-Star	Ruttenburg	David Solomon	Paul Sloane	Drama	Cutting
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Wall St. Drama	Started Feb. 16
INTERNATIONAL FILM SERVICE CO., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.						
Vignola	Marion Davies	I. Morgan		Luther Reed		Schedule
		O. Wenstrom			"When Knighthood Was in Flower"	
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedy	4th Week
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hollister	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress
PYRAMID PICTURES, INC. J. A. Bannon Casting. 150 West Fifty-fourth St.						Fitzroy 4421
Ray Smallwood	Martha Mansfield	M. Joyce	Geo. McGuire		"Queen of the Moulin Rouge"	3d Week
Kenneth Webb	Betty Blythe	H. Stradling	J. J. McKnight		"The Mayor's Wife"	Finishing

Who's Where

(Continued from Page 6)

Sir John Mansfield—Frank Shannon
Modern Story
Aileen Barrett—Marion Davies
Sir Fergus Cassidy—Wyndham Standing
Bulmer Meade—Carlton Miller
John Barrett—Richard Cummings
Bridget—Eleanor Middleton
Sybil—Thea Talbot
Sir Robert Fennell—John P. Wade
Old Peasant Woman—Julia Hurley
Meade's Butler—George Spink

SYMPHONY

William Fox presents
Tom Mix in
"UP AND GOING"
By Lynn Reynolds and Tom Mix
Directed by Lynn Reynolds
Photographed by Bennie Kline

CAST

The Prologue
Albert Brandon—Cecil Von Auker
Marie Brandon—Carol Holloway
Jacquette McNabb—Helen Field
David Brandon—Marion Feducha
The Play
David Brandon—Tom Mix
Jackie McNabb—Eva Novak
Basil Dubois—William Conklin
Louis Patie—Sidney Jordan
Sergeant Langley—Tom O'Brien
Sandy McNabb—Pat Chrisman
Father LeClaire—Paul Weigel

ORPHEUM JUNIOR

Lewis J. Selznick presents
Conway Tearle in
"AFTER MIDNIGHT"
By John Lynch
Scenario by Edward J. Montagne
Directed by John Ince

CAST

The Stranger—Conway Tearle
Gordon Phillips—Conway Tarle
Mrs. Phillips—Zena Keefe
Warren Black—Macy Harlam
Mock Sing—Charlie Fag
Toy Sing—Woo Lang
Harris—Harry Allen

SUPERBA

Carl Laemmle presents
Harry Carey in
"MAN TO MAN"
By Jackson Gregory
Directed by Stuart Paton

CAST

Steve Packard—Harry Carey
Cahela—May Giraci
Blenham—Charles LeMoine
Bill Royce—Willis Robards
"Hellfire" Packard—Alfred Allen
Terry Temple—Lillian Rich
Yellow Barbee—Harold Goodwin

NEW PANTAGES

R-C Pictures presents
Sessue Hayakawa in
"FIVE DAYS TO LIVE"
Directed by Norman Dawn

CAST

Tai Leung—Sessue Hayakawa
Ko Ai—Tsuru Aoki
Chong Wo—Goro Kino
Li—Misao Seki
Young Foo—Toyo Fujita
Hop Sing—George Kuw

Warner Baxter and Frank Crane are playing in support of Alice Calhoun in her latest photoplay for Vitagraph, entitled "Red Blood."

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Art Lee has severed connections with the National School of Dramatic-Camera, but will continue his make-up work at home as heretofore. Mr. Lee is now residing at St. James Court.

CALIFORNIA

William Fox presents

"A VIRGIN PARADISE"

By Hiram Percy Maxim

Directed by J. Searle Dawley

CAST

Gratia Latham—Pearl White
"Bob" Alan—Robert Elliott
"Slim"—J. Thornton Baston
Bernard Holt—Alan Edwards
Mr. Holt—Henrietta Floyd
Constance Holt—Grace Beaumont
Ruth Hastings—Mary Beth Barnelle
The Attorney—Lynn Pratt
Peter Latham—Lewis Seeley
Capt. Mulhall—Charles Fulton
John Latham—Hal Clarendon

(Continued on Page 17)

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Contemporary Criticisms

"THE HEART SPECIALIST"

(Realart-Paramount)

"The producers have capitalized on the sob-sister columns of the family newspapers to find a medium for Mary Miles Minter. While it carries its improbabilities, the story is a pleasing yarn which carries interest chiefly because it keeps going with plenty of vitality.

"The Heart Specialist' is a first rate comedy most of the way. It isn't heavy or weighted down with too much hokum. What appears is in good order to bring humor or adventure."—Motion Picture News.

"The Heart Specialist" promises to be a success chiefly because it is an expression of good showmanship Cleverly avoiding the frequent tendency of such productions which rely upon variety rather than theme, and because of that show a lack of organization, this feature has such fine continuity that the effect is complete entertainment at almost every minute. . . . In fact, the intrigue—and there is a good deal of it—is all of the very obvious and wicked order—but it has been punctuated with good comedy, is in the hands of interesting performers and has been so intelligently interpreted by the director that the results are very good."—Moving Picture World.

"Mary Morrison's story is rather a complicated affair, really a story within a story. There is any amount of plotting and mysterious angles that keep accumulating with such rapidity that you wonder how they will ever find a solution for all of them.

"In this connection the director has managed very well to build up an effective suspense and hold it satisfactorily until very close to the end. While it is all quite improbable, it is well done and provides a good entertainment for those who like it."—Film Daily.

SEEING'S BELIEVING

(Metro)

"A comedy of complications developed in refreshingly original style is provided by Metro in 'Seeing's Believing.' Most important of all, it's funny. Both in the matter of detail and in the way the big scenes are handled, it shows a spontaneity of imagination that is delightful."—Moving Picture World.

"They sort of knock the old adage contained in the title of this picture for a goal. 'Seeing's Believing' is a first rate little comedy-drama—one which affords the spectator no little amusement. Certainly he will notice that it carries a plot that can be called slightly different.

"The suggestion of humor is constantly manifesting itself. In fact the plot carries out the spirit of 'give and take' with sufficient gusto to delight most any crowd except those who are hopelessly hard-boiled. . . .

"While you can see the finish arriving far in advance, this is not detrimental to the interest. There is enough sparkle and dash to keep one from yawning. Some hokum appears in the country hotel but it is not overdone."—Motion Picture News.

"BEAUTY'S WORTH"

"Beauty's Worth,' a Cosmopolitan production, will be watched steadily from opening

to closing scene. By sheer eye appeal the splendidly photographed settings and costumes insure this attention. In view of a rather obvious story and subtitles that seem not to belong to the narrative, this mechanical excellence is important."—Exhibitors' Herald.

"Director Robert Vignola and a noteworthy cast are mainly responsible for the success of this picture; Mr. Vignola for



BERNARD SMITH, JR.

taking a slender plot and stretching it for a multiple reel feature when in reality there was material for only two or three reels; the cast for working honestly and conscientiously with roles that had few possibilities and by sheer force of personality, putting them over.

"It would seem that the picture might be cut to advantage, especially in the matter of excess titles that have a great deal to say about 'beauty,' 'beauty's worth,' etc."—Motion Picture News.

"Judged from a purely artistic standpoint 'Beauty's Worth' registers as a delight to the eye. . . . As a vehicle for exploiting the physical perfections of the star the picture accomplishes its purpose, but not much can be said for the story, which is woven of extremely thin cloth and lacking in human interest.

"There are many pretty outdoor views, a rich variety of handsome interiors and superb lighting effects. The continuity is unbroken and the action fast."—Exhibitors Trade Review.

"UP AND GOING"

(Fox)

"Tom Mix is called upon to do many strenuous things in 'Up and Going' from playing a stiff game of polo to vanquishing a villain under water.

"Mix puts pep into his acting and with the naturalness of his supporting cast, the

strong appeal of the settings and the beautifully rugged out-of-doors stuff, it is a thoroughly enjoyable film."—Exhibitors Herald.

"With 'Up and Going' coming right on top of 'Sky High,' it looks as if Tom Mix is out for a record. The newest release contains all the fine qualities of the last-mentioned with the possible exception of the pictorial values However, the latest offering releases some remarkable shots which are fully taken advantage of by an appreciative director.

"Mix appears as a polo player at his introduction and he shows his versatility in other directions besides his horsemanship and his skill with the trigger finger. He can paddle a birch canoe like a son of Deer-foot.

"The picture offers several thrills which take up man-to-man fights. The battle in the canoes and the struggle in the water is sufficiently picturesque to score everywhere. Of course the offering carries its padded scenes. In reality the climax is a long time coming, but the intervening moments are packed with enough punch to carry over the lapses."—Motion Picture News.

"In 'Up and Going' Tom Mix has used another one of his stories with a prologue. This time a story of the Canadian Northwest, bringing in lots of outdoor action and beautiful scenic effects. A slightly new departure for the star from his usual cowboy roles, but nevertheless providing ample opportunities in which he is able to display his style.

"Action in a Tom Mix picture means ACTION. In supplying this demand the director has overlooked no opportunity in which to get the most out of every situation. There is a bit of deft canoeing, a polo match and a thrilling fight under water. And of course there is the famous Mix horse.

"The scenes taken up through the Northwest are beautifully photographed and give a fine conception of the country in which the story is supposed to take place."—Exhibitors Trade Review.

"TOO MUCH BUSINESS"

(Vitagraph)

"Vitagraph has a first rate entertainment in this Earl Derr Biggers story and one that offers decidedly amusing situations with fine comedy values. The original was called 'John Henry and the Restless Sex,' but Vitagraph has selected a shorter and equally effective title in 'Too Much Business,' and certainly an appropriate one. Biggers has conceived some thoroughly original ideas in the way of comic situations and supplied interesting and wholesome characters to carry them out."—The Film Daily.

This satire on American business gets the laughs from beginning to end. It is one of the best long comedies we have seen for a long time, and, what is more, the comedy situations haven't the appearance of being forced in by the scenario writer in hopes of getting a laugh. They fit in as a natural sequence to the action of the story, which makes them all the more laughable. It is really good clean comedy with the laughs kept in and the slapstick stuff kept out.

"The continuity is unbroken and the direction is so well handled that the action never becomes confused, but moves forward rapidly, telling the story in a manner that holds the interest of the spectator all the way through."—Exhibitors Trade Review.

Production Notes

(Continued from Page 9)

CO-OPERATIVE PRODUCERS, INC.

Director Edgar Alexander has finished "Come On In," first offering of Co-operative Producers, Inc., and will immediately begin arrangements for the production of "Inner Fires," a story by Margaret Kingsley Goodrich written especially for Ethel Ritchey who is the featured star of "Come On In."

Mr. Alexander will direct and play opposite Miss Ritchey.

GLYN TO WRITE OF HOLLYWOOD

A new team of defenders of Hollywood was recently consummated in the persons of Elinor Glyn and Sol Lesser and arrangements have been completed between this pair, whereby Lesser will shortly produce a five-reel feature, an original comedy-drama written by Madame Glyn, entitled "The Eyes of Truth," in which the secondary theme will be an exposition of the real facts about much maligned Hollywood.

CAREWE DENIES ORIENT ENGAGEMENT

Denial of the report that he will make pictures in the Orient is made by Edwin Carewe.

Carewe points out that he is contracted to make a series of twelve productions under his own name for a syndicate headed by B. P. Fineman, Bennie Ziedman and C. C. Burr, and has but recently completed the first, "I Am the Law."

RAPF HAS BUSY SCHEDULE

Director Henry Rapf of Warner Bros. expects to begin operations at the Warner Bros. Studio by May 1st, on "From Rags to Riches," a Wesley Barry picture, upon the completion of which, another Barry special, "The Little Hero," will start production. Mr. Rapf will then turn his attention to "Brass," the Charles Norris novel, and "Main Street," Sinclair Lewis' famous book and play, which will follow in production.

LUBITSCH MAKING "PETER THE GREAT"

Ernst Lubitsch, German producer of historical films, is now at work on his next Famous Players-Lasky picture. This time he has chosen "Peter the Great" as his subject. Emil Jannings, who knows so well how to portray these characters of ancient and medieval history, has been selected for the role of Peter.

GOLDWYN TO RELEASE COMPSON PICTURE

Goldwyn announces the release in the near future of his third Betty Compson picture, an Egyptian romance written by Perley Poore Sheehan and bears the title of "Always the Woman."

APOLLO TO HANDLE GUNNING FILMS ABROAD

It is understood that the Apollo Trading Corp. is to control the foreign release of all productions handled by Wid Gunning, Inc.

In addition to the Gunning pictures already released, the Apollo Company will export a number of Victor Schertzinger films, the first of which, "Dollar Devils," has just been completed, all future Lois Weber productions, and the twelve productions to be made by Gunning.

HUNTER STARTS WORK

Production on Glenn Hunter's next picture, "The Second Fiddle," has started at the Glendale, L. I. Studio. The cast supporting Mr. Hunter will include Mary Astor, Helena Adamowska, Mary Foy, Townsend Martin, Leslie Stone, William Wally, Kenneth Murchinson and George Mitchell. Frank Tuttle is author and director of Mr. Hunter's next.

RECENT UNIVERSAL RELEASES

Late Universal releases are:
"The Man Who Married His Own Wife," featuring Frank Mayo.

Fifteenth episode of "With Stanley in Africa," starring Geo. Walsh and Louise Lorraine.

Sixth episode of "The Adventures of Robinson Crusoe," with Harry Myers.

"Loose Nuts."

International News Nos. 35 and 36.

"Red Hot Rivals," starring Lee Moran.

"A Guilty Cause," featuring Tom Sanschi.

THINGS TALKED ABOUT

From the Film-Express (German)

On Jan. 1 the "Agfa" ("Aktiengesellschaft fur Anilinfabrikation") has once more raised the price of raw film up to M. 9 pro. meter.

The Prussian cabinet has given cut directions in order to protect cinemas of too heavy taxes.

The "Projektions A-G. Unich," the oldest producing company of the German film-industry has had its annual meeting; in this company the Ufa holds the majority of the shares.

The "Lichtbildbuhne" is preparing a year-book of the German film industry which will be published in spring.

The Richard Oswald A. G. has increased capital from 7- to 12,000,000 M.

In view of the general scarcity new tariff negotiations are pending between employers and employees of the film industry.

The "Lichtbildbuhne" complained about the violations of German film monopolies being the rule in the Balkans and in Egypt.

In Koblenz the American army of occupation has been forbidden to visit any cinemas.

The Promo Film A. G. has increased capital from 5- to 12,000,000 M.

In Leipsic a distributing A. G. has been founded by exhibitors; the firm is called "Deutsche Vereins A. G."

The German film trade union has held her general meeting in Berlin.

The "Filmliga," an association for furthering good film production, protested against the high cinema taxes hampering the film industry in producing artistic film.

In November, 1921, Germany imported 11,000 kg. of exposed film, worth 2,973,000 M. The export of raw film amounted to 354,000 kg., worth 49,462,000 M., whilst 61,000 kg. of exposed film, worth 4,987,000 M., have been exported.

The Vienna firm, "Das Kino," has been transformed into a joint stock company with a capital of K 120000000. Thus the firm, disposing of 2 printing establishments and a modern studio, is the biggest Austrian enterprise.

In Gummersbach the "Film-Fabrik-Aktien-Ges." has been founded with a stock of M. 30,000,000 with a view to producing raw film. This foundation is of special importance, in view of the fact that the world's markets demand of raw film considerably surpasses the supply.

In January, 1922, the capital invested in the German film industry was increased by M. 24,270,500.

In December, 1921, Germany exported 16,500 kg. (2,475,000 m.) of exposed film, valued M. 13,975,000. As to rawfilm, 40,400 kg. (6,060,000 m.), worth M. 32,265,000 have been exported.

The Richard Oswald Film A. G. is preparing a new big film, "Lucrezia Borgia." This joint stock company has increased capital to M. 12,500,000 besides it was joined by the (new foundations): Conrad Veidt-Filmco Ltd., Nina Lizzafilmco, Ltd., Heinz Ullstein-Filmco, Ltd., Karl Mayer-Filmco., Ltd.

On Feb. 1 the London exhibitors voted for the raising of the ban of German films. All branches of the C. E. A. (with one exception) having voted against the ban, the British market should now be opened to the German films.

In view of the ever increasing prices new tariff negotiations were taking place between employers and employees of the German film industry. Some understanding was reached, the employers granting a 5 per cent increase of the wages, paid in December. Of course this is a new heavy burden on the film industry.

On Feb. 28, the raw film producers' and film industry's agreement re cheaper deliveries for the inland market terminated. The "Agfa" has declared not to be prepared to reeneter negotiations about different prices of raw film.

The railway strike which broke out beginning of February was rather disagreeable for renters and exhibitors.

In the extraordinary general meeting of the Terra-Film A. G. all motions (increase of stock from 16 to 25 millions, agreements with Eiko and Vita in Vienna) were unanimously carried.

A. George Smith, of Goldwyn, Ltd., (British), is in New York from London.

"The Splendid Outcast," is a new vehicle for John Gilbert.

William Fox recently subscribed \$5,000 to the relief fund for Jewish sufferers.

"The Death Wagon," a Swedish Biograph production handled in this country by Metro, will be released in July.

O. J. Monat of Paris has produced a version of "Robinson Crusoe," in which Bani, an Italian actor, appears as Crusoe.

The state division of film censorship has barred from showing in Ohio "For His Mother's Sake," featuring Jack Johnson, former heavyweight champion pugilist.

Warner Brothers have purchased foreign rights to "I Am the Law," the recently completed Edwin Carewe production for Affiliated Distributors, Inc.

The Charles E. Bartlett picture, "White Hell," has been completed in the East, and work has started on "The Shadow Eater." Richard Travers is starred in the series.

Mischa Guterson, musical director at Grauman's, recently visited Allen Holubar's stage and played several numbers for Dorothy Phillips while she was playing an emotional scene.

Lloyd Bacon, scenario writer for Mermaid Comedies, will be seen in support of Lloyd Hamilton in his latest picture for the Educational-Mermaid series. Mr. Bacon has appeared in several screen comedies, but lately has been devoting his attention to scenario writing. Mr. Bacon and Mr. Hamilton played together on the spoken stage about twelve years ago.

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Scenario Market

The R.-D. Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis for all-star casts. Communications should be addressed to R. S. Roussel, and if rejected scripts will be returned after a week.

Universal Film Mfg. Co. is in the market for stories for five-reel productions to be used for both star and all-star features. Scripts should be directed to the Scenario Dept., Universal City, Calif., and if unsuitable they will be returned within ten days.

Winther-Reynolds Productions, Mayer Studio, 3800 Mission Road, are in the market for two-reel comedydramas with some western atmosphere. Scripts should be addressed to the Scenario Editor, and will be returned as soon as read, if unavailable.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Campbell Comedies, Fine Arts Studios, are in the market for two-reel comedies featuring children and animals, submitted in synopsis form. Send scripts to the Scenario Editor and a report from them can be expected within ten days.

Frederick Herbst Productions will consider stories, either published or unpublished, for five-reel situation and action westerns, as a vehicle for Gwinn Williams. Scripts should be addressed to the scenario department of the above named company, 6719 Putnam Ave., Culver City, Calif., and if proven unsuitable, will be returned immediately.

David Butler Productions, Hollywood, Los Angeles, is in the market for either original or published stories submitted in synopsis form for star who plays small town or country roles. Scripts will be returned as soon as read.

Chester Bennett Production, United Studios, require stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Metro Pictures Corp., 900 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star

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casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Realart Studios, Selig-Rork, Christie Comedies and Jackie Coogan Productions.

A number of letters are held in our office for the following persons:

Eighteen letters for Claire Windsor.
One letter for Baby Peggy.
One letter for Claude Gillingwater.
One letter for Clara Horton.
One letter for Veda B. Dunn.

The recent agreement entered upon between P. A. Powers of R.-C. Studios and M. C. Levee of United will throw open both plants to outside producing units with the equipment of each individual studio available to the other when the necessity arises.

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Editorial

(Continued from Page 5)

clined, at His Majesty's, and that you could find Shaw and Hauptmann and Galsworthy and Barker any night at The Court.

"Out of the present state of flux, what is coming? Why do John Drinkwater and St. John Ervine and Lennox Robinson give us plays so seldom?"

"Why are we baffled and confused by a succession of revues that change, not only their programmes, but their personalities every week or so? Why are Mr. Cochran and others compelled to scour the Continent for Spanish beauties, Peruvian comedians, Chinese acrobats? Personality has for the moment, at any rate, gone out of our theatre, and I for one believe that it will not really come back to it again until we have people running our theatres commercially, as well as artistically and dramatically, who know something about the art of the theatre as well as about the returns of the box office."

Who's Where

(Continued from Page 13)

MISSION

David Wark Griffith presents

"ORPHANS OF THE STORM"

With Lillian and Dorothy Gish

Adapted from play by D'Emery and novel by Charles Dickens

Directed by D. W. Griffith

CAST

Henriette Girard—Lillian Gish

Louise—Dorothy Gish

Chevalier de Vaudrey—Joseph Schildkraut

Count de Liniers—Frank Losee

Countess de Liniers—Catherine Emmett

Marquis de Presle—Morgan Wallace

Mother Frochard—Lucelle La Verne

Jacques Frochard—Sheldon Lewis

Piere Frochard—Frank Puglia

Picard—Creighton Hale

Jacques-Forget-Not—Leslie King

Danton—Monte Blue

Robespierre—Sidney Herbert

King Louis XVI—Leo Kolmer

The Doctor—Adolph Lestina

Sister Genevieve—Kate Bruce

The three-masted schooner, "Apollo," which Allen Holubar used for four weeks for the sea scenes of his production of "Hurricane's Gal," starring Dorothy Phillips, has returned to San Francisco to prepare for her spring trip to Alaskan waters. During the War the "Apollo" was a German wireless information ship.

Antonio Moreno is taking dancing lessons with Ruth St. Denis for work which he will do with Colleen Moore in Rupert Hughes' "The Bitterness of Sweets."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of Camera! The Digest of the Motion Picture Industry, published weekly at Los Angeles, California, for April 1, 1922.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Raymond Cannon, who, having been duly sworn according to law, deposes and says that he is the Publisher of the Camera! The Digest of the Motion Picture Industry, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the pub-

lisher, editor, managing editor, and business managers are:

Publisher, Raymond Cannon, Los Angeles.

Editor, Fanchon Royer, Los Angeles.

Managing Editor, Fanchon Royer, Los Angeles.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Raymond Cannon, 4513 Sunset, Los Angeles.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

1. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

RAYMOND CANNON.

Sworn to and subscribed before me this 8th day of April, 1922.

(SEAL)

GEO. H. SCHNEIDIR.

(My commission expires September 1, 1925.)

The Pit

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Young lady with three months old baby girl wants home and work with picture people. Is capable housekeeper, experienced stenographer, also scenario writer and would like opportunity to develop writing ability. Call Mrs. Price, 557-864.

FOR SALE—Bell-Howell Camera, No. 420, with full outfit. This is first class stuff, offered for legitimate sale. "Snap" hunters can save stamps. CLYDE DE VINNA, 1012 Third St., Santa Monica.

WANTED TO BUY—Old Model Chicago Stage Arc Lamps, any quantity. E. Neumeyer, 3159 Indiana Ave., Chicago.

FOR RENT—8x10 still outfits, high grade lense equipment, \$5.00 per week. Still film for sale. LITTLE, Commercial Photographer, 5874 Hollywood Blvd. Phone 597-602.

FOR RENT—One Bell & Howell Camera. 170° shutter. Phone 599-464. 1317 N. Normandie.

FOR RENT—With beautiful new furniture for sale, \$1550. Four-room modern apartment in Los Feliz Square. Remarkably reasonable rent for location. Lease or by month. Immediate possession. Call 12 to 5 P. M. 4625 Finley Ave.

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WANTED—Bell & Howell camera. State equipment and lowest cash price. Box 3, Camera!

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Bell-Howell Camera for Rent, full equipment. 7062 Sunset Blvd. Phone 577674.

FOR RENT—Bell-Howell Studio Outfit. Complete. Carl Zeiss lenses, \$30.00 a week. E.H. trunk for sale. Yarger, Photo Dept., Edison Bldg. Phone 10621.

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558220

Aggie Herring

IRISH

Santa Monica

21025



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Vol. 5 No. 2

SATURDAY, APRIL 22, 1922

Camera!

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Entered as second-class matter October 16, 1920, at the Postoffice at Los Angeles, Cal., under the Act of March 3, 1879. Formerly entered as "Camera!" April 11, 1918.

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NEW YORK

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

RAYMOND CANNON, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Fanchon Royer.....Managing Editor
Athene Sterling.....Assistant Editor

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Vol. V.

SATURDAY, APRIL 22, 1922

No. 2

English Block Booking

Last week we read what Hugh Walpole thinks of the English stage today as contrasted with its past glories. He admitted that the cinema had helped to bring about its deterioration by crowding it in various quarters. Here we have an equally interesting report upon the English picture system than which there is none more important save our own. *Wid's Daily* offers the following extracts from a confidential communication to the U. S. Department of Commerce from Wilfred G. Eyre, a clerk in the American Consulate at Washington:

"During the past few weeks there have been many reports in the newspapers and elsewhere in regard to the alleged falling off in the attendance of cinema theaters in the United Kingdom, which is attributed to the inferior class of films which is now being shown before the public. As regards London, it is certainly true that even at the best cinema theaters, a very inferior class of film is being exhibited in comparison to a year ago.

"In the United Kingdom there are 4,000 cinema theaters as opposed to the 20,000 in the United States. As, practically, the entire American film output is booked for exhibition in the United Kingdom, it is inevitable that such a system must be adopted. In addition, there are on the market a large number of British films (produced by British companies, photographed in England and featuring English actors), as well as films produced on the continent, moreover, British exhibitors frequently book the entire output for the year of some well known company, such as The Famous Players or Gaumont, without seeing any of the pictures, but relying merely on the past reputation of such firms, and the drawing power of their names. It is obvious that in the annual output of such companies which may amount to 50 or 60 pictures, there must be some failures. Where, in the United States, such failures would be shelved forever, in the United Kingdom they are shown because they have already been booked, and it is natural that the public after seeing a number of such failures, should become discouraged and stay away

from the cinema altogether. Moreover, the British films which have been shown to date are inferior to the good American productions. And the patriotism which prompts the exhibitors to show British films, is not responded to by the public who are willing to pay provided they get their movie's worth in amusement.

"The London County Council has recently issued certain new regulations in regard to the censorship of films, of which the two most important provisions are as follows:

"(1) After January 2nd, no films are to be exhibited in any theater holding a Council license unless they have been previously passed by the British Board of Film Censors.

"(2) After July 1, 1922, no person under the age of 16, unless accompanied by a parent or bona fide guardian, shall be present at any theater, where films passed by the Board for 'public' or 'adult,' but not for 'Universal' exhibition, are shown. Films are divided by the Board of Censors into two classes, those called 'A,' which are suitable for adults only, and those called 'U,' which the Board considers suitable for universal exhibition.

"It is evident that block-booking is, to a great extent, responsible for a number of very inferior films being shown. The public, certainly, in any case, as regards London, is as anxious as ever to patronize the silent drama as long as there are good plays to see. The fact remains that many of the foremost picture houses in London are suffering from considerable loss of patronage. This must be due to the class of picture shown. The largest and most luxuriously appointed cinema theaters in the United Kingdom are found in the Provincial towns of England such as Manchester, Bradford, Leeds and Liverpool, though none of them compares in size and comfort with the Capitol in New York.

"These vary considerably according to the tone of the theater and the class of film which is being shown. Admission to the regular first class cinema theaters in London range from 1/3d. 5/6d. Second class cinemas charge —6d. to 2/— or 3/—. At the Royal Opera House and the Empire where 'The Three Musketeers' and 'Way Down East' were shown respectively, 13/— were charged for the most expensive seats, which is the regular West-End theater price."

Film Capital Production Notes

HOLLYWOOD FILM PREVIEWED

Representative motion picture celebrities of Hollywood saw themselves as others see them this week when Robert E. Sherwood, screen critic of "Life" and contributor to numerous national magazines, gave a special preview at the Beverly Hills Hotel of his unusual film review, "Through Darkest Hollywood with Gun and Camera," with an accompanying lecture.

The lecture and picture are to be presented in a number of Eastern cities during the coming few months, Sherwood being booked for an extensive lecture tour which will open before the University Club of St. Louis. His appearances will be chiefly before clubs and civic organizations.

Among the notables attending the preview were Charles Chaplin, Mary Pickford, Douglas Fairbanks, Madge Bellamy, Douglas MacLean, Harold Lloyd, Buster Keaton, Elliott Dexter, Bradley King, Tom Moore, Gloria Swanson, Colleen Moore, Florence Vidor, King Vidor, Frank R. Adams, Barbara LaMarr and many others.

Sherwood's film was produced at the Thomas H. Ince Studios.

STAHL WANTS STORIES

Having completed the cutting and titling of "One Clear Call," his latest First National production for Louis B. Mayer, Director John M. Stahl is now looking for a story for his next picture. Human interest is the principal requisite for these vehicles, but they must also have regular, every day sort of people for characters, a strong climax and a consistently good, logical plot.

PREMIUM PICTURES, INC., STARTS INITIAL PRODUCTION

The Premium Pictures Corporation, a Portland, Oregon, concern, has leased and enlarged the Bisbee, Ariz., studio, and has now started on its first of eight pictures to be made there. Harry Moody is directing and the principal players are Hugh Saxon, character actor, Jack Livingston and Mary Wynn, leads, and Al Ferguson, heavy.

The pictures are to be screened from western stories and many of the exteriors will be taken in Mexico.

SECOND GOLDWYN-HAMPTON RELEASE READY

Benjamin B. Hampton's second contribution to the Goldwyn program, released in the same group as "When Romance Rides," is an adaptation of another story by the same author, Zane Grey. At present it is called "Golden Dreams," but this title may be changed before the picture reaches the theatres. Three directors were associated with Mr. Hampton in making this production, Jean Hersholt, Gus Peterson, and C. O. Rush.

REAGUER FINISHES FIRST

"Slow and Easy," the initial picture produced by the Reaguer Production Company, and featuring Billie Armstrong is finished and ready to be shipped East. Production on the second picture, which is titled "Never Too Late," will be started Monday.

NAPOLEON FILMS IN NEW YORK

Two productions dealing with the life of Napoleon are in New York at the present time. One of them is the picture made in France and called "The Agony of the Eagles," for which Stoll, of England, recently purchased British rights. The other is "Napoleon's Son," understood to be an Austrian production.



EVE SOUTHERN

Casts of the Week

Thomas H. Ince Studios
"THE SUNSHINE TRAIL"
 Directed by James Horne
 Douglas MacLean Josephine Sedgwick
 William Courtwright Barney Furey
 Muriel Frances Dana

Metropolitan Productions
"HIGH STAKES"
 Directed by Clifford S. Elfelt
 J. B. Warner Elinor Fair
 Willie Mae Carson Robert Grey
 H. S. Karr Les Bates
 Jack House

BERANGER IN STATES

George Beranger, who has been directing pictures for Ideal Films, Ltd., and the Hollandia Film Co., in Holland has arrived in the States.

OBTAINS OPTION

It is understood that Bennie Zeidman has purchased an option on the screen rights to "The First Fifty Years," now playing at the Princess in New York.

"Torchy's Shoes" is the new Torchy comedy now in production at Burr's Glendale Studio.

RUBAIYAT PEACE ATTAINED

The dove of peace laid the olive sprig at the feet of Omar Khayyam's cinema re-incarnation recently after stockholders in Rubaiyat, Inc., participated in the annual election of a board of directors.

Preliminary to the election Ferdinand Earle and Herbert D. Newcomb, retiring respectively as vice-president and secretary-treasurer, withdrew from consideration for re-election in the interests of executive harmony. There was nominated and separately elected by unanimous ballots Theodore Ahrens, Frank S. Coates and A. J. Stone to guide the corporation for the ensuing year.

A friendly adjustment was entered into which covered the disposal of the unused negative film, releasing arrangements, and the story's copyright.

The statement of the president disclosed that \$174,735 has been expended in producing "The Rubaiyat," in which Messrs. Ahrens and Earle are the heaviest stockholders.

RAY NOT IN MARKET FOR ORIGINAL SCENARIOS

Charles Ray will adhere to a policy of filming only published fiction and successful stage plays in the series of productions he is making for United Artists. He says, "I am only appearing in two photoplays a year under my United Artists contract, and have already secured vehicles for the next two years."

"I will not be on the market for 'original' scenarios, and—owing to the element of time—our scenario department will return all 'originals' without reading them."

Ray is now starring in "A Tailor Made Man," the filming of which is about half completed. Joseph DeGrasse is directing.

PATHE ADDS NEW SERIES

Elmer Pearson, General Manager of Pathe Exchange, announces that Pathe will add a new series of specially prepared two-reel Western features to its weekly releases—the "Santa Fe Mac" stories featuring Leo D. Maloney.

Mr. Maloney's previous work on the screen is recalled in "The Girl and the Game," "Whispering Smith," "Medicine Bend," "Judith of the Cumberlands," "Manager of the B. and A.," "A Lass of the Lumberlands," "The Overland Disaster," "The Lost Express," "A Fight for Millions," "The Spitfire of Seville," and "The Arizona Catclaw."

Ford I. Beebe is associated with Mr. Maloney and will direct the series.

FINAL TITLE FOR CUMMINGS-CHANEY PRODUCTION

"Flesh and Blood" is the final title of the current Irving Cummings production starring Lon Chaney, heretofore called "Fires of Vengeance," which will be completed in the near future and will be released shortly thereafter.

Assisting Irving Cummings in the direction is his wife, known professionally as Ruth St. Clair, who recently finished playing opposite Guy Bates Post in Richard Walton Tully's production of "The Masquerader."

American Releasing will distribute "The Hidden Woman," made by Allan Dwan.

(Continued on Page 8)

Current Reviews

"A VIRGIN PARADISE"

California

Whether one takes "A Virgin Paradise" in the light of an insult to modern intelligence and drama or merely as a delightfully fanciful piece of celluloid diversion, it must be admitted the radical production of the month. Perhaps as much should have been expected when Fox undertook the filming of Hiram Percy Maxim's story of the wilds with energetic Pearl White starring. Nevertheless we admit the indescribable shock that its showing brought to us—a shock entirely unprepared for.

Introducing a young white woman, self raised in solitude upon a deserted South Sea island, the story pictures her cavorting playfully with a half dozen lions before she is taken back to civilization and a fortune, both of which she accepts in open rebellion. Thereafter perhaps the most vicious fight ever recorded upon celluloid is engaged in by the wild woman and her chief male tormentor. A huge punch lies in the girl's victory, largely on account of the rarity of such situations. In addition, an element of genuine romance does much to humanize the entire photoplay besides adding the necessary heart interest. Exceptionally good direction of the big fight sequence must be credited to J. Searle Dawley, who has gotten all possible in the way of vividness and suspense out of it.

Miss White does an unusual thing for a serial star in Gratia Latham, the lonely island dweller. She characterizes her role with equal consistency through its serious and comedy moments. She is for this reason convincing in the unsophisticated but highly independent young female.

Robert Elliott's work in Bob Alan, the masculine lead, is only meant to form the star's romantic background, but he has two or three excellent moments which he handles correctly.

Another sympathetic portrayal is well done by J. Thornton Baston, who is seen as Slim, a reformed ex-crook.

The serial type of heavy is called forth in Bernard Holt, a callous gentleman who feels no qualms at knocking a young millionairess unconscious with a pugilistic upper cut. The part is filled by Alan Edwards.

Henrietta Floyd, Grace Beaumont, Lynn Pratt, Lewis Seeley, Charles Fulton and Hal Clarendon are the other players in "A Virgin Paradise."

"FIND THE WOMAN"

Grauman's Rialto

Cosmopolitan's screen version of Arthur Somers Roche's "Find the Woman," has even less to recommend it than the original which was far removed from the brilliant novel class.

In Doty Hobart's adaptation the plot as well as the characters have been re-vamped, although some of the situations remain recognizable. Nevertheless it is still a murder mystery story without any great accent on the mystery. Too many characters divide the sympathy to allow anyone a satisfactory quota. It lacks sadly in real entertainment value, both from the standpoints of human interest and suspense.

Alma Rubens plays Sophie Carey, the sec-

ond part in the novel. It is a straight, merely a link in the final chain of evidence.

Clancy Deane, the original's principal, is in the hands of Eileen Huban. Her footage is so cut as to ruin the importance of the part as previously written. She is just another link.

George McQuarrie and Harrison Ford also in unvaried, straight positions play opposite the actresses, with Henry Sedley in the one known heavy, Don Carey.



RUTH ASHBY
Who Plays "Julia" in
"My Lady Friends"

Ethel Duray, Norman Kerry, Arthur Donaldson and Sidney Deane are excellent types for the Broadway couple the theatrical agent and the detective.

Tom Terries directed "Find the Woman," a task which must have been nerve-racking, to say the least. He finally pieced it together very well, all things considered.

The photoplay is a Paramount release.

"PAY DAY" AND "MY LADY FRIENDS"

Kinema

Charlie Chaplin's latest two-reeler for First National, "Pay Day," headlines the Kinema bill this week, occasioning more enthusiastic laughter than any recently-shown comedy. New gags ingeniously twisted out of old ones and enhanced by Chaplin's priceless repetition jam every foot of the little picture. A constant chuckle interspersed with repeating bursts of something near unto hysteria issues from the delighted audience as it views the quaint capers of this truly unique artist, while he employs the pick and shovel of a modest laborer, devours his fellow workman's lunch, miscounts his pay envelope and returns to his cheerless home after a night at the Bachelor's Club. The little comedian of the screen is truly a great thespian.

"Pay Day" is infinitely more amusing than "The Idle Class." In it, Chaplin, who was

both author and director as is his custom, is assisted by Edna Purviance, Mack Swayne, Phyllis Allen and Sidney Chaplin.

The remainder of the Kinema photoplay hour is occupied by the Carter de Haven's film version of "My Lady Friends," the stage farce, by Emily Nytray and Frank Mandell, prepared for them by Rex Taylor.

Full of good situations and given interesting settings, the picture seems to have been inordinately rushed in the taking, a fact which keeps it in the mediocre class. Its most inexcusable example of carelessness lies with the title writer who repeatedly misspells and fails to punctuate his titles. With rare consistency he substitutes the plural for the singular possessive form of his nouns.

John Smith, a millionaire publisher of Bibles, gets himself into untold difficulty through an attempt to spread a little harmless sunshine in the lives of three modern maidens by financing their artistic educations. John is a devoted married man, but it seems hard for him to prove the fact. Carter De Haven plays the part in good form and evokes considerable mirth with it.

Mrs. De Haven, as his unnecessarily economical, plain, little wife, lends the proper balance to the renowned team assisted greatly by Helen Raymond and Thomas Lingham in their married friends.

Helen Lynch, May Wallace, Ruth Ashby and Clara Morris complete the players in "My Lady Friends," which was directed by Lloyd Ingraham and is distributed by First National.

"THE LANE THAT HAD NO TURNING"

Grauman's

The chiefly notable thing about "The Lane That Had No Turning," is the interpretation par excellence in it of an actor who has long played small supporting business at the Lasky Studio, Theodore Kosloff.

Besides his remarkable offering the facts that this is a Paramount picture, that it stars Agnes Ayres and was adapted from Sir Gilbert Parker's original by Eugene Mullin, may prove of some added value in attracting attendance. Generally the French Canadian drama based upon the undying quality of a woman's love, has been well presented by its director, Victor Fleming, who is greatly assisted to his success through the superior photography and good detail work that are demanded by the Lasky technical standard.

Miss Ayres enacts Madelinette Racine, a talented young wife whose love and loyalty demand that she abandon her operatic career and devote every thought to the husband who has become a hunchback. The star's sincerity in her interpretation of that all enduring love which is granted a few in this world should satisfy the most critical and is, by the way, a great improvement over her recent efforts.

It is Kosloff as Louis Racine, the unfortunate and tempestuous object of Madelinette's affections, however, who reaches the heights with his portrayal. An ambitious man wholly in love, he faces alone the prospect of becoming repulsive to his adored wife as his infirmity grows upon him. To hold her he will acquire great power and cut a splendid figure in their little world. His appreciation of her tactful kindness, his continually pained pride and intense jeal-

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Where to Find People You Know

HORTON IN SECOND SCREEN VEHICLE

After having played in stock for eight years, during which time he had such leading women as Dorothy Dalton, Ethel Clayton, Ethel Grey Terry, Winifred Kingston, Leona Powers, Sue McNamany and others, Edward Everett Horton finally accepted an offer of the Jess Robbins Productions to play in "Too Much Business," the six-reel light comedy now being distributed by Vitagraph. Horton is at present continuing his stock engagement with the Wilkes Company at the Majestic Theatre and working before the camera during his spare time. His second screen subject is temporarily titled "The Ladder Jinx," and is being made by the Jess Robbins Productions from the story by Edgar Franklin.

Mr. Horton's engagement with Dorothy Dalton and Ethel Grey Terry was at Portland, Maine. He played with Sue McNamany at Albany and Ethel Clayton and Winifred Kingston with the Orpheum Players at the Chestnut Street Theatre in Philadelphia.

ADDITIONS TO PALMER STAFF

Howard Faye, former production manager for Peerless Pictures, Inc., and who has served as technical director with Ethel Clayton, Tom Forman, Sam Wood, Robert Warwick, Gloria Swanson and others, has joined the Advisory Bureau of the Palmer Photoplay Corporation of Los Angeles. Mr. Faye's work in connection with the Department of Education of this institution will be under the supervision of Mr. Eugene B. Lewis, Editor-in-Chief. Eugene Baylan, magazine writer and Theodore Oliver are two other acquisitions to the personnel of the Palmer Advisory Bureau.

CAST FOR MURRAY FILM

Monte Blue, Ward Crane, Raymond Bloomer, Alma Tell, Maude Turner Gordon and Charles Lane have been engaged for the new Mae Murray production, "A Broadway Rose," which is now in production.

STEWART IN WILSON'S NEXT

Roy Stewart has been engaged to enact the leading male role in the next Ben Wilson production, the working title of which is "Daybreak."

NEW BRITISH COMPANY SIGNS CRISP

Donald Crisp, who went to London for Paramount, has been engaged to direct there for the Bird Film Co., a new releasing organization which also plans some production.

FAWCETT IN PARAMOUNT PICTURES

Famous Players recently signed George Fawcett on a year's contract to do character roles. Fawcett leaves New York for the coast shortly.

Elinor Fair is interpreting the leading feminine role in Clifford S. Elyett's latest photoplay for Metropolitan Productions entitled "High Stakes."

Marjorie Miller is assisting Allen Holubar with the cutting of his production of "Hurricane's Gal," in which Dorothy Phillips is starred.

WITH DE HAVENS

May Wallace has been engaged by Carter De Haven to play the part of Mr. De Haven's mother in the first of a series of twelve two-reel domestic comedies to be produced by the De Haven company at the R-C Studios.



GEORGE ATKINSON

Who's Where on Los Angeles Screens

LOEW'S

Thomas H. Ince presents
"LOVE NEVER DIES"
From "The Cottage of Delight"
By Will N. Harben
Directed by King Vidor
Photographed by Max Dupont
CAST

John Trott.....	Lloyd Hughes
Tilly Whaley.....	Madge Bellamy
Joel Eperson.....	Joe Bennett
Liz Trott.....	Claire McDowell
Jane Holder.....	Winifred Greenwood
Ezekiel Whaley.....	Frank Brownlee
Dora Boyles.....	Julia Brown
Sam Cavanaugh.....	Fred Gamboal
Mrs. Cavanaugh.....	Lillian Leighton

CALIFORNIA

Vitagraph releases
"THE SHEIK'S WIFE"
Story, scenario and direction
by Henry Roussell
CAST

Estelle Graydon.....	Emmy Lynn
Hadjid Ben Khedim.....	Marcel Vibert
Cassim Ben Khedim.....	Albert Bras
Sir Thomas Powell.....	Gustav Bogaert

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PICKFORD ENGAGES HARRIS

Mary Pickford has engaged Elmer Harris, play and photoplaywright, until recently in charge of production at the Realart Studio, as supervising-editor of all her productions. Mr. Harris will act hereafter as chief counsel in matters pertaining to Pickford photoplays.

The Harris' photoplays include, "The March Hare," "Ducks and Drakes," and "The Speed Girl," all starring Bebe Daniels; he is also author of "Sham," produced first as a stage play and subsequently used as a screen vehicle for Ethel Clayton.

Aside from preparing a photoplay for Jack Pickford, Mr. Harris will also co-operate with John S. Robertson, who has been engaged to direct Miss Pickford in her very latest, "Tess of the Storm Country," which will go into production within the next two weeks.

GOLDWYN ADDS TO STAFF

Alice D. G. Miller, author of "The Fourteenth Lover" and other screen stories, has been added to the Goldwyn scenario department, of which Paul Bern is editor. Miss Miller, who was formerly associated with D. W. Griffith, is having a hard time keeping her mail from getting confused with that of Alice Duer Miller, the novelist, who recently spent several weeks at the Goldwyn studio while writing "The Man with Two Mothers."

TULLY SECURES FAIRE

The role of Shireen, the heroine of "Omar the Tentmaker," Guy Bates Post's second starring vehicle and the second motion picture to be produced by Richard Walton Tully, will be portrayed by Virginia Brown Faire. Miss Faire recently appeared in the ingenue lead in "Doubling for Romeo," the lead in "Without Benefit of Clergy," "Fighting Mad," and "The Count of Monte Christo."

LASKY SIGNS CAIN

Robert Cain has signed a year's contract with Famous Players to play leading roles.

Dick Johnson has sold his interest in the Boyle Heights Studio and has affiliated with "Tweedy" Comedies.

E. K. Lincoln heads the cast in "The Price of Her Ambition," the initial production of the newly organized Genius Film Corp.

Forrest Halsey has been engaged by Edgar Selden, of Worth While Pictures, to prepare the script for "On the Banks of the Wabash," for Madge Evans.

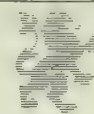
Primrose Carryl, daughter of Ivan Carryl, the composer, will make her first appearance on the screen with William Farnum in "Shackles of Gold."

Henry E. Wilkinson, formerly with Realart and the A. S. Kane Pictures Corp., has been appointed special representative for Century Comedies.

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Pickups By The Staff



DEVORE TO APPEAR AT GRANADA

Dorothy Devore will play her first engagement on the stage since joining Christie Comedies three years ago, during the week beginning April 23rd, at the Granada Theatre, San Francisco, the newest of the moving picture theatres operated in the Bay City by Roth and Partington.

Miss Devore will be at the Granada all week in connection with the first showing in San Francisco of the latest Christie Comedy in which she is featured which is "Fair Enough," and her appearance in San Francisco is being arranged by G. C. Blumenthal, manager for Educational Pictures in that city.

RAY SINGS PRAISES OF MARY PICKFORD

When Mary Pickford sold Charles Ray the screen rights to "A Tailor Made Man," it was the first time in cinema history that one star sold another a story coveted by both.

Says Ray, "No one can ever say that the United Artists is a misnomer, for Miss Pickford sold me a story which she knew had long been the apple of my eye, and without making a cent of profit."

Several times in the past—before "A Tailor Made Man" passed into Miss Pickford's hands—Charles Ray had negotiated for the purchase of the play, but had always encountered one stumbling block or another.

EASTERN DIRECTORS ORGANIZE

The assistant directors in the East met recently for the purpose of forming an association, similar to the one now existing here. Bert Sutch, who is D. W. Griffith's assistant, was made chairman of the meeting with Walter R. Sheridan acting as secretary. Among those present were: Ben Behrens, George Kleine, Warren Fromme, Joseph Boyle, Charles Berner, Frank Bates, Eddie James, Al Reibach, Charles Van Arsdale, Billy Hamilton, Eddie Lawrence, Chaddy Graham, William Harvey and Cullen Tate.

MACLEAN CHOSEN FESTIVAL RULER

The raisin growers at Fresno, California, have elected Douglas MacLean to be crowned king of their annual Raisin Day Festival which will be celebrated on April 27th.

The most beautiful girl in central California is being selected to ride with MacLean as queen of the pageant. For the past several years various stars of filmdom have appeared as rulers of the festival. MacLean was the unanimous choice of the committee in charge of this year's event.

Harold Lloyd has added "Mickey" Daniel, 7-year-old youngster, to the cast of his current comedy under production at the Hal E. Roach Studios.

Natalie Johnson, formerly with the Zeigfeld Follies, has been engaged by Al Christie and is already appearing before the camera in a Christie Comedy which is to feature Dorothy Devore.

DESMOND IN ACCIDENT

While on location at Truckee, William Desmond, star in the most recent Universal serial which started production this week, fell from an ice-covered cliff 50 feet into the river below and was seriously hurt.

Production is temporarily discontinued.



GENEVIEVE BARTON

FIRST MEETING OF M. P. P. D. A. HELD

The first meeting of the Motion Picture Producers and Distributors of America, Inc., was held recently in New York at the offices of the association. The following companies were elected distributing members together with the individuals designated to represent them:

Educational Films Corp., by Earl W. Hammons.

Famous Players-Lasky by Adolph Zukor.

Fox Film Corp., by William Fox.

Goldwyn Pictures Corp., by Frank Godsol.

Metro Pictures Corp., by Marcus Loew.

Selznick Corp., by Lewis J. Selznick.

Universal Film Mfg. Co., by Carl Laemmle.

Vitagraph Co. of America, by John M. Quinn.

One producer was selected, Joseph M. Schenck. The above named individuals comprise the board of directors. They elected the following officers: Will H. Hays, President; Courtland Smith, Secretary.

Allan Cavan is included in the cast of the forthcoming Harold Lloyd comedy, as yet untitled.

Walter Higby is playing a part in "The Ladder Jinx," which is being filmed by Jesse Robbins Productions at the Fine Arts Studios.

Wilbur McGaugh will appear as an Indian heavy in the new Ben Wilson photoplay temporarily titled "Daybreak," which is about to start production.

RADIOPHONE AIDS "ONE CLEAR CALL"

Taking advantage of the radiophone as an aid in film making, Watterson R. Rothacker, head of the film printing and developing concern bearing his name, recently held an "air conference" from his Chicago office with Louis B. Mayer, producer, and John M. Stahl, director, at the Mayer Studios relative to the "Matching-up" and printing of "One Clear Call."

FILM ROW TO GIVE DANCE

For the first time since South Olive street became known as Film Row, the employees of the various exchanges will get acquainted at a Film Row Dance to be held on the evening of May 13th. Hale Dewey's Orchestra has been engaged to furnish music, while various contests and surprise features are being arranged in order to lend variety to an enjoyable dance program.

VACATIONING

Lloyd Hamilton, Jack White, Lloyd Bacon and General Manager E. H. Allen, of Hamilton-White Comedies, will leave for New York late this week for a month's vacation. Upon their return to United Studios they will resume production on their contract with Educational Pictures.

Edward "Hoot" Gibson, the Universal star, was married last week to Helen Johnson, a vaudeville actress.

Helen Gibson has left for Minneapolis, where she is to appear personally in conjunction with her latest screen production, "The Wolverine."

J. Aldrich Libbey, singer, who made "After the Ball," and "Two Little Girls in Blue," popular many years ago, is now a Hollywood resident.

W. G. Logan, business manager of the Cosmosart Studios, is President of the Logan Wholesale Drug Corp., operating a chain of retail stores in Southern California.

A. Carle Palm, laboratory expert for Richard Walton Tully, has returned from New York, where he went with a print of "The Masquerader," and will superintend the laboratory work on "Omar the Tentmaker."

An entire "African village" was consumed by flames the other day at Universal City for a spectacular scene in "The Adventures of Robinson Crusoe," starring Harry Myers.

Kathryn Martin, of the Joseph M. Schenck business staff, is assisting Frances Marion with the script of the Constance Talmadge production of "East is West," which will be commenced in two weeks.

Director John Griffith Wray and his Ince company are having quite a lark—at least the American small boy would greatly covet their experience. They have been following a three-ring circus around California taking realistic scenes for "Someone to Love," a production that has much of its "atmosphere" under the big "tops."

Production Notes

(Continued from Page 4)

AT UNITED

Lou Anger, general manager of the Joseph M. Schenck production units, has returned from a trip to San Francisco on business, and is busy preparing for the forthcoming Norma and Constance Talmadge productions.

For the first time in his screen career, Jackie Coogan is working at night. Frank Lloyd, who is directing "Oliver Twist," wanted the proper effects for the night street scenes, and arranged to have the diminutive star set aside five evenings for the purpose.

Stephen Goossen, who designed the settings for the Coogan production of "Oliver Twist," has returned to his desk at the Joseph M. Schenck offices and is engaged in sketching the sets for Constance Talmadge's production of "East is West," and Norma Talmadge's "The Mirage."

Wilfred Buckland, who designed the sets for Douglas Fairbanks' "Spirit of Chivalry," has resumed his association with Richard Walton Tully and is preparing for the Guy Bates Post starring production of "Omar the Tentmaker." Virginia Brown Faire will play opposite Mr. Post and James Young will direct.

Allen Holubar is progressing with the editing of the production for his next First National release, "Hurricane's Gal," in which Dorothy Phillips is starred.

Chester Bennett will finish the Jane Novak starring production of "The Snow Shoe Trail" this week.

A mammoth cave has been constructed on the exterior acreage at the studios for the Pathe serial, "The Riddle of the Range," in which Ruth Roland is starred.

AT THE COSMOSART STUDIOS

The Danny Hogan productions will start this week on the first of a series of multiple reel productions.

Work is expected to start presently on the first of the B. B. Hampton photoplays to be filmed at these studios.

The Beverly Film Association, a recently formed million dollar corporation, is expected to begin operations soon on five-reel subjects.

Mr. J. E. Bowen, President, and Frank M. Willard, Publicity Manager, contemplate a trip that will include the big cities of the East, in the interests of forthcoming Cosmorama releases.

Natural locations and waterways, together with rivers, lakes, running streams, water falls, forestry, and shrubbery of all kinds, are to be found on the premises of the studios.

AT VITAGRAPH

William Duncan started production this week on a new picture in which he will co-star with Edith Johnson. Duncan assumes the roles of a Northwest guide and also that of an English nobleman.

Director David Smith is putting the finishing touches to the current Alice Calhoun story, entitled "Blue Blood," production of which he expects to complete next week.

The final title selected for Earle Williams' recently completed picture is "Restless Souls."

Corinne Griffith has just finished her current production entitled "A Virgin's Sacrifice."

AT THE ROACH STUDIOS

"Paul" Parrott is busy with his current comedy, production of which started recently. Jobyna Ralston and Eddie Baker are chief support and Jim Davis is directing.

Harold Lloyd has completed work on the opening sequence of his current production, as yet untitled, and has started on the second.

"Fire Fighters," the name of a two-reel comedy of "His Rascals," the kiddie-animal company, had a studio preview this week and also a showing at Ocean Park.

Tom McNamara is writing the story which will constitute the fourth vehicle in the series of pictures which feature the kiddie-animal company. The third story is now under production.



TOM BATES

C. H. "Duke" Wellington, artist of the comic strips "Pa's Son-In-Law," who sits in as "gag" man with the scenario writers for "Snub" Pollard and "Paul" Parrott, is back again at the studios after an absence of several weeks.

Harry "Snub" Pollard has started work on a new picture in which he is supported by Noah Young and Marie Mosquini. Al Santell is directing.

CHRISTIE STUDIO NOTES

The company, making a new comedy which will feature Dorothy Devore, is just back from a week at Craigs Country Club, in the hills west of Calabasas, where about half of the exteriors of the picture were made.

The previous week, Christie and several members of his staff visited Tia Juana to look over the race track, which will be used in another "location" comedy to be produced in the near future. Last month Christie completed "Cold Feet," which was filmed at Truckee, and next week he will check up on locations in Chinatown at San Francisco for a Chinese Comedy to be filmed there.

"Hickory Hick," featuring Bobby Vernon has been completed under the direction of Harold Beaudine. Charlotte Stevens supports Vernon in this picture which will be released through Educational exchanges June 4th. The comedy was written by Robert Hall who is now with the regular studio scenario staff.

AT THE R-C STUDIOS

When that megaphoned command resounded on several of the big stages of the R-C Pictures Corporation recently, co-operative photoplay production became a fact for the first time in the history of the motion picture industry. P. A. Powers recently backed up a succinct statement of a sharing basis for stars and directors, made a few weeks ago, on his arrival here from New York after acquiring a controlling interest in the R-C organization, by announcing the inauguration of such a policy with the following stars and units contracted for: Ethel Clayton, former Paramount star; Harry Carey, exponent of Western roles; Doris May, who continues with R-C; Mr. and Mrs. Carter De Haven resuming their domestic comedies after a year's retirement from the screen; Jane Novak, who will be featured in outdoor dramas; Chester Bennett productions, in some of which Miss Novak will appear with other stars to be announced later; Helen Jerome Eddy, who will be featured in plays of spiritual significance.

Continuity for the second of the Norman Dawn series is in preparation.

Miss Clayton will make six comedy dramas a year. Her first vehicle will be announced in a few days. Miss Clayton's last Paramount release was "The Cradle," but another, "For the Defense," has been completed and will soon be given to the public.

Mr. Carey will produce six typically Western features for R-C annually. "Man to Man" is the most recent screen offering of this star. Val Paul will direct him.

Doris May has just completed her fifth R-C production, "An Unusual Honeymoon," and is about to start her sixth, with option on her further services by the new regime.

The first of the new series of De Haven comedies is based on a script entitled "They're Off!" This unit was the first one to start operations on the co-operative basis. All the De Haven productions will be in two reels. Mrs. De Haven, once known to the stage as Flora Parker, shares acting honors with her husband. Malcolm St. Clair is directing.

Jane Novak's first R-C subject will be made under the direction of Chester Bennett. Edison Marshall's book, "The Snowshoe Trail," as scenarized by Marion Fairfax, will introduce her as an R-C star. "Colleen of the Pines" will be her second starring vehicle. Further Chester Bennett productions are also provided for.

Helen Jerome Eddy, who recently appeared in an R-C release made by Brentwood, "The Turn of the Road," returns to the fold as the star of Ray Carroll's own unit. Miss Carroll was associated with Thomas Ince and Cecil de Mille in an advisory capacity and was originally a scenarist for those producers. It was she who wrote "The Call of the Blood" for Vitagraph, a five reel photoplay which featured Maurice Costello and Florence Turner, favorites of their day. Miss Eddy has written her own story for her first R-C production. Tentatively it is titled, "A Slice of Life." Winifred Dunn, of the R-C staff, is preparing the continuity.

Mr. Powers has selected Robert Thornby to direct six all-star features a year. Mr. Thornby has several Famous Players and Hampton releases to his credit.

Mr. Powers is now enroute for New York where he will arrange for increased distribution facilities.

With recent blanket arrangement made by R-C with the United Studios, affording access to that vast storehouse of scenic wealth, the co-operative organization will find ample accommodation for its multiplied units.

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Production Notes

(Continued from Page 8)

SHIPMAN PRODUCTION NOTES

Nell Shipman Productions, Inc., has taken a two year lease on the studio plant of the Pan American Film Company, Minnehaha Park, Spokane, Wash.

Miss Shipman and Bert Van Tuyle, co-directors of the next Nell Shipman picture, "The Grub Stake," an out of doors tale of the Northwest, are at present in the heart of the big Northwest wilderness filming their out-of-doors scenes, which will compose eighty per cent of the picture.

The studio will be used for the interiors, and offers easy access to the heart of the big Northwest wilderness with British Columbia, North Idaho and Eastern Washington only a few hours' distant.

Miss Shipman has moved her entire zoo of nearly 150 wild animals from Los Angeles to Spokane, where it is now established in its new quarters.

FORM CHURCH FILM COMPANY

Brooks Lawrence, superintendent of the Anti-Saloon League in Alhambra, and associates have organized the Southern Church Film Producing Corporation.

This company was formed to manufacture and distribute. Incorporators are Brooks Lawrence, Mrs. Nora E. Lawrence, V. E. Winter and M. Kitchem.

ILLINOIS TO MAKE FARM FILMS

Homestead Films, Inc., of Springfield, Ill., have incorporated, with D. O. Thompson, former secretary of the Illinois Agricultural Association; E. L. Dill, former publicity director of the farmers' state organization, and C. L. Venard of Peoria as incorporators. The company will make pictures of interest to the agricultural elements.

NEW COMPANY INCORPORATED

Graphic Productions, a \$1,000,000 corporation, has been formed, and will make six features and 12 two-reel comedies. Ivan Abramson will direct one and perhaps two features and supervise the remainder. Production will be divided between New York and Los Angeles. The comedies will be made on the coast.

EDUCATIONAL RELEASES

"Nights of Many Shadows" is the third Educational release of the Wilderness Tales by Robert C. Bruce, in which Mr. Bruce combines outdoor dramas and scenic beauty.

"Toonerville Trials" is the next picture to be released in the series of Toonerville Comedies by Fontaine Fox.

It is reported that Jackie Coogan will next make "Just David," to be followed by "The Prince and the Pauper."

Production starts May 1st on "From Rags to Riches," starring Wesley Barry. Harry Rapf will direct.

Alan Crosland is to direct Irene Castle in "Don't Weaken." Exteriors will be shot in Miami, Fla.

Director Fred Caldwell is busy shooting the "Night Life of Hollywood," a travesty on the sensational articles appearing in the newspapers and magazines of the country.

LESSER FOREIGN DEALS

Irving Lesser has closed the following foreign deals:

Five David Butler features, "My Boy" and Peck's Bad Boy" for Scandinavia to Overseas Trading; "My Boy" to Mundus Film for France, Belgium, Holland, Switzerland and French colonial possessions; "Peck's Bad Boy" to Harry Musgrove for Australia; Five Butler and eight Lester Cuneos for all of South America except Brazil to Sociedad Generale Cinematografica. The Irving Cummings two reels have been sold to Canadian Features and Productions, Ltd., of Toronto for Canada.

"The Silent Call," H. O. Davis' picture for First National release, is completing its eleventh week at Miller's Theatre.



JOHN BECK

UNIVERSAL RELEASES

Early May Universal releases are:

"Second Hand Rose," featuring Gladys Walton.

"The Slave's Secret," 16th episode of "With Stanley in Africa," featuring George Walsh and Louise Lorraine.

"The Hurricane," 7th episode of "The Adventures of Robinson Crusoe," featuring Harry Myers.

"The Gay Deceiver," one reel comedy.

International News Nos. 37 and 38.

"Sic 'Em Brownie," featuring Brownie,

"The Wonder Dog."

"The Raid," featuring Neal Hart.

It is understood that "The Half-Breed" and "Slippy McGee," Oliver Morosco Productions, will be released by First National in May.

Preparation is now under way for the first photoplay for Frederick Reel, Jr. Productions under the new Robertson-Cole release. Casting will start within a week.

LAEMMLE CHOOSES FAR EAST REPRESENTATIVE

Mr. Carl Laemmle, president of Universal, has appointed Tom R. Richards, of Sydney, Australia, as his personal representative in the Far East. Mr. Richards is now enroute for Java, where he will spend most of this year studying moving picture conditions in that country.

Richards has been with Universal in Australia ever since that film company organized an exchange center in the island continent. During the past year Mr. Richards has been the personal representative of Herc McIntyre, Universal's Australian chief.

BEVAN VEHICLE COMPLETED

After three weeks of strenuous work, Billy Bevan and Roy del Ruth have completed "Gymnasium Jim" at the Mack Sennett Studios.

The new picture has been cut and titled and will be shipped to New York immediately for distribution through the exchanges of the Associated First National Pictures.

K. D. AND B. PHOTOPLAYS FORMED

K. D. and B. Photoplays, Inc., has been formed to handle state right releases. Charles Kranz, former supervisor of exchanges of Pioneer, is president; G. M. Davidson, former assistant to A. F. Lefcourt is treasurer, and Donald I. Buchanan, who was in charge of Pioneer production purchases, vice-president and secretary of the new company which has secured and resold to Clark Cornelius a series of twenty-six "Tales of the Tenements," the first four of which are already made.

K. D. and B. will state right the Northwoods features to be made by Iroquois Productions, Inc., of Utica.

ASSOCIATED GETS SIX MORE

Associated Exhibitors recently closed a contract with Associated Authors Prod. Inc., for six pictures to be produced by the latter organization, which has John Howard Carras, president; Alicia Collins, vice-president, and A. Raymond Gallo, secretary and treasurer. Business headquarters for the new company are in Boston, but production will be carried on at Orlando, Fla., where studios are being built. The first picture, "The Man Eater," will be ready by August first.

Henry King has gone South for a rest. While away he will make arrangements for the next picture in which Richard Barthelmess will star.

People soliciting work with Tweedy Comedies and Charles Amador Productions will find their people at the old Bernstein Studios in Boyle Heights.

William Fox's spectacular film based on the life of the Roman Emperor Nero, which was filmed in and about the capital of the ancient Empire, is now being assembled in New York.

Federal Photoplays of California, Zane Grey Pictures, Inc., Great Authors Pictures, Inc., and Hewlings Mumper have removed from United Studios on Melrose Avenue to Cosmosart Studio on Temple Street.

Among those playing important parts in "High Stakes," featuring J. B. Warner, are Robert Grey and Les Bates.

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Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
APOLLO PRODUCTIONS. Ben Goldstein, Casting. Astra Studios. Glendale.						
Arthur Delmare	Jack Pollo		M. Charles		Westerns	Starting
ASSOCIATED ARTISTS, INC. 753 South Boyle Ave.						
Mattison	Tweedy		Dick Johnson		Comedies	Schedule
Marcel Perez	Charles Amador			Tweedy & Mattison	2-Reel Comedies	Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						
Morante	Geo. Chesebro	E. MacManigal	Al Morante		Northwest Mounted	Finishing
C. Stater	All-Star	Powers		Hunter	Historical	Finishing
Thorpe	All-Star	Dyer	Logan	Hungerford	Comedy Drama	Schedule
E. G. Dyer	Non-Star	Dyer	D. Morante	Staff	Bird Novelty Films	Schedule
Rubinet	All-Star		Macfaden	Staff	2-Reel Western	Cutting
Bob Horner	Monte Montague		Roxie Mays	Bob Horner	5-Reel Western	4th Week
William Thompson	Non-Star	Fishback	O. Leong	Staff	Bibical	3d Week
BERWILLA STUDIO. Richard Thomas, Casting. 5821 Santa Monica Blvd.						
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Starting
BLANCHARD FILM CO. H. S. Conway, Casting. Cosmosart Studios.						
J. E. Bowen	Non-Star	E. G. Bowen	E. J. Chudy		Educational	Schedule
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
BURSTON FILMS INC. 6050 Sunset Blvd.						
W. S. VanDyke	All-Star	Arthur L. Todd	Chas. J. Chic	John Clymer	Special	Cutting
CENTURY FILM CORP. 6100 Sunset Blvd. Bert Sternback, Casting. Julius Stern, Gen. Mgr.						
Fred Fishback	Harry Sweet	F. Corby	L. Goodwins	F. Fishback	Comedy	2d Week
Alf Goulding	Brownie	Jerry Ash	Dave Smith	A. Goulding	Comedy	2d Week
A. Gilstrom	Baby Peggy	K. McLean	Walter Stephens	Gilstrom	Comedy	Cutting
Henry Lehrman	Lee Moran	Blake Wagner	Jack Dawn	Henry Lehrman	Comedy	2d Week
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	4th Week
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						
H. Beaundine	Burns	E. Ullman	Levelle	Conklin	2-Reel Comedy	2nd Week
Al Christie	Dorothy Devore	A. Nagy	Hagerman	Graham	2-Reel Comedy	3d Week
Scott Sidney	Neal Burns			Hall	2-Reel Comedy	Cutting
CINAL FILMS, Cosmosart Studios.						
J. E. Bowen	J. G. Payton	J. Eyerman	E. Chudy	Bowen	Science of Jiu-Jitsu	Schedule
	E. G. Bowen					
COMMONWEALTH MOTION PICTURE PRODUCERS, Mrs. A. B. Maescher, Gen. Mgr. Hollywood Studio.						
F. Caldwell	J. Frank Glendon	C. E. Peters	Fred Bain	John B. Clymer	"Night Life in Hollywood"	Schedule
CO-OPERATIVE PRODUCERS INC. Edward Alexander Casting. Clunes Studio. Melrose Ave.						
Edward Alexander	Ethel Ritchie	Dyer	E. Norbert		"The Girl and the Motor"	Finishing
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting. Universal Studio.						
Irv. Cummings	Lon Chaney	A. Freid	Wm. Crinley	Hope Loring	"Fires of Vengeance"	5th Week
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						
Sedgwick	Tom Mix	Clark	Geo. Webster	Poland	"The Gun Fanner"	2d Week
Durbine	Dustin Farnum	D. Short	Wellman	Furthman	"Strange Idols"	6th Week
Harry Beaumont	Shirley Mason	August Good	Thompson	Schofield	"The Lights of the Desert"	1st Week
Jerome Storm	John Gilbert		Dunn	Furthman	"A Splendid Outcast"	Finishing
Rowland V. Lee	Wm. Russell	Abeles	Keeffe	LeDaint	"The Men of Zanzibar"	Cutting
Emmet Flynn	All-Star	Andriot	Ray Flynn	MacConville	"A Fool There Was"	Cutting
Ford	All-Star	Schneiderman	Pheneey	Sloan	"Kentucky Days"	1st Week
Jones	Eason	Andriot	M. Eason		Western	1st Week
Al St. John	Al St. John	Denew	Stoloff		Comedies	Schedule
Summerville	Clyde Cook	Zellers	Cohen		Comedies	Schedule
Buckingham		S. Wagner	Flynn		Comedies	Starting
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
MacDermott	Holmes-Dix	Zellers	Regan		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blythstone		Comedies	Schedule
Erle Kenton	Booker	Scheurich			Comedies	Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						
Jess Robbins	All-Star	Irving Reis	Geo. Cleethorpe	Dave Kirkland	Comedy-Drama	5th Week
Cliff Smith	Johnny Walker	John Thompson	Dick Rush	J. Oliver Curwood	North Woods	Finishing
McCarty-Meehan	Ruth Clifford	Jas. Kennedy				
Dave Allen	Lester Cuneo	Floyd Jackson	Co-Directed	McCarty & Meehan	Western	Finishing
	Mae Summers	John Eyerman	Pete Gerald		Rural Drama	2d Week

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Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy	Beresford	"The Hands of Nara"	6th Week
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. Abraham Lehr, Gen. Mr.						761711
Rupert Hughes E. Mason Hopper Maurice Tourneur	All-Star All-Star	Norbert Brodin John Mescal	Flood Babille	Rupert Hughes Grant Carpenter	"The Bitterness of Sweets" "Brothers Under Their Skins" "The Christian"	Finishing 5th Week Preparing
HAMILTON-WHITE COMEDIES, Inc. E. H. Allen, Gen Mgr. Individual Casting. United Studios.						Holly 4080
Hugh Fay Jack White	Lloyd Hamilton Conley-Seymour	Homer McGill Park Ries	W. Morosco Ray Gray	Bacon-Mayo Bacon-Mayo	2-Reel Comedies 2-Reel Comedies	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS, H. J. Howard, Casting. 6719 Putnam Ave., Culver City.						761281
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	1st Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. R. D. Saunders, Casting.						Holly 1431
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
HUNT STROMBERG PROD. R. D. Saunders, Casting. Hollywood Studios.						Holly 1431
Hunt Stromberg	Bull Montana	Lyman Broening		Rex Taylor	"A Ladies' Man"	Cutting
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						761731
Horne W. Worsley John Griffith Wray	McLean Leah Baird All-Star	M. Du Pont C. Stumar Henry Sharpe	Lederman Tenny Wright Scott Beal	Bradley King Miss Baird C. Gardner Sullivan	"The Sunshine Trail" Drama "Someone To Love"	2d Week Finishing 5th Week
JOY COMEDY COMPANY. Fred Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive.						Holly 910
Billy Joy	Virginia Fox	Ernie Miller	Edwin Marriott	J. E. Zeidler	Two-Reel Comedy	Preparing
KLUMB, ROY H.; PRODUCTIONS. Miss Mansfield, Casting. 5107 Hollywood Blvd.						
Klumb Klumb	Ted Edwards Ted Edwards	Griffin Boyle	Dick Sheer Doc Lawson	Davenport	"Daddy's Love" "Lucky Thing"	Cutting Preparing
KING VIDOR PRODUCTIONS. Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd.						Holly 2806; Holly 2807
King Vidor	Florence Vidor	Geo. S. Barnes	Dave Howard		"Shuttle Souls"	2nd Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr.						Holly 2400
Sam Wood Jos. Henabery Philip Rosen William de Mille Penrhyn Stanlaws Geo. Melford Al Green James Cruze Fred Niblo Paul Powell Irvin Willat	Gloria Swanson Jack Holt Betty Compson Reid-Daniels Betty Compson Hawley-Sills Tom Meighan Wallace Reid Rodolph Valentino Agnes Ayres Dorothy Dalton	Al Gilks Faxon Dean Van Trees Guy Wilky Bert Glennon W. Marshall Alvin Wyckoff Schoenbaum	Frank Armer Johnston Graham Geo. Hippard Robt. Lee Cy Clegg Schwartz N. Keays D. H. Cox Robinson Waters	Elmer Harris Julien Josephson Le Vino Clara Beranger Le Vino Olga Printzlau Ade-Young W. Woods June Mathis Nash-Hurn	"The Gilded Cage" "The Man Unconquerable" "The Bonded Woman" "Nice People" "Over the Border" "Burning Sands" "Our Leading Citizen" "The Dictator" "Blood and Sand" "Borderland" "The Siren Call"	Finished 4th Week 5th Week 5th Week Cutting 1st Week Cutting Titling 6th Week 3d Week 1st Week
LYONS, EDDIE, PROD. Berwilla Studios.						Holly 157
Eddie Lyons	Eddie Lyons	Gosden	De Rue	Eddie Lyons	Comedies	Schedule
MAC QUARRIE-HISER PRODUCTIONS. Balasco Studios, San Francisco.						Douglas 6588
Frank H. MacQuarrie Ernie Hiser	Luce-La Motte Silo N. Ventor	E. Hiser M. Osmundson	J. M. Rothchild J. M. Rothchild	K. F. Himack Ernie Hiser	Two-Reel Comedy Animated Comedy	Cutting Schedule
J. K. McDONALD PROD. J. K. McDonald, Gen. Mgr. R. D. Saunders, Casting. Hollywood Studios.						Holly 1431
Mason N. Litson	Johnny Jones	Norbert Brodin	Wm. J. Reiter	Mason N. Litson	Juvenile Comedies	Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting.						Lincoln 2120
Lloyd Ingraham	All-Star	Ross Fisher	Geo. Crone	David Kirkland Lloyd Ingraham	Drama	Cutting
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Mayer Studio.						Lincoln 2120
C. S. E'felt	J. B. Warner	C. De Vinna	A. MacQuarrie	Frank Clark	Comedy Drama	4th Week
METRO STUDIO. Romaine and Cahuenga Ave. William Carruthers, Casting. Jos. Engel, Gen. Mgr.						Holly 4485
Rex Ingram	All-Star	John Seitz	Curt Rayfeld		"The Black Orchid"	6th Week
McFADDEN, IVOR PROD. 6040 Sunset Blvd.						Holly 6200
Seymour Zeliff	Gordon-Faire	Ray Reiss	Ed Stafford	Eugene M. Rhodes	"Stepsons of Light"	Finishing
McPARTURN MOTION PICTURE CO. Harry Pariser, Casting. 410 Court St.						
Tom Morgan	All-Star	J. Himn	Harry Pariser	Seth D. Turner	Comedy	4th Week
MISSION FILM CORPORATION. Fine Arts Studio. B. H. Geldert, Pres.						595187
Clarence Geldert	All-Star	Gordon Pollock	Arthur Osborne	Clarence Hatheway	"Carry on the Race"	Cutting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Allan Dwan John Robertson	Douglas Fairbanks Mary Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country"	2d Week Preparing
PARAGON PRODUCTIONS. MacPherson, Casting. Brentwood Studios.						Holly 975
Bruce Mitchell	Jack Richardson	V. Walker	H. F. MacPherson		Comedies	Schedule
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr.						10049
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Violet Clark	"The Woman Conquers"	Finishing
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St.						Holly 4211
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Richard Andres	"A Tailor Made Man"	5th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
R-C STUDIO. Melrose and Gower. S. F. Jacobs, Casting Director.						Holly 7780
Norman Dawn William Seiders Fred Reel, Jr.	All-Star Doris May Harold Mills	Thomas Reo Dubray	R. Waters G. A. Gocke, Jr.	Guyol-Catlin Beatrice Van	"The Son of the Wolf" "The Unexpect'd Honeymoon" Special R-C Pictures	Cutting 4th Week Preparing
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd.						54109
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Schedule
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Sup. Director						West 3730
F. Newmeyer Charles Parrott Santell-Davis McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden C. Henneke C. Morehouse	Taylor & Ha vez Thompson-Staff Thompson-Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Productn
ROGELL-HALPERIN PROD. Victor Halperin, Gen. Mgr.						
Albert Rogell	Reeves-Aye	John Eyerman	Edward Halperin	Victor Halperin	"Hell's Blazes"	Preparing
SCHLANK STUDIO. H. J. Howard, Casting. 6050 Sunset Blvd.						Holly 975
Harry Burns		V. L. Walker			Animal Comedies	Schedule
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle-Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman		"The Grub Stake"	5th Week
SCHWARTZ PRODUCTIONS. Astra Studio. E. Schwartz, Casting. 730 S. Olive.						61104
H. A. Revell	All-Star	J. M. Hayes	Chas. Allen	Mary Bixley	"Truth to Victory"	2d Week
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Chester Bennett Frank Lloyd Chas. Bryant Sidney Franklin	Ruth Roland Jane Novak Jackie Coogan Nazimova Constance Talmadge Guy Bates Post Dorothy Phillips Norma Talmadge Owen Moore Elaine Hammerstein	Thompson-Wheeler Jack McKenzie Arthur Rice	F. Gereghy Dorothy Dawson H. Wile Albert Kelly	John W. Grey Marion Fairfax	Serial "The Snow Shoe Trail" "Oliver Twist" "Salome" "East is West"	3d Week Finished 4th Week Finished Preparing
James Young Allan Holubar Frank Lloyd Heerman Archambaud		Benoit Haskins Gaudio	J. Whipple Buquet Wile	R. W. Tully Frances Marion Sara Y. Mason	"Omar the Tentmaker" Drama "Mirage" Comedy-Drama Drama	Preparing Cutting Preparing Preparing Preparing
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Edw. Laemmle Harry Pollard Hobart Henley Hobart Henley Baggot W. Craft Reginald Barker Wm. Worthington Lloyd Ingram Jos. Sedgwick Craig Hutchinson Bob Hill Wm. H. Watson Robt. N. Bradbury Stuart Payton Tod Browning Curtis Perry Vekroff Jack Conway	Art Acord Hoot Gibson Priscilla Dean Prevost All-Star Lorraine-Walsh All-Star Frank Mayo Gladys Walton All-Star Neely Edwards Tom Sautschi Herbert Rawlinson Priscilla Dean All-Star William Desmond Herb. Rawlinson	Thorpe Moore Milner	Mesinger Gereghy Smith Ross & Lipton Killgannon Slaven Rushton Rex Marchant Thompson Voltaire	Schroeder Plympton	Serial—"Buffalo Bill" "Trimmed and Burning" "The Lass O'Lowrie" "Her Night of Nights" Untitled "With Stanley in Africa" "The Storm" "Afraid to Fight" "The Troupers" Comedies "Advent. of Robinson Crusoe" Comedies Westerns "The Black Bag" "Under Two Flags" Comedies "The Great Conspiracy" "Come Through"	Cutting 2d Week Laboratory Cutting 4th Week Cutting Cutting 1st Week Cutting Schedule 14th Week Schedule Schedule Cutting 6th Week Schedule 1st Week 1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						Holly 2131
David Smith Semon-Taurog Wm. Duncan	Alice Calhoun Larry Semon Duncan	Steven Smith Konenkamp Robinson	Fred Tyler Poland Asher Clark	Baker Semon-Taurog Smollen	"Blue Blood" Special Comedy Untitled	Schedule Schedule Starting

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	H. Cronjager Ollie Marsh	Joe Boyle Robt. Ross		Drama "A Broadway Rose"	Preparing Story In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON, ELMER, PRODUCTIONS. New Bedford, Mass.						
Elmer Clifton	Raymond McKee	A. G. Penrod Paul Allen	Leigh R. Smith	John L. E. Pell	"Down to the Sea in Ships"	Finishing
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Harry Millarde Herbert Brenon	All-Star Wm. Farnum	Rittenburg T. Molloy	David Solomon N. Hollen	Paul Sloane Paul Sloane	Drama Wall St. Drama	Cutting Started Feb. 16
INTERNATIONAL FILM SERVICE CO., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.						
Vignola	Marion Davies	I. Morgan O. Westrom		Luther Reed	"When Knighthood Was in Flower"	Schedule
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedy	5th Week
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress
PYRAMID PICTURES, INC. J. A. Bannon Casting. 150 West Fifty-fourth St.						Fitzroy 4421
Ray Smallwood Kenneth Webb	Martha Mansfield Betty Blythe	M. Joyce H. Stradling	Geo. McGuire J. J. McKnight		"Queen of the Moulin Rouge" "The Mayor's Wife"	4th Week Finishing

Who's Where

(Continued from Page 6)

Charles Courtney.....Frank Medor
Ben el Kebil.....Thomas Thornton
Kahlia.....Alice Fille
Mohammed Ben Karl.....Carl Fischer

CLUNE'S

Pathe offers

"THE ISLE OF ZORDA"

Adapted from Novel, "Mathias Sandorf,"
by Jules Verne

Directed by Henri Fescourt
CAST

Mathias Sandorf.....Romuald Joubert
Sava.....Yvette Andreyor
Sarcany.....M. Vermoyal

ORPHEUM JUNIOR

Playgoers' Pictures presents
J. P. McGowan in

"HILLS OF MISSING MEN"

Adapted from story by John B. Clymer
Directed by J. P. McGowan
CAST

The Dragon.....J. P. McGowan
Crando.....Jean Perry
Li Fung.....James Wang
Bandini.....Charles Brindley
Buck Allis.....Andrew Waldron
Hilma Allis.....Florence Gilbert
Amy Allis.....Helen Holmes

Production Notes

(Continued from Page 9)

PATHE RELEASES

Forthcoming Pathe releases are:

"Told at Twilight," a new re-edited Pathe Playlet cut down from a former feature success starring Baby Marie Osborne.

"The Tunnel Menace," fourth episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchinson and produced by George B. Seitz.

"Pipe the Whiskers," current re-issued one-reel comedy starring Harold Lloyd.

"The Boy and His Dog," latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc.

"Kill the Nerve," Hal Roach comedy featuring "Snub" Pollard.

RECENT INCORPORATIONS

Progressive Amusement Co., Philadelphia. Capital \$100,000.

Broadway Productions, Capital \$10,500,000. Incorporators: Walter A. Peterson, I. W. A. Bonner, E. B. Burton, New York.

Graphic Film Exchange of California. Capital, \$5,000.

Douglas M. P. Corp., New York. Capital, \$60,000. Incorporators, A. H. Woods, M. Herman and M. A. Kohn.

Brooks Productions, New York. Capital \$5,000. Incorporators, W. Brooks, A. Sciblin, G. A. McCormick.

Iroquois Productions, New York. Capital \$40,000. Incorporators, F. R. Hazard, C. S. Fleming and R. C. Sholes.

Dependable Pictures Corp., New York. Capital 1,000 shares common, no par value; active capital \$5,000. Incorporators: M. and N. E. Kohn and Joe Brandt.

Prairie Pictures, New York. Capital \$7,500. Incorporators: N. M. Birk, L. L. Mayer.

William B. Laub recently completed titling "The Night Riders" for Second National.

"Tweedy" Comedies are at Tia Juana shooting exteriors.

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Contemporary Criticisms


"SISTERS"

(American Releasing)

"This International Film Service Co. production deserves a special niche of its own in the hall of better films. It is a simple, straightforward little tale that will impress and please every right-minded, clean-living individual, and "Sisters" is a picture every exhibitor can invite the whole family and the family minister to see, without giving offense to the most skeptical. The smooth running story culminates in one or two fine dramatic climaxes and you 'feel good' all through at having seen it."

—Exhibitors Herald.

"'Sisters,' adapted for the screen from the novel by Kathleen Norris, deals strongly with the problems of married life. It is effectively done and brings out the contrasting situations of two married women by delving into the problems that confront them both. Through the story there runs a broad slap at divorce."

—Exhibitors Trade Review.

"'Sisters' is one of the best pictures on the marriage theme that has been available to exhibitors for some time. It realizes the distinction of being popular without, in any sense, being common."

"Dealing as it does with the matter-of-fact side of married life after the illusions are gone, it faces the difficulty of making this prosaic slant on existence interesting, without resorting to sensationalism. In this feat, it is an artistic delight. Always restrained, it presents the inevitable sufferings of two uncongenial marriages in a way that commands absorbed attention. The quietness of the action throughout is one of the greatest charms."

—Moving Picture World.

"THROUGH A GLASS WINDOW"

(Realart-Paramount)

"With all the freshness of springtime 'Through a Glass Window' comes to the screen. It is an epic of New York's East Side life, reflecting in heart appealing manner its joys, sorrows, ambitions and despairs."

"'Through a Glass Window' touches on mother love. Because of their worship of an ailing mother, two children are willing to work hard and long to support her."

"The scenes of Gotham east side are well staged. The photography approaches perfection. The shots of the little family at the amusement beach and the ride home on Tomasso's wagon tug at the heart strings."

—Moving Picture News.

"In 'Through a Glass Window,' a title which has little to do with the picture, May McAvoy should make additional friends among patrons. She is attractive as the poverty-tossed, little Irish girl, brightening New York's East Side with kind deeds and unceasing industry and overcoming sorrows that come steadily and in volume. She makes a flimsy story presentable."

—Exhibitors Herald.

"RECKLESS YOUTH"

(Selznick)

Cosmo Hamilton has long been noted for skating on thin ice. In 'Reckless Youth' he skirts the danger mark in his customary style, pointing a moral in a subtle way and showing up the modern tendencies of the irrepressible flapper.

"There is a tendency upon the part of the author to smash conventions. At times he succeeds but the smartness often gives way to a human quality which makes this feature entirely enjoyable despite the fact that the characters are quite exaggerated."

"The picture offers some zippy incident, moves along with creditable speed and is handsomely staged."

—Motion Picture News.

"Cosmo Hamilton's story of youth's reaction to suppression has been picturized so that the appeal is one of theme rather than action. It might almost be called a pictorial essay, so free from dramatic suspense it is, until the concluding moments. The material has been approached delicately, as if the director and continuity writer were skirmishing around the edge of reality and preferred to suggest rather than portray what happened. The effect is not altogether satisfactory. The first part is too much like propaganda and not sufficiently illustrative to hold the interest. . . . This lack of dramatic force is more or less prevalent throughout, except in the scenes of the automobile accident and the sinking of the yacht, which have been splendidly produced."

"From an esthetic standpoint, the production is far above the ordinary. Like a series of beautiful portraits, the scenes have been staged with fine taste, photographed from the most advantageous angle and lighted with a skill that brings out the very best effects."

—Moving Picture World.

"THE SILENT VOW"

(Vitagraph)

"While this picture comes as another sample of the Northwest Mounted formula, it carries a deal more melodramatic exploits which because of their generous measure of action keeps the spectator sufficiently interested. Many of the scenes are violent. In fact there are no fewer than twelve deaths but since these comprise the unruly element with one or two exceptions the patron will appreciate that they deserve their untimely end."

"The romance keeps pace with the action after the third reel. Duncan has succeeded in collecting some effective shots, not a few of which are rich in color."—Motion Picture News.

"Spectacular feats of strength and skill and dramatic sequences make 'The Silent Vow' good, average entertainment."

"The picture has more than the usual quota of thrills. There are two scenes of participants taking risky falls on the precipitous side of a hill, there are the realistic fights, there is adept gunplay and there is the culminating thrill, the dynamiting of a mountain stream and the death at the foot of a great falls of the villains."—Motion Picture World.

"'The Silent Vow' is a story with the plot laid in the Canadian Northwest. . . . It is crammed full of excitement and swift action, and the director seems to have overlooked no possible chance of getting the most out of every situation."

"An interesting part of the picture is the dynamiting of the stream for fish."

"The lighting is good and the story moves swiftly along until a brilliant climax is reached."—Exhibitors Trade Review.

"FREE AIR"

(Hodkinson)

"A thoroughly pleasant automobile story is 'Free Air,' and for genuine light entertainment, it is as good as they come. Sinclair Lewis' Saturday Evening Post tale was a good investment, whatever it cost. No one seems to have hit upon the idea of illustrating the trials and troubles of a young chauffeur who starts to cross the continent. It doesn't take much imagination to picture the wholesome comedy which will result. And it's all there."

"Glacier National Park has here a better press agent than any railroad company's illustrated booklet. Never was such rich human comedy laid in such a picturesque locale. Many shots are as good as in any scenic."

"'Free Air' has no 'message,' but it hits the mark as entertainment."—Motion Picture News.

"The call of the great outdoors is the strongest appeal in this picture. It simply gets right down under the hide, and no doubt will be the cause of many a cross-country trip in automobiles this summer. Some of the love scenes are rather above the ordinary, and some very tense moments come when the tramp boards the car and threatens to wreck the machine if any outcry is made."

"This picture is nearly all exterior scenes rich in natural beauty, all of which has been caught by the camera. The few interiors are well lighted and splendidly photographed. The story is told in a convincing manner that speaks very highly for the direction."—Exhibitors Trade Review.

"THE WOMAN'S SIDE"

(First National)

"While this is a very interesting picture, it is rather doubtful whether it will carry sustained interest throughout as parts of it—the love scenes—fail to register. If they had been handled in a different manner and made more effective, this would probably have been one of Katherine MacDonald's most powerful pictures, as she does some splendid work in it. . . . It also has a comedy touch that will tickle several good laughs out of the audience, as well as some very tense moments that come when least expected."

"The interiors are remarkable for their beauty and lighting, while some of the exteriors will remain long in the minds of those who see this picture. The story is concisely told and runs smoothly, except for the love scenes, which could better have been left out."—Exhibitors Trade Review.

"The thread on which the incidents of 'The Woman's Side' is hung is not strong enough to constitute a gripping story. However, those fans who are willing to gloss over improbabilities will find thrills enough in the film. The incidents seem to have been particularly pictured to lead up to dramatic climaxes, but those who think for themselves will readily see the story's weaknesses. There are interludes of foolishness in which a monkey figures, that seem to have been injected for no particular purpose. It appears to be unnecessary padding."—Moving Picture World.

(Continued on page 15)

Lillian Leighton

By Lady Jane Horton

She recently finished a very fine piece of work with the Mission Films, and then be-took herself to the snow-deserts of Alaska—in support of Nell Shipman. During her absence I am going to say several things about her—in the ensuing paragraphs, to be precise—that I might not say if there was any danger of encountering her in the very immediate future.

You see, I was scheduled to interview her, but she left so suddenly that alas, all I have to write of her is what I gleaned thru a most pleasant association of some eight weeks. What am I kicking about? You say most interviewers require only eight minutes? Well, you may be quite right, so here goes:

She's almost too good to be true. Literally, she is most pleasingly plump, has a pair of large blue orbs that are merry—yet puzzling, and is romping through the summer-time of existence. (For aught I know her existence is a perpetual serene summer.) Her heart is as big as several ice-wagons—and her sympathies are as broad as the vast Pacific, and as deep.

She's interested in everything and everybody and happily, hers is not an intrusive interest. She attends all the concerts, reads most of the good books printed, and knows a deal about the drama, painting, and literature.

Born an indeterminate number of years ago in Auroraville, Wisconsin, she later blossomed into a full-fledged editress of the Mattoon, Wisconsin, "Clarion." Of course, just incidentally, she owned the paper—and at the time was the youngest publisher-editor in these United States. She was only twenty-one.

Two years later she entered upon a stage career which lasted ten years. She was in "stock" in Minneapolis, St. Paul, Milwaukee, Chicago, Kansas City and Omaha. Some time after, she toured the Orpheum Circuit in her own sketch: "A Matrimonial Revolution."

Her cinema career commenced in 1909 with Selig, where she remained for six years. Since then she has free-lanced most of the time, although she was with Famous Players-Lasky for two years.

She was recently seen to considerable advantage in "Is Matrimony a Failure," a Paramount Production, and played an important role in "Carry On the Race" for Mission Films.

But I mentioned her expansive sympathies. She did some very valiant work on behalf of the anti-vivisectionists recently, securing many signatures for a petition to make vivisection illegal. She feels a deep sympathy for helpless animals, probably greatly engendered through her six seasons with Selig.

That was a stormy period, well calculated to call forth the sympathies of as thorough an artist as Miss Leighton.

In the early Selig days, hers was a considerable struggle—against the most adverse conditions. In the first place, picture studios were then known as camps; and they were considered by the artistic world much as the five, ten and fifteen cent stores are considered by the more opulent shoppers—in other words, they were completely ignored.

But Miss Leighton saw in the motion picture a medium for subtle, poetic, and profound expression. She maintained the courage of her convictions—long before the Barrymores, Elsie Ferguson, Pauline Fred-

erick and others had elevated the cinema in point of dignity by appearing in screen plays.

She saw the cinema misunderstood and abused; she knew the pitiful condition under which screen players worked, and how slight the rewards were. But her vision penetrated beyond the deluding light of the "eternally present moment"—and she is one of the anti-vivisectionists recently, securing to say: "I told you so."

Her own characterizations have been imbued with a poignant realism that has established her as a peer among the first-rate character actresses of the screen, of whom there are not so many.

And that remarkable disposition! She simply refuses to dislike anyone, can ever find an excuse for mortal frailty—even if that frailty be at her expense—and can see no better purpose in this most perplexing and illusory scheme of things than that of co-operating with the sunshine.

Current Reviews

(Continued from Page 5)

ousy of that which is his, all of these characteristics are molded into a vivid screen character by the former dancer. He deserves every credit for his accomplishment.

Mahlon Hamilton does Robert Fourny, a small part but one which is highly signif-

cant in the story, while Frank Campeau complicates the plot with his drunken, almost overdrawn rascal Urdif.

Lillian Leighton in a sympathetic maid and companion to Madelinette completes the cast.

There is an interesting element of strangeness in "The Lane That Has No Turning." How it will be received is a matter for conjecture.

SCRIPTURE FILM COMPANY ELECTS OFFICERS

Scripture Films corporation has moved into its new quarters in the Loew's State Building. At the regular annual stockholders' meeting a new board of directors and officers were elected: Francis Engel, president; Rev. Holice B. White, vice-president; Alfred Graham, M.D., secretary and assistant treasurer; Edgar R. Schmitz, treasurer.

WARD WING PRODUCTIONS

Ward Wing, the director of Mark Twain's "Jumping Frog," is now finishing a five-reel feature to be released as a Ward Wing production. Lyman Broening is the cameraman, George Lackie is the assistant director, Lillian Marshall and Bradley Ward have the leading roles and Richard Gordon, Fred Stanton, Tiny Sanford, Robert Littlefield and Joy Winthrop complete the cast.

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FOR SALE OR TRADE—A 2 and 3-inch Goerz Hypar lens in B & H mounts, new, 30% off list price. Want 35 and 40 M.M. lenses. Gordon Pollock. Phone: Holly 7454.

WANTED—Young men and women as models for artistic photographic advertising. Must be well dressed and have good photographic features. Knowledge of make-up essential. Part-time work. Good pay. Bring photo suitable for file. No objectionable posing. Apply Wheeler-Sheridan Corp., 1121 South Los Angeles St.

Young lady with three months old baby girl wants home and work with picture people. Is capable housekeeper, experienced stenographer, also scenario writer and would like opportunity to develop writing ability. Call Mrs. Price, 557-864.

FOR SALE—Bell-Howell Camera, No. 420, with full outfit. This is first class stuff, offered for legitimate sale. "Snap" hunters can save stamps. CLYDE DE VINNA, 1012 Third St., Santa Monica.

WANTED TO BUY—Old Model Chicago Stage Arc Lamps, any quantity. E. Neumeyer, 3159 Indiana Ave., Chicago.

FOR RENT—8x10 still outfits, high grade lense equipment, \$5.00 per week. Still film for sale. LITTLER, Commercial Photographer, 5874 Hollywood Blvd. Phone 597-602.

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FOR RENT—Bell & Howell Camera, 170° Shutter. Full equipment; also 8x10 still outfit. Phone: Holly 5413.

Bell-Howell Camera for Rent, full equipment. 7062 Sunset Blvd. Phone 577674.

FOR RENT—Bell-Howell Studio Outfit, Complete, Carl Zeiss lenses, \$30.00 a week. B.H. trunk for sale. Yarger, Photo Dept., Edison Bldg. Phone 10621.

American Tutor of former President's eleven-year-old nephew and son of eminent inventor was asked to teach British peer and boys of Harvard celebrity. Has published humor, plays, etc. College cramming not desired. Will care for a group of stage children. Will take normal or subnormal, and travel anywhere. Address Harvard Scoutmaster, Box 7., this office.

GRIFFITH SAILS

D.W. Griffith sailed recently for the Continent to be gone six weeks. While away Mr. Griffith will arrange showings for "Way Down East" and "Orphans of the Storm." It is understood that he will also hold conferences regarding an important producing proposition.

"Boots" Fabing is now working on the Fox lot in Dustin Farnum's latest picture.

Bughouse Fable: Modesty is the best policy in motion pictures. (Apologies to Barney Google.)

Ted Taylor

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Fatty Karr has an important role in
"High Stakes," a Metropolitan Production
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Scenario Market

The R.-D. Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis for all-star casts. Communications should be addressed to R. S. Roussel, and if rejected scripts will be returned after a week.

Universal Film Mfg. Co. is in the market for stories for five-reel productions to be used for both star and all-star features. Scripts should be directed to the Scenario Dept., Universal City, Calif., and if unsuitable they will be returned within ten days.

Winther-Reynolds Productions, Mayer Studio, 3800 Mission Road, are in the market for two-reel comedydramas with some western atmosphere. Scripts should be addressed to the Scenario Editor, and will be returned as soon as read, if unavailable.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Campbell Comedies, Fine Arts Studios, are in the market for two-reel comedies featuring children and animals, submitted in synopsis form. Send scripts to the Scenario Editor and a report from them can be expected within ten days.

Frederick Herbst Productions will consider stories, either published or unpublished, for five-reel situation and action westerns, as a vehicle for Gwinn Williams. Scripts should be addressed to the scenario department of the above named company, 6719 Putnam Ave., Culver City, Calif., and if proven unsuitable, will be returned immediately.

David Butler Productions, Hollywood, Los Angeles, is in the market for either original or published stories submitted in synopsis form for star who plays small town or country roles. Scripts will be returned as soon as read.

Chester Bennett Production, United Studios, require stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Metro Pictures Corp., 900 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Realart Studios, Selig-Rork, Christie Comedies and Jackie Coogan Productions.

Where to Find

(Continued from Page 6)

ASSISTANT DIRECTORS NOTES

James Whipple has signed the dotted line to assist J. P. McCarthy in his next feature production which is well on its way.

Charles Stallings, previously assistant to Director Reginald Barker, is now handling one of the units at Universal.

Harry Tenbrook is working for Douglas Fairbanks, who is in the thick of his latest cinemaplay, a mediaeval romance.

Bob McGowan is engaged at the Berwillia Studios, writing stories for some of the comedians.

Harry Burns, President of the Assistant Directors Assn. and Chairman of the Board of Governors, has issued an order that the Board meet next Thursday at the clubrooms to take up some important matters, pertaining to the next business meeting.

ing to the next business meeting. Baby Boni and her Havana entertainers aided by other performers, entertained the club members at their last meeting.

Isabel Bryant and Helen Thomas are playing parts in the forthcoming Christie comedy featuring Dorothy Devore.

Joy Winthrop is playing a mother role in the current Ward Wing photoplay, "Through Others' Eyes."

The Brown children, Winifred and Laurence, are working with Director Jack Ford on the Fox lot.

The cast for "Oliver Twist" includes among others Jean Standing and Esther Ralston, who are playing important parts.

Junior Coghlan is playing an important part with Tom Santschi at Universal under the direction of Robert North Bradbury.

Kathryn Kirkham will appear in the feminine lead opposite Roy Stewart in the latest Ben Wilson cinemaplay about to start production.

Adrienne Barlatier, who photographed "Earthbound," the Basil King Goldwyn production, has been engaged in the same capacity, with the Carter De Haven productions at the R-C Studios.

Vonda Phelps, the little heroine of "The Jungle Goddess," is at present working on "Vows Made and Broken," with Dustin Farnum at the William Fox Studios.

J. B. Walker and Robert S. Newhard, cameraman with Nell Shipman Productions, Inc., are in the far north with Miss Shipman, who is making her next feature "The Grub Stake."

Eugenie Besserer has been engaged to portray the part of Madame Cleveloux in Clara Kimball Young's latest production, "The Hands of Nara."

William Austin, who is appearing in "Handle with Care," now showing at the New Pantages Theatre, has just finished playing two parts at the Pasadena Community Playhouse.

Florence Hale, (Mrs. Jay Hunt), who played "Nancy Sykes" in the stage version of "Oliver Twist," has been engaged for the role of "Mrs. Bedwin" in the Jackie Coogan production of the play which is being directed by Frank Lloyd.

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Vera James



Holly 1805

A new arrival from Australia is Vera James who has been featured in many pictures made by the Franklin Barrett Australian Films. Miss James' first success was playing the title role in "A Girl of the Bush," a six-reeler, which is now playing to big houses throughout Europe; her next success was in "Know Thy Child," a domestic drama which called for strong emotion. Miss James toured in "Bran Pie," with Lee White, prior to entering pictures.

"Miss James acquits herself with distinction and makes a very charming figure as she takes her part in all the work of the 'Station.' In the trial scene she showed her distinct powers as an actress."

—Dunedin Star, New Zealand.

"Her feats of horsemanship in this picture are well worth seeing."

—Sunday Sun, Australia

"Miss Vera James, as the ruined girl, gave a wonderful performance."

—Sunday News, Sydney.



William Austin



Playing "Peter Carter" in
"HANDLE WITH CARE"

This week at New Pantages

Just Finished two years' engagement with Morosco.

All Agents

Vol. 5

No. 3

SATURDAY, APRIL 29, 1922

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Mollie Mackay

With McParturn Productions

—in—

"HOSE AND HEROES"



Frankie Mack

Playing with McParturn Productions

—in—

"HOSE AND HEROES"

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

RAYMOND CANNON, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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SATURDAY, APRIL 29, 1922

No. 3

Co-operation Yesterday and Today

The two years just past have brought to the motion picture industry a familiarity with the term co-operative producing company and with the workings of the type of organization bearing that term. Because these outfits, usually started on a shoe string, by the way, have met various fates, neither indorsement nor condemnation of them has been general. For although perhaps from observation it would seem that the higher priced screen artists have kept fairly clear of any entanglements with producers who could pay them only in "proceeds," it must be acknowledged that many high grade people, failing to be "snowed under" with proffered engagements during the depression and entertaining gambling instincts anyway, have considered the chance worthwhile. In some cases the judgments of these latter have been proven good; in others unfavorable experiences have otherwise indicated. So much for the co-operative producing plan as it stood until a fortnight ago!

At that time the profession was surprised to learn that P. A. Powers had acquired a controlling interest in the Robertson-Cole organization with a view to conducting the big plant upon a co-operative basis. The idea of utilizing co-operation to produce photoplays except as a last resort in lieu of the necessary funds was a difficult one to digest, but according to Mr. Powers' published statements he considers the plan in the light of salvation for the film business. He claims for it the possibility of reducing our values to bedrock, overthrowing the producer's ridiculous gamble in stars' and directors' salaries and eliminating the resultant waste to him. He does not believe that bona fide artists will suffer under this plan, but he welcomes the levelling that it will occasion in some quarters.

We must, of course, agree with Mr. Powers that co-operative producing will decrease the producer's gamble. It may, when effected by several well backed, responsible companies, even do something toward placing a more substantial foundation under our distressingly fluctuating industry. However, it cannot be expected that the conservatives are going to look upon this type of change with any great favor, at least until the theory is well proven which, it must be admitted, is not the case today. Difficulty will also lie in persuading our foremost talent that improved conditions will follow its assumption of risks formerly in the exclusive possession of the producer. Others will even imagine that the co-operative idea does not follow in the wake of firm financing.

Still, in the case of its adoption by other reputable organizations, the results are bound to be interesting and

all progression must be welcomed in an endeavor that has not as yet uncovered an entirely feasible working basis for itself. Right at the start it would seem that the new plan might provide a highly profitable field to a certain class of very accomplished actors, writers and directors who have been unpleasantly neglected even "crowded" by the prevailing systems. Such a discovery in itself would justify co-operation or any other innovation in its line.

In any event, all such activity points more and more to the arrival of the independent's day and we yet base our hopes upon that glorious if greatly grieved artist. Very soon will he hold the reins of an industry whose backbone he has long formed. Anything that hastens his ends must be fairly considered.

F. R.

A Business Woman Produces Pictures

One of Los Angeles' business heads, Mrs. A. B. Maescher, of the DeLuxe Building Company, has opened up temporary quarters at the Hollywood Studios and will produce feature photoplays.

Mrs. Maescher is a well-known contractor in Southern California and has built many outstanding homes now occupied by the motion picture people.

"After carefully studying the motion picture industry I am convinced," says Mrs. Maescher, "that picture making is the biggest business in the field today and I am further convinced that there is no business in the field today that presents such tremendous possibilities."

"'Night Life in Hollywood,' will be the title of my first feature, in which I will use Hollywood as the back ground. My idea is to make this a big, wholesome story into which will be worked the beautiful homes of Hollywood and Beverly. My idea is to put the money in the picture and not in salaries. I have looked over the field carefully and have selected Mr. Fred Caldwell as the director. Mr. Caldwell has made remarkable strides as a director, having directed some forty productions at a nominal price and shown his ability to please the public."

"Lurid or sensual pictures will not build up the industry. The public wants clean stories and these are the kind of pictures that the DeLuxe Film Company will produce. Two hundred million dollars is the amount spent a year in America in the production of pictures. Seventy per cent of this production is in Los Angeles. We have everything in the world in Hollywood that is needed in the making of pictures. We have the biggest people in the world that have made their homes here and there is no reason why Los Angeles should not lead the world in literature, music, science and art."

(Continued on Page 17)

Film Capital Production Notes

UNITED ARTISTS FORM NEW RELEASING MEDIUM

With the departure for New York early this week of Dennis F. O'Brien, attorney for Mary Pickford and Douglas Fairbanks and also a director in the United Artists Corporation, there came to a close, negotiations for the formation of a releasing company which will insure an open market to independent producers in the motion picture industry.

Although all details for the new organization have not yet been worked out, Mr. O'Brien stated before leaving that it will be a releasing medium only and will not enter the production field, and that it will handle independent productions exclusively.

The tentative name of the new concern is "The Allied Corporation," which will be permanent providing there is not another company with a similar name. The amount of capitalization is to be determined in New York where incorporation papers are being prepared.

The organizers are Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, who were also the founders of the United Artists Corporation, of which the new company is a subsidiary concern.

The aims of The Allied Corporation are set forth in the following statement, signed by Miss Pickford, Chaplin, Fairbanks and Griffith:

"The hope of the motion picture business is the 'open market.' The independent producer safeguards the theatre's source of supply, just as the independent theatre safeguards the future of the independent producers. We have demonstrated the soundness of this principle during the past three years in the success of United Artists, and now we have organized the Allied Corporation to give motion picture theatres another source of supply of high grade independent productions. The new company will give the maker of meritorious independent productions the same advantages of distribution that we have through United Artists. The Allied Corporation will follow the plan of the United Artists Corporation closely: Single picture booking, the preservation of the 'open market' and the encouragement of the independent theatre and producer are its objectives. Just as the United Artists markets pictures on their individual merits, so will the new corporation handle its product."

Negotiations for the formation of The Allied Corporation have been under way at the Pickford-Fairbanks studios since the arrival in Los Angeles two weeks ago of officials for the United Artists Corporation.

Besides Mary Pickford, Charlie Chaplin and Douglas Fairbanks, there were present at these conferences Hiram Abrams, president of the United Artists; Dennis F. O'Brien, Albert H. T. Banzhaf and Mrs. Charlotte Pickford.

The latter three are directors of the United Artists, and Mr. Banzhaf is personal and legal representative for D. W. Griffith.

The Allied Corporation will be owned by the stockholders that control the United Artists and the board of directors is the same.

Norma Shearer will play the featured feminine role in "The Law of the Northlands," which Iroquois Productions, Inc., is making at Chatham, N. Y.

SECOND SERIES OF REVIVALS

Famous Players will release a second set of revivals to be composed of "Why Change Your Wife?" "The Woman God Forgot," "We Can't Have Everything," "The Gilded Lily," "The Woman Thou Gavest Me," "Little Women," and "Barbary Sheep."



NORMAN DAWN

Casts of the Week

Fox

"KENTUCKY DAYS"

Directed by Jack Ford

Thomas Santschi	Bessie Love
David Butler	Virginia Valli
Tully Marshall	Eddie Gribbon
George Hackathorne	Pat Moore
Gordon Griffith	

R-C Pictures

Untitled Comedy

Directed by Mal St. Clair

Carter De Haven	Mrs. Carter De Haven
Nick Cogley	Mae Wallace
Charles King	Philippe de Lacy
Billy Windsor	

Charles Ray Productions

"A TAILOR MADE MAN"

Directed by Joseph de Grasse

Charles Ray	Ethel Grandin
Thomas Ricketts	Victor Potel
Douglas Gerrard	Stanton Heck
Fred Thomson	Kate Lester
Jacqueline Logan	Frank Butler
Charlotte Pierce	Frederick Vroom
Thomas Jefferson	Henry Barrows
Eddie Gribbon	

(Continued on Page 7)

PRODUCER ANNOUNCES FUTURE PLANS

With the signing of Reginald Barker, Louis B. Mayer recently completed the formation of a directorial triangle, the other two directors being John M. Stahl and Fred Niblo.

These three directors will produce as independent units under the Mayer banner, working at the latter's studios on Mission Road. Their pictures will have all-star casts.

Having finished the cutting and titling of "One Clear Call," John M. Stahl is now preparing his next picture for Associated First National release. Mr. Stahl's recent offerings are "The Child Thou Gavest Me," "The Song of Life," "Sowing the Wind" and "The Woman in His House."

Fred Niblo will begin work under this new arrangement immediately following the completion of Ibanez' "Blood and Sand," which he is now making at the Lasky Studio with Rudolph Valentino in the starring role. "The Three Musketeers," "The Mark of Zorro," "Mother O'Mine" and "The Woman He Married" are Mr. Niblo's most recent cinematographs.

Reginald Barker, director of "The Old Nest," "The Storm," "Bunty Pulls the Strings" and "The Branding Iron," will start within a few weeks on a new picture, the story for which is now in preparation.

Previous to his active participation in the making of pictures, Mr. Mayer was on the Metro board of directors and for years was a theatre and exchange owner in New England, making his headquarters in Boston. Associated with him as general counsel and treasurer of the Louis B. Mayer Corporation is J. Robert Rubin.

FROTHINGHAM TO DIRECT NEXT PRODUCTION

J. L. Frothingham has announced from his offices at United Studios that he will personally direct his next production, "The Vengeance of the Deep," written by A. B. Barringer, in which Marguerite De La Motte will be featured. The locale of the story is laid in New York City and the South Sea Islands. Camera work will start in about six weeks, and the production is scheduled for fall release.

LINCOLN IN NEW SERIES

Elmo Lincoln completed a fifteen weeks' personal appearance tour recently and is now in New York conferring with Louis Weiss, preparatory to entering upon a new series of films in which he will be starred.

TOURNEUR SAILING

Director Maurice Tourneur, J. J. Cohen, production manager, and leading members of the cast of "The Christian," will leave for England, April 29th.

It is rumored that Harry O. Davis, producer of "The Silent Call," has signed Will Rogers for four features.

The Historical Cinema Producers of Canada is a new company established at Winnipeg, by B. T. Hardcastle.



Current Reviews



"HANDLE WITH CARE"

New Pantages

The Rockett Brothers' latest presentation through Associated Exhibitors is "Handle with Care," a Phil Rosen-directed production, which is an effort at the high-class in satirical farce. For many reasons this photoplay fails to meet the standard which former pictures from the Rockett team have led us to anticipate. True, they have again employed an all star cast; the story by Charles Belmont Davis contains interesting material, and it has all been given an estimable production. Its miss lies in an entire lack of conviction. Despite the lines along which it is laid, there is no element of comedy present and very little other appeal. Dull is the word descriptive of "Handle with Care," a "kickless" five-reel vehicle. The direction is largely at fault for this, interest rather than technique being conspicuously lacking.

Will Ritchie scenarized the subject which was unevenly photographed by Philip Hurn.

Grace Darmond occupies the featured role in Jeanne Norris, a rather stupid, young wife who enjoys being exceedingly hard to handle. Her proposals to four former suitors that they elope with her to effect her freedom from a negligent husband form situations that contain unlimited farce possibilities, but being played with no humor upon Miss Darmond's part they lose unmercifully. Taken all in all it is a trying performance.

Landers Stevens' part of the erring spouse is little more entertaining and in fact the only genuinely amusing moments in the piece are to the credit of William Austin and Harry Myers. The former is a riot in Peter Carter, a love philosopher. Myers as the fortune hunting Ned Picard overcomes his unsympathetic action with quaint characterization and his own brand of point playing. These two have the show.

Patsy Ruth Miller, James Morrison and William Courtleigh are otherwise placed to very fair advantage.

Ray Rockett personally supervised the filming of "Handle with Care."

"LOVE NEVER DIES"

Loew's

An abundance of beautifully interpreted love appeal renders "Love Never Dies," King Vidor's recent photodrama for Thomas Ince, a far more attractive piece of entertainment than its somewhat melodramatic plot alone could guarantee. The screen story is an adaptation of Will Harden's "The Cottage of Delight," a romance in which the Vidor presentation has softened much that is maudlin. This sensitive direction together with several highly artistic portrayals, results in an unusually absorbing drama.

Lloyd Hughes and Madge Bellamy, the duo which accomplished such commendable work in "Hail the Woman," heads this cast. The former enacts John Trott, an ambitious youngster who believes himself the son of an infamous village character. His yearning after the only sweet thing in his life is done with great tenderness. Hughes' playing improves consistently and he sets a new standard in sincerity here.

Miss Bellamy's eager beauty this time gives us John's lovable child sweetheart and wife, Tilly. Her never-changing affection for the husband of her choice forms the

basis for a wistful, graceful role which could not appeal more.

Something new in the juvenile feminine, by name Julia Brown, is a continual source of delight in the quaint slavey, Dora Boyles. Here is a female Wesley Barry who far out-freckles the boy comedian and who cannot miss proving as huge a sensation as the lad turned out to be. Julia's comedy is truly ingenious. Furthermore, she does not know self-consciousness.



IVA FORRESTER

Claire McDowell in John's foster mother, Fred Gambold as the boy's friend, Winifred Greenwood, Frank Brownlee, Alberta Lee, Lillian Leighton and Little Muriel Frances Dana play the remaining parts with characteristic excellence.

Max du Pont photographed this picture which Mr. Vidor scenarized.

"ACROSS THE CONTINENT"

Grauman's

We would like to prevail upon the Lasky scenario department to give the Byron Morgan-Wallace Reid combination a rest and let the poor star deal with other than automobiles for a space. Four or five of these Roaring Road vehicles in two years is sufficient to tire both producer and audience. Particularly is this true when the author uses one plot outline for the lot.

"Across the Continent," Paramount's latest Reid starring release is markedly similar to other Morgan stories recently made, containing perhaps less genuine entertainment than its predecessors. No great suspense is constructed and suspense is the one excuse for a automobile or aeroplane photoplay.

The star has little opportunity to amuse in Jimmy Dent, the inevitable son of a

motor manufacturer. He doesn't even use what is allowed him, but gets disinterestedly through his action in the least exerting manner. The handsome Wallie bids fair to go Owen Moore's path out of his profession unless he stages an immediate comeback.

Mary MacLaren is a perfectly satisfactory feminine lead for Jimmy, but the picture's entire interest centers in Theodore Roberts' portrayal of John Dent. His footage is not only greater but far more enlivening than the star's. A real artist of the old school doesn't often slump even if his activities stretch over half a century, a fact which should interest the matinee idols. Roberts is inimitable as always.

Walter Long, Betty Francisco and Lucien Littlefield are good in the Tylers while Jack Herbert, Guy Oliver and Sidney D'Albrook give their best to minor positions.

Philip Rosen directed this photoplay which was given a standard Lasky production.

Interesting Personalities

ALEC FRANCIS

Alec B. Francis, the veteran English actor who may be seen in important roles in both "Smilin' Through" and "Beyond the Rocks" this week, is a native of London and a graduate of Uppingham Colledge. His long and consistently successful screen career following several stage seasons is one of great interest marked as it is by an exceptional number of classical interpretations.

Early celluloid plays presenting Mr. Francis are "The Escape," "The Man Upstairs," "The Trail of the Lonesome Pine," "From Two to Six," "The Honeymoon" and "Outwitted."

"Courage," "Godless Men," "The Great Moment," and "A Virginia Courtship," are included in this dependable artist's later work, with "Earthbound" offering him in a particularly significant portrayal.

Well do I remember the influence exerted upon my sympathies when still quite a little girl by Alec Francis' tender, whimsical playing. The dashing young masculine leads of the day had little appeal when compared with this kindly, silent cinema friend. Personality and unmistakable soul have done much to augment Mr. Francis' naturally rare talent. His appearances are always anticipated with keen enjoyment.

JULIA BROWN

The week's most intriguing juvenile is nine-year old Julia Brown, an enthusiastic youngster from Oklahoma who bids fair to cut her mark high among her contemporaries, the children of the screen.

Bearing a marked physical resemblance to Wesley Barry and sharing the lad's comedy trend, Julia holds a unique position for a girl thespian. Elsewhere in this issue her unusually promising work in "Love Never Dies," has been reviewed, but we will state again that her little orphan slavey in that picture was of keenest delight to us.

All outdoor sports attract Julia immeasurably and her love of dogs and horses is even greater. An especial weakness for stunts and "dares" of all kinds has led the little girl through many boy parts during her three years' sojourn in Los Angeles.

(Continued from Page 15)

Where to Find People You Know

DAW ENGAGED BY SELZNICK

Marjorie Daw has been engaged by Myron Selznick to play a leading role opposite Owen Moore in "A Previous Engagement," which is now under production at the United Studios, with Victor Heerman as director.

Miss Daw started upon her motion picture career a few years ago as a protegee of Geraldine Farrar. "A Previous Engagement" will mark her first appearance in a Selznick picture.

LA PLANTE OPPOSITE DESMOND

Laura La Plante is playing the leading feminine role in the Universal chapter play, "The Great Conspiracy," starring William Desmond.

HOLDING IN "HEAVY" ROLE

Thomas Holding, English actor who some years ago deserted the spoken stage for the screen, since which time he has appeared as leading man with many of the prominent stars, is making his first appearance as a villain in "The Troupers," the Gladys Walton picture that is now in the making at Universal City.

BROWN ON HORNER'S STAFF

Len S. Brown, according to announcement made by Bob Horner, chief of Western Classics, has succeeded Carl Madson, who has sold his interests in this firm. Brown will assume the general management of sales and exploitation, and will immediately reorganize the local sales company.

KERRY GOING TO VIENNA

Norma Kerry will go to Vienna next month to star in a series of pictures backed by American capital. The actor has only recently returned from an engagement in Italy.

INCLUDED IN FOX FEATURE

Bessie Love and Virginia Valli are enacting principal roles in the latest all star Fox feature, tentatively titled "Kentucky Days."

The cast for "Someone to Love," the current Thomas H. Ince feature, includes among others Harry Rattenbury and Bert Sprotte.

Robert Dudley has been added to the cast of "The Man Unconquerable," a Paramount production starring Jack Holt.

Mars V. Cornice has been engaged to play the juvenile male lead in McParturn Productions.

Gordon Maclean has joined the forces of the Independent Producers Distributing Syndicate and will serve as cameraman for a five-reel western feature that is now being prepared for early production.

Baby Willie Tucker, child actor, is included in the all-star cast for a ten-reel production to be started soon under the direction of John Gorman. The picture, as yet untitled, will be produced by Wilfred Lucas, possibly at the Balboa studios, Long Beach.

LASKY SIGNS FERGUSON

W. J. Ferguson has been selected by Famous Players to interpret a principal character role in "To Have and to Hold," just starting production at Lasky's under the direction of George Fitzmaurice.



MICKEY DANIELS

JACKMAN AGAIN CHOSEN

Fred W. Jackman, for many years with Mack Sennett, was unanimously re-elected president of the American Society of Cinematographers at the annual meeting held recently. The other officers are: L. Guy Wilky, first vice-president; Victor Milner, second vice-president; Gilbert Warrenton, third vice-president; Jackson J. Rose, treasurer and Philip H. Whitman, secretary.

The board of governors is as follows: John Arnold, H. Lyman Broening, Gaetano Gaudio, Frank B. Good, Fred W. Jackson, John Leezer, Victor Milner, Jackson J. Rose, Philip E. Rosen, Homer A. Scott, John F. Seitz, James C. Van Trees, Gilbert Warrenton, Philip H. Whitman and L. Guy Wilky.

BROCK JOINS SCHENCK STAFF

Louis Brock, formerly foreign representative of the Selznick-Select Films, has been engaged by Joseph M. Schenck, to assist in foreign affairs relating to the distribution of the Norma Talmadge, the Constance Talmadge, the Richard Barthelmess, and the Buster Keaton First National Pictures.

Mr. Brock will make his headquarters in the New York offices of the Joseph M. Schenck Productions, and will work with Felix F. Feist, General Manager of the Sales Department.

IN STROHEIM'S NEXT

Mary Philbin and Maude George have been cast in Eric Von Stroheim's new picture for Universal.

Ernest Hilliard will play the "heavy" in "Linda," Corinne Griffith's new picture.

William A. Carroll has just returned from New York, where he has been engaged in working on a picture for Vitagraph.

Louis Brock has left Selznick for whom he was foreign manager, to join the Joseph M. Schenck organization. He will supervise foreign contracts.

Ernest Miller, former Goldwyn cameraman, has been engaged to "turn" on "The Blue Sedan," the initial photoplay for the newly formed Eva Novak company.

Lincoln Stedman and Larry Steers are playing important parts in "Someone to Love," the most recent Thomas H. Ince feature to enter production.

Earle Crain is playing a Mexican heavy in Harry Carey's current starring vehicle under production at the R-C Studios.

Philippe de Lacy and Billy Windsor, child players, are enacting parts in the newest Carter De Haven comedy which Mal St. Claire is directing.

Thomas Santschi, David Butler and Tully Marshall are among those included in the all star cast of "Kentucky Days," the Fox special which is in its first week of production.

Who's Where on Los Angeles Screens

CALIFORNIA

Distinctive Productions, Inc., presents
George Arliss in
"THE RULING PASSION"
Story by Earl Derr Biggers
Scenario by Forrest Halsey
Directed by Harmon Weight

CAST

James Alden.....	George Arliss
Angie Alden.....	Doris Kenyon
"Bill" Merrick.....	Edward J. Burns
Mrs. Alden.....	Ida Darling
Peterson.....	J. W. Johnston
Garter Andrews.....	Ernest Hilliard
"Al".....	Harold Waldrige
Dr. Stillings.....	Brian Darley

KINEMA

Joseph M. Schenck presents
Norma Talmadge in
"SMILIN' THROUGH"

From the play by Allen Langdon Martin
Directed by Sidney A. Franklin

CAST

Moonyeen }	
Kathleen }	
	Norma Talmadge

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(Continued on Page 13)



Pickups By The Staff



MARY APPEARS AS ATMOSPHERE

No less famous a person than Mary Pickford appeared as an extra in Douglas Fairbanks' film version of "Robin Hood." It was all part of a joke on Doug.

When the mob scenes were being shot in front of King Richard's castle, Mary put on a costume of the period and lent her presence to the "atmosphere" by appearing with the players.

No one recognized her, until she came up to congratulate her husband after the scenes had been taken. Then she demanded a check for her services, based on a salary value of \$10,000 a week. "Whew, some price for an extra!" said Doug.

DRYDEN CONCLUDES TOUR

Wheeler Dryden has returned to Los Angeles after several weeks' tour of Southern California as leading man for the Bandbox Players, a company of artistes, presenting a program of one-act plays, directed and produced by Naomi Bailey, leading lady of the company.

A copy of "False Women" (working title, "The Crucifix of Destiny"), R. Dale Armstrong's six-reel feature film in which Wheeler Dryden is starred is now on its way to England and will be exploited by The General Film Company, of London, which is handling the picture in the British Isles.

EDWARD LAEMMLE GIVEN LOVING CUP

Edward Laemmle was recently presented with a loving cup by the principal players and assistants who worked with him in the making of Universal's historical chapter-play, "In the Days of Buffalo Bill," starring Art Acord.

The presentation of the cup took place at a reception at the studio at which those connected with the production were present.

FILM ROW TO DANCE

Arrangements are progressing for the Film Row Dance to be held at Knights of Columbus Hall on the evening of May 13th. Douglas Fairbanks has presented the management with a silver cup to be inscribed with the names of the winners of the fox trot contest, one of the features of the dance.

Many surprise features are planned for the enjoyment of those present.

MORENO CONSIDERING NEW CONTRACTS

Tony Moreno, who recently finished work in Rupert Hughes' comedy drama, "The Bitterness of Sweets," and whose work on the spoken stage with Constance Collier, David Warfield and Mrs. Leslie-Carter will be remembered, has received an offer to return to the footlights.

R-C SUED BY HAYAKAWA

Sessue Hayakawa recently filed suit against Robertson-Cole Picture Corporation for \$92,000, which he alleges was due him on a broken contract.

This suit is apparently the outcome of the change in policy of R-C Pictures Corporation when P. A. Powers acquired controlling interest some weeks ago.

TACOMA TO HAVE VISUAL EDUCATION

The city of Tacoma has installed ten Zenith projectors in its public schools. This is the first step toward visual education.

Charles Christie is in New York for a business conference with Educational.



CHARLOTTE JACKSON

Casts of The Week

(Continued from Page 4)

Thomas H. Ince

"SOMEONE TO LOVE"

Directed by John Griffith Wray

Madge Bellamy	Vola Vale
Noah Beery	Carrie Clark Ward
Harry Rattenbury	Lincoln Stedman
Bert Spottle	Larry Steers
Cullen Landis	

REJECT PARROTT COMEDY

"Stand Pat," a Paul Parrott comedy released through Pathe, was recently rejected by the Motion Picture Commission. Parrott, in the film spins a "put and take" top to decide whether he should take one pill or two and the commission decided this represented a scene of gambling.

Little Walter Wilkenson appeared in person recently at the Colonial Theatre in South Pasadena in connection with the showing of Harry Burns initial animal comedy for Morris R. Schlank.

Little Walter lately finished a part in a Roach comedy featuring "His Rascals."

Nita Naldi has completed her work in "Blood and Sand," the Fred Niblo production for Paramount in which Rodolph Valentino is to star. Miss Naldi, who played the Spanish vamp, left this week for New York.

NINE HUGHES PHOTOPLAYS IN TWO YEARS

Rupert Hughes, novelist, dramatist, and scenarist, has written nine photoplays for Goldwyn within the past two years, six of which have been released; two of which are awaiting release while Mr. Hughes is himself directing the photography on the newest one, which is at present called "The Bitterness of Sweets."

The nine photoplays written and produced within the past two years, in the order of their production, are "Scratch My Back," "Hold Your Horses," "Dangerous Curve Ahead," "The Old Nest," "From the Ground Up," "The Wall Flower," "Come On Over," "Remembrance" (the title of which may be changed) and "The Bitterness of Sweets."

LOCAL AUTHORS STORY AT NEW "PAN"

Lottie Horner and Clyde Westover will have another story at a downtown theater next week when David Butler will be seen at the new Pantages Theater in "According to Hoyle," the Louis Burston production. A week ago the Horner-Westover team were represented on Broadway at Tally's with "The Man From Downing Street," the Vitagraph picture which starred Earle Williams.

As soon as David Butler completes work in the Fox special, in which he is now working, he will be cast in a special Burston production temporarily titled "The Greater Redemption," by Lottie Horner and Clyde Westover.

BIRTHDAY PARTY FOR FOX

Virginia Fox, Buster Keaton's leading lady, was tendered a birthday dinner recently at the Ambassador. Among those present were Billy Joy, Harold Lloyd, Mildred Davis, Leatrice Joy, Harry Singer, Benny Piazza, manager of the Hillstreet Theater, Mr. and Mrs. Fred Fox and L. Savage.

CHESEBRO A BENEDICT

George Chesebro, motion picture serial star, and Sophie Barman, a member of Hollywood's younger social set, were united in marriage recently. The bridal pair are now honeymooning in the Yosemite, where Mr. Chesebro's company is shooting exterior location scenes for the sixth picture of the N. W. Mounted Police series, in which Chesebro is being featured for the Clark-Cornelius Corporation of New York. Upon their return to Hollywood the young couple will be "at home" to their friends in a bungalow on North Kenmore avenue.

During the filming of a scene for Rex Ingram's production of "Black Orchids" at the Metro studio, Edward Connolly, character actor, was attacked by the orang-outang Joe Martin, which had been borrowed from the Universal film company. Connolly was severely lacerated but not seriously hurt.

California studios have been besought to send autographed photographs of stars and other exhibits to an Australian cinema exposition which is to be held in Sydney, June 7th, 8th and 9th. The Goldwyn company is sending exhibits illustrating all phases of movie production.

Production Notes

(Continued from Page 4)

AT LASKY'S

Thomas Meighan will begin work with Cecil B. DeMille in "Manslaughter," the first of next week. This story is by Jeanie Macpherson from the novel by Alice Duer Miller. Work will be started on location.

Alfred Green will undertake the direction of Wallace Reid in the latter's next star picture "The Ghost Breaker," which starts the 8th of May. Lila Lee will be leading woman. The original is by Paul Dickey and Chas. W. Goddard, adapted by Jack Cunningham.

Jack Holt is still on location for "The Man Unconquerable," his new picture, directed by Joseph Henabery and adapted by Julien Josephson from the original by Hamilton Smith. It is expected that the picture will be completed by May 8th.

Irvin Willat is still busy on his big casino set for Dorothy Dalton's feature picture "The Siren Call," by J. E. Nash, adapted by the author and Philip Hurn. David Powell is leading man and Mitchell Lewis has a character role. It is a story of Alaska.

"Nice People," William DeMille's new production, adapted by Clara Beranger from Rachel Crother's play, will be completed by the 8th of May, and Mr. DeMille will then devote himself to the cutting and assembling. His next production is to be Booth Tarkington's "Clarence."

May 1st is the starting date for "Pink Gods," Penrhyn Stanlaws next photoplay in which Bebe Daniels and James Kirkwood will head the cast, with Anna Q. Nilsson, Adolphe Menjou, Raymond Hatton and others in prominent roles. South Africa is the locale of this drama.

With a cast headed by Betty Compson, Bert Lytell, Theodore Kosloff, W. J. Ferguson and others, "To Have and To Hold," has started production under the direction of George Fitzmaurice.

Gloria Swanson is expected back on the lot around the 1st of June, when she will begin work on "The Impossible Mrs. Bellew," a story by David Lisle, adapted by Elmer Harris and Percy Heath. It will be a Sam Wood production. In the meantime Miss Swanson is making a rapid tour of the Old World.

With camp accommodations for upward of 200 people, together with live stock, and with sets built on the desert, George Melford and his troupe are now at work on "Burning Sands," at Oxnard, Cal. Wanda Hawley and Milton Sills are featured in this production. The company will be on this location for a good part of the picture. The adaptation of this Arthur Weigall novel is by Olga Printz-lau and Waldemar Young.

"Borderland," in which Agnes Ayres is to be starred, is a Paramount Picture which is as different from the average photoplay as was "One Glorious Day." While in no sense a spiritualistic drama the plot has, among other features, the return of a kindly and wistful spirit whose purpose is to prevent a relative from going astray. Agnes Ayres plays both roles, thus appearing in costumes and scenes of 1850, as well as the present day. Paul Powell is directing this picture which was written by Beulah Marie Dix.

E. K. Lincoln has completed work in "A Lady by Luck," Edward Dillon's first Genius Film feature.

Harry Millarde will have at least two Fox specials to his credit for next season. One is "The Town That God Forgot," and the other an adaptation based on "Dr. Rameau," by George Ohnet.

AT THE UNITED STUDIOS

Because of the illness of Gilson Willetts, production manager for Pathe, Frank L. Smith, author of several Pathe serials, is being sent from New York to United Studios to assist John W. Grey with the preparations for the two Ruth Roland serials which are being produced for that company. Mr. Gray, who wrote "The Riddle of the Range," which recently went into production, has temporarily taken over Mr. Willetts' work.

With plans already completed for the next series, productions starring Elaine Hammerstein and Owen Moore, Myron Selznick is centering his attention on the specials he is to produce. Among them will be Eugene Walter's "The Easiest Way," Sir Anthony Hope's "Rupert of Hentzau" and John Galsworthy's "Justice." For these productions



LES BATES

the directors and their aides will be engaged here.

H. P. Bretherton, of the Selznick force of cutters, will be assistant director to George Archainbaud for the Elaine Hammerstein photoplay, "Under Oath," which goes into production within a few days.

Millard Webb, who recently co-directed with Rupert Hughes the Goldwyn production of "Remembrance," will be Sidney Franklin's assistant for the Constance Talmadge picturization of "East Is West."

Allen Holubar, now editing his production of "Hurricane's Gal," will start work on his next vehicle within five or six weeks. The title of the story has not been announced.

Mrs. Sidney Drew, playing at the Orpheum this week, will be Richard Tully's guest at United Studios during her stay in Los Angeles.

Frank Lloyd will complete production on Jackie Coogan's "Oliver Twist" within two weeks. Thereafter he will remain at United to direct Norma Talmadge in "The Mirage."

Gertrude Lamson is playing a part in the latest Shirley Mason comedy for Fox.

Norma Talmadge's next picture for First National release, taken from Balzac's novel, "The Duchess of Langeais," will be released under the title of "The Eternal Flame."

AT UNIVERSAL

While the two special productions, "The Storm" and "Human Hearts," starring House Peters, and Priscilla Dean's vehicle, "That Lass o' Lowrie's," are in the final phase of editing and titling, casting has begun for two all-star specials.

King Baggot is casting for "The Suburban," Charles T. Dazey's melodrama of racing days. He will take the entire unit to the blue grass section of Kentucky, where the story of the Kentucky derby will be filmed. Hobart Henley, who directed "That Lass o' Lowrie's," is also selecting artists for the principal roles of Booth Tarkington's widely read story, "The Flirt." Henley's last two efforts were "That Lass o' Lowrie's," a version of Frances Hodgson Burnett's companion novel to "Little Lord Fauntleroy," starring Priscilla Dean, and "Her Night of Nights," C. S. Montanye's story starring Marie Prevost.

The three historical chapter plays which were in production simultaneously are now being edited.

"The Great Conspiracy," a history of Alaska from 1867 to the days of Dawson, is in the first week of production.

"Under Two Flags," is in the fifth week of production, with Priscilla Dean, supported by an all-star cast. Tod Browning directs. Lucien Hubbard, scenario editor, is devoting his time to the preparation of a forthcoming vehicle for Miss Dean, William Hurlburt's stage play, "Trimmed in Scarlet." Edward Laemmle is preparing Anne Caldwell's play, "Top o' the Morning," which will star Gladys Walton.

Production will probably commence within a month on Von Stroheim's forthcoming feature cinemaplay.

Art Accord, cowboy star, has begun a series of short action features of the west which are titled "The Beloved Adventurer." They are being prepared by writers on the staff of William Lord Wright, short reel script editor. Arthur Flaven is directing. Virginia Warwick has the leading feminine role in the first of the series.

"Broken Chains," a magazine story with a western locale by Jack Becholt, is being prepared for Frank Mayo by Charles Sarver. "The Sheriff of the Seven Bar," an original by Ralph Cummins, is being prepared by George Hively for Hoot Gibson's use. "Top o' the Morning," Anne Caldwell's Irish play, is being scenarized by Wallace Clifton for Gladys Walton. "They're Off" is the title of Bernard Hyman's original story which Doris Schroeder is putting into shape for Marie Prevost's use.

Attractions being cut include "Her Night of Nights," starring Marie Prevost and directed by Henley; "Out of the Silent North," starring Frank Mayo and directed by William Worthington. "The Trouper," starring Gladys Walton and directed by Harry B. Harris; and "The Black Bag," a mystery picture with Herbert Rawlinson, directed by Stuart Paton.

The three comedy units are hitting up a rapid rate. Craig Hutchinson and Allen are alternating in the direction of Roy Atwell and Ethel Ritchie, co-stars in domestic situation comedies.

Dale Fuller, Cesare Gravina and Al Edmundson, who appeared in important roles in Von Stroheim's "Foolish Wives," have been engaged for his new picture.

Howard P. Bretherton, who has served as film cutter with Selznick for the past year, cutting such pictures as "A Man's Home," "Bucking the Tiger," "The Fighter," "Pleasure Seekers," etc., will become assistant to George Archainbaud on the Elaine Hammerstein production now in preparation.

Production Notes

(Continued from Page 8)

FIRST NATIONAL NOTES

Mack Sennett's special feature made under the working title of "For Love or Money," is to be released by First National under the title "Crossroads of New York." The cast contains such names as Kathryn McGuire, Noah Beery, Ethel Grey Terry, George O'Hara, Robert Cain, Herbert Standing, William Bevan, Mildred June, Charlie Murray and others.

The completion of "Suzanna," starring Mabel Normand, will occur within another week.

"Gymnasium Jim," a two-reel Sennett comedy, has just been titled and shipped East for distribution to the franchise holders of the Associated First National Pictures. Billy Bevan is the featured comedian in this recently completed comedy, supported by Mildred June in the leading feminine part. "Such Is Life," is the title for the forthcoming Sennett two-reeler featuring Mr. Bevan. Roy Del Ruth, directing the Bevan series for First National release, has just completed casting for same and production has already started.

Dorothy Phillips is soon to be seen in her latest film, "Hurricane's Gal," produced by Allen Holubar. The production has been three months in the making. Katherine MacDonald recently completed "The Woman Conquers". Miss MacDonald's next starring vehicle is to be "White Shoulders," which is already in production at the Louis B. Mayer Studio. Charlie Chaplin is working on his next First National attraction and Buster Keaton has just completed two two-reelers, "The Blacksmith" and "The Frozen North."

For a period of two weeks Ben Turpin, Phyllis Haver and Kathryn McGuire will appear on the Pantages circuit in San Francisco and San Diego in a sketch written by Willard Mack.

AT THE ROACH STUDIOS

Harry "Snub" Pollard is working on a theatrical comedy. Marie Mosquini and Noah Young are in the cast and Al Santell is directing. Mr. Pollard's first two-reeler, with the working title, "Grandpa's Will," is now being cut and assembled by T. J. Crizer, film editor. Pollard's "Anvil Chorus" has been released.

"Fire Fighters," the second two-reeler of "His Rascals," Hal Roach's latest unit combining children and animals, has been shipped to New York following a studio showing and a preview at the Rosemary Theater, Ocean Park. Bob McGowan directed and Tom McNamara was the author of the script as usual. Another comedy now ready for studio showing is "Friday the 13th," starring "Paul" Parrott with Jobyna Ralston and Eddie Baker, Jim Davis directing.

AT THE INCE STUDIOS

Frances Ellington and J. O. Taylor, members of the Thos. H. Ince organization, have turned producers and have commenced work on "The Pied Piper of Hamelin," an art fairy story picture in two reels. It is the first of a series of similar productions.

The "Someone to Love" company is on location near Santa Cruz, in northern California, under the direction of John Griffith Wray, who directed "Hail the Woman."

George Melford may make "Ebb Tide," by Robert Louis Stevenson for Paramount.

SEIBEL TO PRODUCE ON CONTINENT

Bert Seibel, who lately finished "White Hell" for the Charles Bartlett Productions of Gloversville, N. Y., sailed for Europe recently to fulfill a contract calling for production in Vienna and Budapest. Rena Randolph, who has been working in Fox pictures, goes abroad later to appear in all the films Seibel will make. Bert Cann, as cameraman, formerly with Thomas H. Ince, will be a member of the staff.

NEILAN TO FILM EIGHT FOR GOLDWYN

It is understood that Marshall Neilan's new deal with Goldwyn calls for eight pictures which will take from two to three years to produce.



RUTH RENICK

METROPOLITAN PRODUCTIONS AT FINE ARTS

The Metropolitan Productions, with Clifford Elfelt, President and General Manager, has moved from the Mayer Studios and has taken up temporary quarters at the Fine Arts Studios, prior to leasing its own studios where it will have three or four companies working.

JACK PICKFORD TO START SOON

Jack Pickford is preparing to return to the screen in a picture called "Garrison's Finish." For some of the scenes he will take his company east to the Long Island race tracks.

"RANGER BILL" ON NEW ONE

Walter Bell, supervising director of "Ranger Bill" Miller western features, plans to start production on a new story within the next few days. Independent Producers Distributing Syndicate is handling the product on the state rights plan.

The Southern M. P. Finance Corp. has been formed in Dover, Del., with a capitalization of \$3,000,000; the Atlanta Studio Corp., at \$1,500,000.

HORSLEY TURNS TO EXHIBITION

David Horsley, who has been at various times an actor, a producer, a director and laboratory man, is to try his hand as an exhibitor and exchangeman.

He has secured the First National sub-franchise in the Hawaiian Islands and reports that he has also secured the United Artists and Hodkinson distribution there. His first theater will open in Honolulu on May 7th with "Orphans of the Storm."

PRODUCING IN OKLAHOMA

The W. M. Smith Productions, Inc., of Tulsa, Okla., which is making a series with Franklyn Farnum, Francis Ford and "Shorty" Hamilton intends producing a special eight-reel picture for state rights release. Production will be started May 1st, and W. A. S. Douglas will direct.

DE HAVENS BUSY

Mr. and Mrs. Carter De Haven, with production quarters at the R-C Studios, are progressing on their current comedy.

Mal St. Clair is directing, Lee Garmes is behind the camera, "Sky" Moreno is assistant director and Jimmy Anderson is film editor.

TILFORD CINEMA CLOSES CONTRACT

Tilford Cinema Studios of New York has closed contracts to design and make the sets on "Broadway Rose," the new Mae Murray production; the next Irene Castle production which Alan Crosland will direct; the fourth Tri-art with Mary Astor and the first William Nigh production.

BRUCE IN OREGON

Robert C. Bruce, producer of scenics for release through Educational, will spend six months in the Pacific Northwest gathering material for "Wilderness Tales."

KANSAS PASSES "FOOLISH WIVES"

"Foolish Wives" has passed the censor board in Kansas and will be shown there.

David Kirkland, former director for Constance Talmadge, states that he is co-author and co-director of "Reported Missing."

A second series of fifteen Pathe Playlets is announced for weekly release beginning May 14th.

Pyramid's fourth picture will be "When the Desert Blooms," by Donald McGibney. Ray C. Smallwood will direct.

"Three Pals" is being released by Cosmopolitan in Washington, Oregon, Idaho and Montana. It is designed for use in schools.

"Challenge," the first of the Dolores Cassinelli pictures, is now being cut and edited. Tom Terriss directed.

Managing Director John W. Hicks, Jr., of the Famous-Lasky Film Service, Ltd., of Australia, will sail from Sydney presently for a visit to the New York home office.

Affiliated Enterprises have contracted with the Graphic Film Corp. exchanges, United States and Canada, for the release of "The Fountain of Youth," (originally "Faust.") California is retained for their own exploitation. Reginald Warde will handle foreign rights.

(Continued on Page 18)

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASSOCIATED ARTISTS, INC. 753 South Boyle Ave.						Boyle 554
Mattison Marcel Perez	Tweedy Charles Amador		Dick Johnson	Tweedy & Mattison	Comedies 2-Reel Comedies	Schedule Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						Home 609
Morante C. Stater E. G. Dyer Rubinett William Thompson	Geo. Chesebro All-Star Non-Star All-Star Non-Star	F. MacManigal Powers Dyer Fishback	Al Morante D. Morante Macfaden O. Leong	Hunter Staff Staff Staff	Northwest Mounted Historical Bird Novelty Films 2-Reel Western Bibical	Finishing Finishing Schedule Cutting 3d Week
BERWILLA STUDIO. Richard Thomas, Casting. 5821 Santa Monica Blvd.						Holly 3130
Richard Thomas Wm. Howell	Character People All-Star	J. W. Fuqua Carl Widen	F. Schulman	Wm. M. Thomas	Scientific Educational Comedies	Preparing Schedule
BLANCHARD FILM CO. H. S. Conway, Casting. Cosmosart Studios. 3700 Temple St.						Wil. 2115
J. E. Bowen	Non-Star	E. G. Bowen	E. J. Chudy		Educational	Schedule
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
BURSTON FILMS INC. 6050 Sunset Blvd.						Holly 3939
W. S. VanDyke	All-Star	Arthur L. Todd	Chas. J. Chic	John Clymer	Special	Cutting
CENTURY FILM CORP. *100 Sunset Blvd. Zion Myers, Casting. Julius Stern, Gen. Mgr.						Holly 96
Fred Fishback Alf Goulding A. Gilstrom Al Herman	Horse Baby Peggy Lee Moran Harry Sweet	F. Corby Jerry Ash K. McLean Blake Wagner	L. Goodwins Dave Smith Walter Stephens Jack Dawn	F. Fishback A. Goulding Gilstrom Al Herman	Comedy Comedy Comedy Comedy	1st Week 1st Week Starting Starting
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin Syd Chaplin	Charlie Chaplin Edna Purviance	Totheroh & Wilson		Charlie Chaplin M. Bell	2-Reel Comedy Comedy Drama	5th Week Preparing
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
H. Beaudine Al Christie	Burns Dorothy Devore	E. Ullman A. Nagy	Levelle Hagerman	Conklin Hall	2-Reel Comedy 2-Reel Comedy	3d Week 4th Week
CINAL FILMS, Cosmosart Studios.						Wil 2115
J. E. Bowen	J. G. Payton	J. Eyerman E. G. Bowen	E. Chudy	Bowen	Educational	Schedule
COMMONWEALTH MOTION PICTURE PRODUCERS, Mrs. A. B. Maescher, Gen. Mgr. Hollywood Studio.						Holly 1431
F. Caldwell	J. Frank Glendon	C. E. Peters	Fred Bain	John B. Clymer	"Night Life in Hollywood"	Schedule
CO-OPERATIVE PRODUCERS INC. Edward Alexander, Casting. Clunes Studio. Melrose Ave.						Holly 2700
Edward Alexander	Ethel Ritchie	Dyer	E. Norbert		"The Girl and the Motor"	Cutting
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting.						Holly 2500
Irving Cummings	Lon Chaney	A. Freid	Wm. Crinley	Hope Loring	"Fires of Vengeance"	Finishing
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Sedgwick Duffing Harry Beaumont Jerome Storm Rowland V. Lee Emmet Flynn Ford Jones Al St. John Summerville Buckingham Kennedy MacDermott Blystone Erle Kenton	Tom Mix Dustin Farnum Shirley Mason John Gilbert Wm. Russell All-Star All-Star Eason Al St. John Clyde Cook Chester Conklin Holmes-Dix Lupino Lane Booker	Clark D. Short August Good Abeles Andriot Schneiderman Andriot Depew Zellers S. Wagner Vallijo Zellers Turner Scheurich	Geo. Webster Wellman Thompson Dunn Keefe Ray Flynn Pheney M. Eason Stoloff Cohen Flynn Hollingshead Regan Blythstone	Poland Furthman Schofield Furthman LeDaint MacConville Sloan	"The Gun Fanner" "Strange Idols" "The Lights of the Desert" "A Splendid Outcast" "The Men of Zanzibar" "A Fool There Was" "Kentucky Days" Western Comedies Comedies Comedies Comedies Comedies Comedies	2d Week 6th Week 1st Week Finishing Cutting Cutting 1st Week 1st Week Schedule Schedule Schedule Schedule Schedule Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						595187
Jess Robbins Cliff Smith McCarty-Meehan	All-Star Johnny Walker Ruth Clifford Lester Cuneo	Irving Reis John Thompson Jas. Kennedy Floyd Jackson	Geo. Cleethorpe Dick Rush	Dave Kirkland J. Oliver Curwood	Comedy-Drama North Woods	5th Week Finishing
			Co-Directed	McCarty & Meehan	Western	Finishing
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy	Beresford	"The Hands of Nara"	7th Week

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Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. Abraham Lehr, Gen. Mr. 761711						
Rupert Hughes E. Mason Hopper Maurice Tourneur	All-Star All-Star	Norbert Brodin John Mescal	Flood Babille	Rupert Hughes Grant Carpenter	"The Bitterness of Sweets" "Brothers Under Their Skins" "The Christian"	Finishing 5th Week Preparing
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS, H. J. Howard, Casting. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	3d Week
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
HUNT STROMBERG PROD. R. D. Saunders, Casting. Hollywood Studios. Holly 1431						
Hunt Stromberg	Bull Montana	Lyman Broening		Rex Taylor	"A Ladies' Man"	Cutting
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Horne W. Worsley John Griffith Wray	McLean Leah Baird All-Star	M. Du Pont C. Stumar Henry Sharpe	Lederman Tenny Wright Scott Beal	Bradley King Miss Baird C. Gardner Sullivan	"The Sunshine Trail" "How Men Love" "Someone To Love"	3rd Week Cutting 5th Week
JOY COMEDY COMPANY. Fred L. Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive. Holly 910						
Billy Joy	Virginia Fox	Ernie Miller	Edwin Marriott	J. C. Zeidler	Two-Reel Comedy	Preparing
KLUMB, ROY H., PRODUCTIONS. Miss Mansfield, Casting. 5107 Hollywood Blvd.						
Klumb Klumb	Ted Edwards Ted Edwards	Griffin Boyle	Dick Sheer Doc Lawson	Davenport	"Daddy's Love" "Lucky Thing"	Cutting 1st Week
KING VIDOR PRODUCTIONS. Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd. Holly 2806; Holly 2807						
King Vidor	Florence Vidor	Geo. S. Barnes	Dave Howard		"Shuttle Souls"	3d Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Sam Wood Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford Al Green James Cruze Fred Niblo Paul Powell Irvin Willat	Gloria Swanson Jack Holt Betty Compson Reid-Daniels Betty Compson Hawley-Sills Tom Meighan Wallace Reid Rodolph Valentino Agnes Ayres Dorothy Dalton	Al Gilks Faxon Dean Guy Wilky Bert Glennon W. Marshall Alvin Wyckoff Schoenbaum	Frank Armer Johnston Geo. Hippard Robt. Lee Cy Clegg Schwartz N. Keays D. H. Cox Robinson Waters	Elmer Harris Julien Josephson Ouida Bergere Clara Beranger Le Vino Olga Printzlau Ade-Young W. Woods June Mathis Nash-Hurn	"Her Gilded Cage" "The Man Unconquerable" "To Have and to Hold" "Nice People" "Over the Border" "Burning Sands" "Our Leading Citizen" "The Dictator" "Blood and Sand" "Borderland" "The Siren Call"	Cutting 5th Week 1st Week 6th Week Cutting 2nd Week Cutting Titling 7th Week 4th Week 2nd Week
LYONS, EDDIE, PROD. Berwilla Studios. Holly 157						
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	Schedule Schedule
MAC QUARRIE-HISER PRODUCTIONS. Balasco Studios, San Francisco. Douglas 6588						
Ernie Hiser	Silo N. Ventor	M. Osmundson	J. M. Rothchild	Ernie Hiser	Animated Comedy	Schedule
J. K. McDONALD PROD. J. K. McDonald, Gen. Mgr. R. D. Saunders, Casting. Hollywood Studios. Holly 1431						
Mason N. Litson	Johnny Jones	Norbert Brodin	Wm. J. Reiter	Mason N. Litson	Juvenile Comedies	Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
Lloyd Ingraham	All-Star	Ross Fisher	Geo. Crone	David Kirkland Lloyd Ingraham	Drama	Cutting
Reginald Barker John M. Stahl	All-Star All-Star	Percy Hilburn	Sydney Algier		Drama Drama	Preparing Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Fine Arts Studios. Lincoln 595-187						
C. S. E'felt	J. B. Warner	C. De Vinna	A. MacQuarrie	Frank Clark	"High Stakes"	5th Week
METRO STUDIO. Romaine and Cahuenga Ave. William Carruthers, Casting. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seitz	Curt Rayfeld		"The Black Orchid"	5th Week
McFADDEN, IVOR PROD. 6040 Sunset Blvd. Holly 6200						
Seymour Zeliff	Gordon-Faire	Ray Reiss	Ed Stafford	Eugene M. Rhodes	"Small Town Drama"	Preparing
McPARTURN MOTION PICTURE CO. Harry Pariser, Casting. 410 Court St.						
Tom Morgan	Androus-Cornice	J. Himn	Harry Pariser	Seth D. Turner	"Hose and Heroes"	Cutting
MISSION FILM CORP. Fine Arts Studio. C. H. Geldert, Pres. 6411 Hollywood Blvd. Holly 8085						
Clarence Geldert	All-Star	Gordon Pollock	Arthur Osborne	Clarence Hatheway	"Carry on the Race"	Cutting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan John Robertson	Douglas Fairbanks Mary Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country"	3rd Week Preparing
PARAGON PRODUCTIONS. MacPherson, Casting. Brentwood Studios. Holly 975						
Bruce Mitchell	Jack Richardson	V. Walker	H. F. MacPherson		Comedies	Schedule
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios. Lincoln 2120						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Lois Zellner	"White Shoulders"	1st Week
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. Holly 4211						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Richard Andres	"A Tailor Made Man"	6th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
R-C STUDIO. Melrose and Gower. S. F. Jacobs, Casting Director.						Holly 7780
Fred Reel, Jr. Val Paul Malcolm St. Clair	Harold Mills Harry Carey Mr. & Mrs. DeHaven	Thornley-DeGrasse Lee Garmes	G. A. Gocke, Jr. Moreno	Geo. E. Hall Beatrice Van	Special R-C Pictures Western Feature 2-Reel Comedies	Preparing 3d Week 3rd Week
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd.						54109
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Schedule
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Sup. Director						West 3730
F. Newmeyer Charles Parrott Santell-Davis McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden C. Henneke C. Morehouse	Taylor & Ha vez Thompson-Staff Thompson-Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Productn
ROGELL-HALPERIN PROD. Victor Halperin, Gen. Mgr.						
Albert Rogell	Reeves-Aye	John Eyerman	Edward Halperin	Victor Halperin	"Hell's Blazes"	Preparing
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle-Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	6th Week	
SCHWARTZ PRODUCTIONS. E. Schwartz, Casting. 730 S. Olive.						61104
H. A. Revell	All-Star	J. M. Hayes	Chas. Allen	Mary Bixley	"Truth to Victory"	3d Week
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Chester Bennett Frank Lloyd Chas. Bryant Sidney Franklin	Ruth Roland Jane Novak Jackie Coogan Nazimova Constance Talmadge	Thompson-Wheeler Jack McKenzie Arthur Rice	F. Geregthy Douglas Dawson H. Wile Albert Kelly Millard Webb	John W. Grey Marion Fairfax	Serial "The Snow Shoe Trail" "Oliver Twist" "Salome" "East is West"	4th Week Finished 5th Week Finished Preparing
James Young Allan Holubar Frank Lloyd Heerman Archambaud	Guy Bates Post Dorothy Phillips Norma Talmadge Owen Moore Elaine Hammerstein	Benoit Haskins Gaudio Cronjager	J. Whipple Buoquet Wile	R. W. Tully Frances Marion Sara Y. Mason	"Omar the Tentmaker" Drama "Mirage" Comedy-Drama Drama	Preparing Cutting Preparing 1st Week Preparing
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Edw. Laemmle Harry Pollard Stuart Peyton Baggot W. Craftt Wm. Worthington Edward Laemmle Jos. Sedgwick Craig Hutchinson Bob Hill Wm. H. Watson Robt. N. Bradbury Tod Browning Curtis Perry Vekroff Jack Conway Hobart Henley Flaven	Art Acord Hoot Gibson Prevost All-Star Lorraine-Walsh Frank Mayo Gladys Walton All-Star Neely Edwards Tom Santschi Priscilla Dean All-Star William Desmond Herb Rawlinson All-Star Art Acord	Moore Milner Virgil Miller V. Milner	Mesinger Webb Barry Killgannon Slaven Rex Welfer Marchant Thompson Voltaire J. Marchant Wright Smith	Bernard Hyman E. T. Lowe, Jr. Geo. Morgan	Serial—"Buffalo Bill" "Trimmed and Burning" "They're Off" "The Suburban" "With Stanley in Africa" "Afraid to Fight" "Top o'the Morning" Comedies "Advent. of Robinson Crusoe" Comedies Westerns "Under Two Flags" Comedies "The Great Conspiracy" "Come Through" "The Flirt" "The Beloved Adventurer"	Cutting Finishing 1st Week Preparing Cutting 3rd Week 1st Week Schedule Cutting Schedule Schedule 8th Week Schedule 3d Week 2d Week Preparing 3rd Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.						Holly 2131
David Smith Semon-Taurog Wm. Duncan	Alice Calhoun Larry Semon Duncan	Steven Smith Konenkamp Robinson	Fred Tyler Roland Asher Clark	Baker Semon-Taurog Smollen	"Blue Blood" Special Comedy Untitled	Schedule Schedule 1st Week

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	H. Cronjager Ollie Marsh	Joe Boyle Robt. Ross		Drama "A Broadway Rose"	Preparing Story in Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Perizuni		Fisher	Comedy	Schedule
CLIFTON, ELMER, PRODUCTIONS. New Bedford, Mass.						
Elmer Clifton	Raymond McKee	A. G. Penrod Paul Alleh	Leigh R. Smith	John L. E. Pell	"Down to the Sea in Ships"	Finishing
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Harry Millarde Herbert Brenon	All-Star Wm. Farnum	Rittenburg T. Molloy	David Solomon N. Hollen	Paul Sloane Paul Sloane	Drama Wall St. Drama	Cutting Started Feb. 16
INTERNATIONAL FILM SERVICE CO., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.						
Vignola	Marion Davies	I. Morgan O. Wenstrom		Luther Reed	"When Knighthood Was in Flower"	Schedule
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedy	5th Week
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress
PYRAMID PICTURES, INC. J. A. Bannon Casting. 150 West Fifty-fourth St.						Fitzroy 4421
Ray Smallwood Kenneth Webb	Martha Mansfield Betty Blythe	M. Joyce H. Stradling	Geo. McGuire J. J. McKnight		"Queen of the Moulin Rouge" "The Mayor's Wife"	4th Week Finishing

Who's Where

(Continued from Page 6)

John Carteret.....Wyndham Standing
 Doctor Owen.....Alec B. Francis
 Willie Ainsley.....Glenn Hunter
 Ellen.....Grace Griswold
 Little Mary.....Miriam Battista
 Village Rector.....Eugene Lockhart

GRAUMAN'S

Cosmopolitan Productions presents
 Marion Davies in
"BEAUTY'S WORTH"
 By Sophie Kerr
 Scenario by Luther Reed
 Directed by Robert G. Vignola
 CAST

Prudence Cole.....Marion Davies
 Cheyne Rovein.....Forrest Stanley
 Amy Tillson.....June Elvidge
 Mrs. Garrison.....Truly Shattuck
 Jane.....Lydia Yeamans Titus
 Henry Garrison.....Hallam Cooley
 Tommy.....Antrim Short
 Peter.....Thomas Jefferson
 Aunt Elizabeth Whitney.....Martha Mattox
 Aunt Cynthia Whitney.....Aileen Manning
 Soldier.....John Dooley
 Doll.....Gordon Dooley

ORPHEUM JUNIOR

Lewis J. Selznick presents
 Elaine Hammerstein in
"REMORSELESS LOVE"
 By Mary Lanier Magruder
 Scenario by Edward Montague
 Directed by Ralph Ince
 CAST

Ruth Baird.....Elaine Hammerstein
 Enoch Morrison.....Niles Welch
 Dave Hatfield.....Jerry Devine
 Hester Morrison.....Ray Allen
 Cosmo Hatfield.....James Seeley
 Cameron Hatfield.....Effingham Pinto

HIPPODROME

Western Star Productions presents
 William Fairbanks in
"WESTERN PEP"
 CAST

Bill Warren.....William Fairbanks
 Natalie Reid.....Florence Gilbert
 Tom Reid.....Ernest Van Pelt
 "The Parson".....Jack Waltmeyer
 Jim Gale.....Robert Kortman

NEW PANTAGES

Louis Burston presents
 David Butler in

"ACCORDING TO HOYLE"

Story by Clyde Westover and Lottie Horner
 Continuity by John B. Clymer
 Directed by W. S. Van Dyke
 Photographed by Arthur L. Todd
 CAST

"Boxcar" Simmons.....David Butler
 Doris Mead.....Helen Ferguson
 Jim Mead.....Phil Ford
 Dude Miller.....Fred J. Butler
 Jim Riggs.....Harry Todd
 Silent Johnson.....Buddy Ross
 Hotel Bell Boy.....Hal Wilson
 Landlord.....Sam Allen

SUPERBA

Carl Laemmle offers
 Herbert Rawlinson in
"THE MAN UNDER COVER"
 Story by Louis Victor Eytinge
 Scenario by Harvey Gates
 Directed by Tod Browning
 Photographed by Virgil Miller
 CAST

Paul Porter.....Herbert Rawlinson
 Daddy Moffat.....George Hernandez
 Mayor Harper.....William Courtwright

(Continued on Page 16)

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Contemporary Criticisms

"REPORTED MISSING" Selznick-Select

"'Reported Missing' is an excellent all around production that combines real humor with some serious melodrama and results in an entertainment that will delight picturegoers. The story unfolds simply and runs along in a consistent manner providing untold opportunities for the star to display his powers of high comedy and ending in a thrilling and smashing climax.

"The photography helps considerably in heightening the comedy moments and intensifying the drama. Clever camerawork and some unusual perspectives add to the pleasures in this offering."

—The Film Daily.

"If there is one picture which deserves the tribute of 'something out of the ordinary' that picture is 'Reported Missing,' accurately described by Selznick as its greatest achievement. Henry Lehrman, who wrote and directed this melodramatic comedy, has been given free rein to add to the gayety of a nation. And he has contributed a feature which will be talked about for its adventurous action, its novel gags, its subtle and broad humor, its quaint characterization, its development toward a climax which carries explosive qualities and its overwhelming suspense.

"The titles are genuinely funny and are contributions by humorists associated with New York dailies. Indeed Selznick has not overlooked one department to give the feature a thoroughness of production."

—Motion Picture News.

"That there is no rhyme or reason to the story of 'Reported Missing' is of absolutely no consequence. The picture has been designed to make you laugh, and it accomplishes its purpose. Constantly, completely, however inconsistently."

—Moving Picture World.

"THE WOMAN HE MARRIED" First National

"Anita Stewart seems to be running along in about as hard luck as Katherine MacDonald and Elaine Hammerstein, as far as stories are concerned. But even considering that 'The Woman He Married' is a weak one, the picture is about the best of her recent ones. The star works hard enough to make you like her and so far as her admirers go she will undoubtedly satisfy them, but otherwise her effort is not likely to create an impression out of the ordinary."

—The Film Daily.

"Fred Niblo's 'The Woman He Married,' a First National production, starring Anita Stewart, proves to be somewhat better entertainment than the average run of pictures. There is nothing about the story to make the picture different, but it runs smoothly without lagging and is well acted. The plot is so well-known that most people cannot doubt its outcome; nevertheless the picture possesses the essential quality of realism."

—Moving Picture World.

"This one is different. That is, while 'The Woman He Married,' is another story about New York's idle rich, a striving artist's model and a successful artist, yet it is told in a different manner with some new twists, which take a firm hold on the interest, carried to the end.

"It is thoroughly clean, evidencing the use

of good material wherever necessary, and supplied with refreshing sub-titles of considerable humor."

—Motion Picture News.

"The film has a lavish magnificence about it that at once commands one's attention and there are many exquisite sets. There is a mysterious murder near the end that captivates your attention and on the whole it is a very entertaining and satisfying screen play. The continuity is good and

satisfactorily. It has no especially high lights and while it does reach a climax, the incidents following it are just convenient enough to detract from any force the climax might have had. But it had to have a happy ending and probably this way out was as good as any."

—The Film Daily.

"No special effort toward achieving anything unusual has been made in this Constance Binney feature, which is a light and sanguine romance, typical of the star's recent offerings. For the most part it pursues a familiar course with now and then a humorous twist, or a melodramatic feat and, once, a real thrill."

—Moving Picture World.

"MONEY TO BURN" Fox

"Frenzied finance mixed up with a little romantic paprika serves as the latest recipe for William Russell. It doesn't take any imagination to discover that the title finds its expression in the manner the hero has accumulated his wealth.

"'Money to Burn' is not the vital type of story one has been accustomed to see with Russell as star. It is light, though fairly breezy. The titles are in a pleasant vein and bolster up the plot with the necessary humor."

—Motion Picture News.

"The picture offers an entertainment of average quality, with its value probably rising and falling according to the popularity of the star. The story is from Sewell Ford's 'Cherub Divine' and gives Russell a role which doesn't require as much action from him as usual, but is appropriate and well suited to his personality."

—The Film Daily.

"A lighter role than usual, with a frequent chance for comedy, has been assigned to William Russell in 'Money to Burn.' His appearance in a more conventional part such as this will probably have a variable appeal, depending upon the tastes of his admirers. He seems not entirely sympathetic with this sort of characterization, as his personality is a little too rugged and serious for the romantic young irresponsible which he plays. This is not a glaring misfortune, however, as the picture, on the whole, is bright and entertaining."

—Moving Picture World.

"'Money to Burn' from Sewell Ford's story, 'Cherub Divine,' is good comedy-drama entertainment of the variety that will appeal to audiences with the coming of warmer weather when the public's fancy naturally turns to the lighter form of amusement.

"There is much excellent photography, some funny happenings in a house that is supposed to be infested with spooks and the usual exciting broker office scenes."

—Exhibitors Herald.

"BOBBED HAIR" (Realart)

"Director Heffron was given a big order when he was asked to make a full length feature out of this story, that at best would only have made a two-reel comedy, and even then it would have lacked action. For this reason every detail had to be stretched to its limit, every situation had to be milked dry and pushed to its farthest point and plenty of hokum slipped in to fill the gaps."

—Wid's.



CLARA DRAY

Fred Niblo's direction shows the results of his years of stage and screen experience in working up to a strong climax."

—Exhibitors Herald.

"THE SLEEP WALKER" Realart-Paramount

"The story of 'The Sleep Walker' is told in much the manner of indulgent parent to sleepy child at bed-time, with deliberate introduction of details and painstaking provision against confusion. As a consequence of this style, rather than because acting, setting or story are at fault, the feature smacks of the juvenile. It is not quite adult drama, despite two or three melodramatic incidents brought in to make it seem such."

—Exhibitors Herald.

"With the trend of the times in both the legitimate theatre and on the movie screen toward the melodramatic, Realart Pictures, with Constance Binney as the star in 'The Sleep Walker,' has hit upon a theme and offers a production that is well worth while.

"It is melodrama that is not too mellow, but at the same time it is more or less replete with thrills, not of the usual wild nature, but which at the same time afford plenty of anxiety to the audience regarding the welfare of the star."

—Motion Picture News.

"Though the idea is a bit far-fetched, 'The Sleep Walker' affords an average entertainment that should satisfy enough people in the majority of audiences to put it over

News From Broadway

By Hank

The vogue now is to make comedies. The problem is where to sell them. Here in Gotham several outfits start a month and die terrible deaths. The Shiller Brothers, former Ford agents in Yonkers, dropped a cool half million trying to make 'em, it is rumored along the Gay White Way. They released through the Reelcraft which, we think, is no more. "Tweedy" and others were the fun makers. Frank Mattison, now in Los Angeles, was production manager. We note with pleasure that Frank is again making comedies at one of the Hollywood studios with "Tweedy," who would be a very good box office attraction if he were to let some one direct him instead of trying to be everything but the raw film stock himself. He has ability and is a comedian, but that is not all the essentials to comedy making. Let's hope Frank Mattison advises him this trip, for Frank is a clever fellow.

American Express going into the picture game. It is to distribute. Producers are to work through them directly. Great scheme and it's practical, too. They will ship films like parcel post, with central exchanges. The film goes from one theatre to another with no stop circuit. American will see that it arrives there with all accessories. More later.

Warner Brothers are to start for the coast to shoot three features. Will Nigh will direct; Harry Rapf will produce; Warner will release. Weslie Barry is to star in two. This means more work for the Hollywooders. Cheer up, spring is here and no one has enough pictures made to go around. They have to produce!

Ray Smallwood is using the old Astoria Famous studio. Ham Smith is at old Metro. Fort Lee looks like a morgue. No one there at all. Four directors are going to Germany. Carl Fleming has started a picture company to shoot Northwest features.

Richard Rowland and Maxwell Karger have secret sessions every day. Something in the wind. Many offers to directors are being made. It seems they plan a new distribution scheme. Who said things looked blue?

Selznick has left for Los Angeles with Ralph Ince, Victor Herman, George Archambaud and a staff to stay permanently. We hear that there are several others following suit. New York has taken the back seat, it seems.

"Reported Missing," directed by Henry Lehrman with Owen Moore, is a cuckoo. It is the best comedy in some time. All credit to Henry this time, boys, with Owen second. Henry should never be idle when he makes this kind.

Betty Blythe will star in a series of features here in old New York for Whitman Bennett, and dame rumor sayeth that the American Releasing Company will distribute them.

Frank Borzage is up in Canada doing a Cosmopolitan play called "The Valley of Silent Men," and will shoot interiors in Los Angeles for the same. Good news for L. A.

Burton King is to start a serial, we hear, with Eddie Polo. His latest feature with Houdini at the Times Square is making a hit with blasé New Yorkers. Alan Crosland is directing Irene Castle in her next feature. I repeat—things are getting better!

"Orphans of the Storm" closed last week to go out on the road. Business not so good at \$2.00 top. The day of two buck pictures



WADE BOTELER

is over in this town. "Come on Over," recently at the Capitol, voted one of the best ever seen on Broadway. Al Green directed this one. He should hear what people are saying about his ability.

George Sargent, who used to call Los Angeles home a few years back, is getting homesick, we think. George is a good director and an oldtimer. Not that we are boosting him, you know, but don't forget George. No, he didn't ask me to mention his name in Camera! Forgot to tell you his address is the M. P. D. A., New York lodge, where all good directors have their mail sent.

A lot of actors ask me whether they ought to go to Los Angeles or remain in New York. I tell them that if they are good actors to grab a Pullman or fast freight for the land of sunshine. What has become of Sidney D'Albrook and Hugh Thompson, to say nothing of Eddie Burns, Kid Hogan, sometimes called "Danny," Dale Henshaw and a few more that knew Broadway when the Automat was a swell joint? Now I ask you.

J. Searl Dawley, just like that went and made a picture. Never told anyone, not even *Wid's Daily*, which generally hears considerable.

Our former friend, side kick and chow-mein eater, Harry Myers, never gives the old "White light district" a tumble. Harry just went and forgot everyone. Remember

Harry, old dear, when we used to quit the Screen Club, when the night clerk started to wrap himself in the arms of Morpheus and go to the chink joints for the "yocks" you loved so well? Them were the happy days! Everyone knew one another in the business by their right names then.

We hear, though can't say how true it is, that Adolph Zukor and Lewis J. are again silent partners. Stranger things have happened you know.

We hope to have some real news next issue if the mails get it there in time. Fade.

Interesting Personalities

(Continued from Page 5)

She is intensely interested in any sort of camera work, however, and it only shares honors with her absorbing school.

The picture going world will come to recognize Julia Brown as the reviewers are recognizing her today.

Where to Find

(Continued from Page 6)

Having completed the writing of "Under Oath," which will be the first Elaine Hammerstein production made by Selznick on the West Coast, Edward J. Montagne is working with Myron Selznick on another story entitled "Borrowed Wings," also to serve as a vehicle for Miss Hammerstein. PROD NOTES—

Among those included in the cast of Mr. and Mrs. Carter De Haven's current comedy for R-C Pictures are Mae Wallace, Charles King and Nick Cogley.

Lois Wilson has been added to the cast of "Manslaughter," the forthcoming Cecil de Mille production.

Eddie Gribbon and George Hackathorn are playing important parts in the latest Fox special, tentatively titled "Kentucky Days," which Jack Ford is directing.

Arthur Fresneda, for several years cashier at Universal City, has been appointed business manager of Harry Carey's unit.

Mrs. Hank Knight, character woman, is at present on location at Victorville, Calif., with the Shirley Mason company, a Fox production.

Maude George's vaudeville engagement is to be terminated by the demand for her services in a forthcoming Universal production.

Pat Moore and Gordon Griffith, child players, are included in the cast of "Kentucky Days," which lately went into production on the Fox lot under the direction of Jack Ford.

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Who's Where

(Continued from Page 13)

Jones Wiley.....	George Webb
"Coal Oil" Chase.....	Ed. Tilton
Holy Langdon.....	Gerald Pring
Margaret Langdon.....	Barbara Bedford
Col. Culpepper.....	Willis Marks
The Kiddies.....	Betty Eliason
	Helen Stone

RIALTO

Jesse L. Lasky presents
Gloria Swanson in

"BEYOND THE ROCKS"

By Elinor Glyn

Scenario by Jack Cunningham

Directed by Sam Wood

Photographed by Al Gilks

CAST

Theodora Fitzgerald.....	Gloria Swanson
Lord Bracondale.....	Rodolph Valentino
Lady Bracondale.....	Edythe Chapman
Capt. Fitzgerald.....	Alec B. Francis
Joshiah Brown.....	Robert Bolder
Morella Winmarleigh.....	Gertrude Astor
Mrs. McBride.....	Mabel Van Buren
Lady Ada Fitzgerald.....	Helen Dunbar
Sir Patrick Fitzgerald.....	Raymond Blathwayt
Lord Wensleydon.....	F. R. Butler
Lady Anningford.....	June Elvidge

LOEW'S

Robert Z. Leonard presents
Mae Murray in

"FASCINATION"

Story and scenario by Edmund Goulding

Directed by Robert Z. Leonard

Photographed by Oliver T. Marsh

CAST

Dolores de Lisa.....	Mae Murray
Carlos de Lisa.....	Creighton Hale
Eduardo de Lisa.....	Charles Lane
The Marquesa de Lisa.....	Emily Fitzroy
Carrita.....	Robert W. Frazer
Ralph Kellogg.....	Vincent Coleman
The Count de Morera.....	Courtenay Foote
Parola.....	Helen Ware
Nema.....	Francis Puglia

HOLMES LEAVES FOR JAPAN

Burton Holmes, whose "Around the World
with Burton Holmes" was recently released,
has left for Japan for new material.

Nellie Peck Saunders is included in the
supporting cast of "A Tailor Made Man,"
the current Charles Ray production for Lim-
ited Artists.

Edward Sturgis, who assisted Henry Lehr-
man in the making of the Owen Moore spe-
cial "Reported Missing," is assisting Victor
Heerman in the direction of "A Previous
Engagement," the latest Moore production
now under way at the United Studios.

McParturn Productions are busy cutting
their first two-reel comedy, "Hose and
Heroes," the first of their six productions.
Work on their second will commence short-
ly. The productions will be under the direc-
tion of Thomas Morgan, with Harry Pariser
as production manager.

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YOUNG LADY WANTED to work with our advertising department. Apply Advertising Manager, Camera!, 4513 Sunset Blvd.

FOR RENT—Bell-Howell camera, 170° shutter, complete studio equipment, together with 8x10 still camera. Will rent separately or lease to responsible party. Call Smith, 131-73.

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Bell-Howell Camera for Rent, full equipment. 7062 Sunset Blvd. Phone 577674.

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Scenario Market

Universal Film Mfg. Co. is in the market for stories for five-reel productions to be used for both star and all-star features. Scripts should be directed to the Scenario Dept., Universal City, Calif., and if unsuitable they will be returned within ten days.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

David Butler Productions, Hollywood, Los Angeles, is in the market for either original or published stories submitted in synopsis form for star who plays small town or country roles. Scripts will be returned as soon as read.

Chester Bennett Production, United Studios, require stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Metro Pictures Corp., 900 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Realart Studios, Selig-Rork, Christie Comedies and Jackie Coogan Productions.

Editorial

(Continued from Page 3)

"I hope to proclaim to the world the achievements of the men and women responsible for Hollywood's wonderful upgrowth and kill forever the mistaken idea of depravity and wickedness as has been so erroneously pictured by the yellow press."

"Beauty's Worth," a Paramount production with Marion Davies, will open at the Grauman Million Dollar Theatre on Monday, May 1st. The cast numbers Forrest Stanley, June Elvidge, Truly Shattuck, Lydia Yeamans Titus, Hallam Cooley, Antrim Short, Thomas Jefferson, Martha Mattox, Aileen Manning, and John and Gordon Dooley.

Starring Gloria Swanson and founded on an original by Elinor Glyn, "Beyond the Rocks," a Paramount production whose cast numbers Rodolph Valentino in addition to other prominent players, will be given its world premiere at Grauman's Rialto on Sunday, April 30th.

Universal will release "The Heart of a Wolf," a Jewel production, starring Lon Chaney, on May 15th.

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Production Notes

(Continued from Page 9)

EDUCATIONAL TO RELEASE SHERLOCK HOLMES PICTURES

The Adventures of Sherlock Holmes, a series of two-reel pictures made from the Sherlock Holmes detective stories by Sir Arthur Conan Doyle, are being prepared for release by Educational Film Exchanges.

There will be twelve of these short features in the series, each a complete story and a feature in itself. The first, "The Devil's Foot," will be released some time in May.

All the pictures were made in England, in the localities about which Conan Doyle wrote.

Elile Norwood, an English actor, portrays the role of the detective and the part of his bosom friend, Dr. Watson, is taken by Herbert Willis. The pictures were made under the direction of Maurice Elvey.

Following "The Devil's Foot," Educational will release "The Dying Detective" and "A Case of Identity." Others in the series will be "A Scandal in Bohemia," "The Noble Bachelor," "The Yellow Face," "The Red-headed League," "The Copper Beeches," "The Empty House," "The Tiger of San Pedro," "The Priory School" and "The Solitary Cyclist."

ALLISON AND ELLIS IN PORTO RICAN FILMS

Arthur S. Kane recently signed a contract with Edward A. McManus for four features for Associated Exhibitors. McManus, Charles A. Logue, May Allison, Robert Ellis, a complete cast and a full complement of cameramen are enroute for Porto Rico, where the four pictures are to be made, the first to be delivered about August 1st. Miss Allison and Ellis are to be featured in the productions, which will be from the pen of Charles A. Logue. Ellis will also direct.

CUMMINGS EDITS FILM ENROUTE EAST

Irving Cummings has just left for the East with the master print of his latest production for Western Pictures Exploitation Company, entitled "Flesh and Blood." Mr. Cummings will perform the final editing and cutting of his picture on the train. "Flesh and Blood," which was originally named "Fires of Vengeance," is an original story by Hope Loring and stars Lon Chaney. Supporting him is a cast which includes Edith Roberts, Jack Mulhall, Noah Beery, DeWitt C. Jennings, Ralph Lewis, Kate Price, Wilfred Lucas, and Togo Yamamoto.

FAIRBANKS TO MAKE "MONSIEUR BEAUCAIRE"

When Douglas Fairbanks finishes "Robin Hood" he will have "Monsieur Beaucaire" waiting for him, for he has purchased the motion picture rights to that comedy by Booth Tarkington.

"Beaucaire" has been served to an appreciative public as a play, as a musical comedy and in book form.

McParturn Productions has engaged Margie Andrews to enact the feminine lead in their forthcoming productions.

Marie Prevost, who has just completed her starring performance in "Her Night of Nights," will rest for a week before beginning on her next picture for Universal, "Top o' the Morning."

INDEPENDENT DISTRIBUTORS OBTAIN KREMER PRODUCTIONS

Independent Producers Distributing Syndicate announces that it has obtained for immediate release the entire output of Victor Kremer productions, starring such artists as Crane Wilbur, Lina Cavalieri, Zena Keefe, Violet Hopson and others. The company, which has been operating with offices in the Loew's State Theatre Building, has secured the services of Allan Mackenzie, who states that steps are being taken to incorporate the organization at once.

Among the Kremer productions that will be placed on the state rights market are "Stripped for a Million," with Crane Wilbur; "The Handicap," with Violet Hopson; "Mad Love," with Lina Cavalieri and other features.

FILMS CHOSEN FOR MOTHER'S WEEK

The National Board of Review has selected the following features as suitable for exhibition for Mother's Day and Mother's Week, beginning May 14th. They are: "The Old Nest," Goldwyn; "Over the Hill," Fox; "One Man in a Million," Robertson-Cole; "Humoresque," Famous Players; "Homespun Folks," Associated Producers; "Old Oaken Bucket," Wid Gunning, Inc.; "The Good Provider," Famous Players; "Your Best Friend," Warner Brothers; "Turn to the Right," Metro; "Devotion," Associated Producers; "Dollars and the Woman," Vitagraph; "Mother O'Mine," Associated Producers; "Scrap Iron," First National, and "Hail the Woman," Associated Producers.

CABANNE WITH DEPENDABLE PICTURES CORP.

W. Christy Cabanne, who has been making specials for R-C Pictures, has been engaged by Dependable Pictures Corp., to make a production for that company.

Dependable Pictures was recently organized by Morris Kohn, who is also treasurer of Select Pictures. It is expected that upon Cabanne's completion of his picture for Kohn, he will again return to the R-C fold as a producing director.

ACHIEVEMENT TO MAKE SIX YEARLY

Six features a year will be produced by Achievement Films, Inc., of New York. The initial venture was "The Power Within," released by Pathe. J. Searle Dawley has been engaged as director-general. His first picture is "Face Value," now in production at the Talmadge studio. William Dudley Pelley will head the scenario department.

UNIVERSAL RELEASES

Forthcoming Universal releases are:

"The White Tribe," 17th episode of "With Stanley in Africa," featuring George Walsh and Louise Lorraine.

"Marooned," eighth episode of "The Adventures of Robinson Crusoe," featuring Harry Myers.

"A Royal Flush."

International News, Nos. 39 and 40.

"Off His Beat," featuring Harry Sweet.

"A Guilty Cause," featuring Tom Santschi.

Benjamin B. Hampton's second release for Goldwyn will be "Golden Dreams."

Barbara Bedford has finished her third consecutive engagement at Universal City, this time opposite Frank Mayo in "Out of the Silent North."

RECENT INCORPORATIONS

Selig Kalen Features, New York. Capital, \$60,000. Incorporators: F. K. Allen and G. Renavant.

Consolidated Amusement Corp., New York. Capital, \$20,000. Incorporators: M. Richter, G. Previtali and A. Fanchi.

Graphic Productions, Wilmington, Del. Capital, \$1,000,000.

Ehlers Film Corp. Capital, \$125,000. Incorporators: Adrian S. Ehlers, Dolores L. Ehlers, Mexico City; Patrick M. Logan, Tampico and Manual Matizeno, New York.

Vita Films, Inc. Capital, \$1,000,000. Incorporators: Gustva Gerobal, G. A. McCormick, Leonard E. Wales and Alfred Woshep. Southern M. P. Finance Corp. Capital, \$3,000,000.

Atlanta Studio Corp. Capital, \$1,500,000. S. and H. Film Co., Chicago. Capital, \$5,000. Incorporators: Philip R. Davis, Albert J. Allen and Samuel Spitzer.

Happyland Theater, Inc., Dallas. Capital stock, \$50,000. Incorporators: Harry Simon, E. B. Thomas and M. Powell, all of Dallas. Ranger Theater Co., Ranger, Tex. Capital stock, \$10,000. Incorporators: H. S. Cole, W. B. Palmer and A. S. Joseph, all of Ranger.

Renile Amusement Co., Dallas, Tex. Capital stock, \$7,000. Incorporators: A. J. Walker, E. O. Massie and E. L. Fagin, all of Dallas.

Princess Amusement Co., Galveston, Tex. Capital stock, \$5,000. Incorporators: A. B. Mendel, G. I. Moskowitiz and A. Opshman, all of Galveston.

Ideal Theater Co., DeNoys, Okla. Capital stock, \$25,000. Incorporators: A. B. Momand, Shawnee; J. F. DeNoys, Ponca City, and Seth Lewis, Pawhuska, Okla.

Apollo Producing Co., San Francisco, Calif. Capital, \$300,000. Incorporators: E. W. Milburn, M. L. Saunders, E. J. Lawler, D. Bucholz and S. C. Bennett.

GRIFFITH TO MAKE THREE MORE

David Wark Griffith has three more pictures to make under his contract as a producer with United Artists. Upon their completion his original three-year agreement will have been completed.

During the life of his contract Griffith will have made eight pictures. The first five were "Broken Blossoms," "The Love Flower," "Way Down East," "Dream Street" and "Orphans of the Storm."

United Artists was formed in Delaware in April, 1919. Each of the original members signed for a three-year period.

"The Tailor-Made Man," which Charles Ray is filming for United Artists ran fifty weeks in New York and twenty weeks in Chicago in its stage form.

Within the past fortnight have occurred the birthdays of Mary Pickford, Charlie Chaplin and Harold Lloyd. The last named was given a clock by his studio associates.

Practically all the beaches of Southern California have provided scenes for Universal's chapter play based on Robinson Crusoe's career.

Jules Cronjager, cinematographer, who came to California with Myron Selznick, will be behind the camera for the "shooting" of the Owen Moore picture, "A Previous Engagement," which is now in production. Cronjager photographed for the Selznick productions, "Chivalrous Charlie," "Clay Dollars," "Evidence," "Reckless Youth," "Reported Missing," and others.

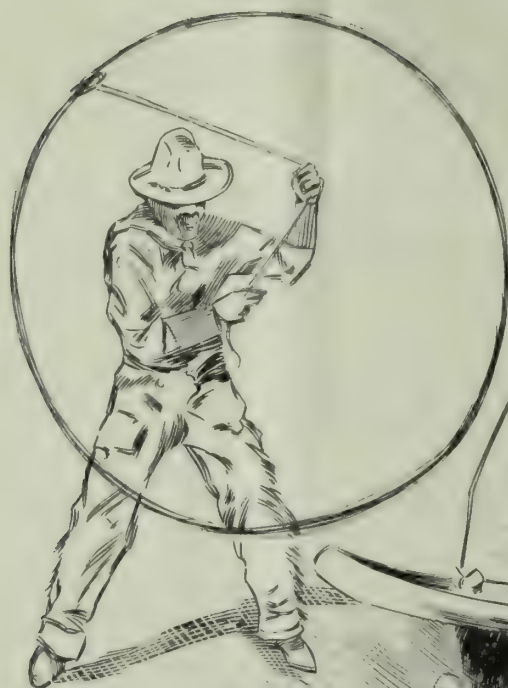


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Scotty



John T. Murphy

The ranch lad from Montana who, after sixteen years of ranch life, broke into pictures. John T. has played important parts in "The Duanes," "Stingaree," "Almost a Marriage," "The Dark Trail," "The Mystery of The Desert."

Mr. Murphy, besides being an actor, is an authority on ranch life.



Vol. 5

No. 4

SATURDAY, MAY 6, 1922

Cal

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY

CALIFORNIA
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10¢

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Per Year Local

\$2.50

Per Year General

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"THE SILVER BOX"

Fairy Goodwill in
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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

RAYMOND CANNON, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Vol. V.

SATURDAY, MAY 6, 1922

No. 4

The History of Photography

It is an age of pictures! They abound everywhere.

Richard Thomas, the producer who has with this fact in mind recently accomplished a two-reel, educational film entitled "The History of Photography," has prepared the following brief outline upon the subject for us. It has decided interest and the little picture certainly presents possibilities.

The art of photography had its beginning in the distant past before chemistry became a science when alchemists were questing for a method of transmuting base metals into gold. Like many other discoveries photography had its inception in an accident. The first sequence begins with an old alchemist making one more futile attempt to find the philosopher's stone. He put water into a silver crucible or boiling pot and into the water saltpeter with the result that a clear solution of nitrate of silver, hitherto unknown, was produced. When he added salt the solution turned white and curled into a semblance of sour milk. When he brought the material to the light he found that it turned black and further that if a leaf or butterfly was laid upon a surface covered with nitrate of silver before exposing it to the light that that part of the surface underneath the object remained white, presenting an image in some measure of the object.

The next development in this art was made by Daguerro, who constructed a rude camera and attempted to take pictures on tin plates covered with a solution of nitrate of silver. He vainly endeavored to make the impression on a plate visible by the use of different chemicals and was about to give up in despair when he accidentally discovered that the image could be developed by the use of mercury. It was in this manner that the Daguerrotype which was the only sun picture in use for many years came into existence. It required at first an exposure of twenty minutes to get a picture of the sitter on the plate, during which time the victim must have suffered torture trying to keep still and smile for so long a period.

In 1841 Pro. Pretzel invented the double lens, thereby improving the Daguerro process by reducing the time of exposure to from three to five minutes. Not long after this it was discovered that the bromo-iodide of silver would reduce the time required for exposure to four seconds. Scott Archer in 1882 invented the wet plate process and produced a negative using glass instead of a metallic plate. As the colors on the plate came out white, and plain white lines and surfaces came out black, it was necessary for the inventor to discover that he could get

correct values only by printing from the plate on sensitized paper by exposure to sunlight. The dry plate process was invented in 1888, which was a great advance because the materials could be produced in factories and shipped to wherever they were desired. About twenty years ago the celluloid film was invented for photographic use and almost at once became extensively employed in kodaks and for moving pictures.

A Social Organization

A local newspaper gives the report reprinted below of the newest actors' body to be formed in Hollywood. The Motion Picture Actors' Association has a sphere of its own in which it will greatly benefit its industry.

"The Motion Picture Actors' Association of California is rapidly gaining membership among the picture players of Hollywood. This is the new organization formed within the past few days, principally for the purpose of affiliation with the Federation of Art. The M. P. A. A., as the new association is termed, does not in any manner conflict with the Actors' Equity Association, which maintains a strong branch in Hollywood. There is to be no rivalry whatever between the two organizations. Many important members of the Equity Association are also members of the M. P. A. A., as well.

"The latter organization is local in its scope and of a social and beneficial character, while the Equity is national in scope, economic in character and is affiliated with the American Federation of Labor. The M. P. A. A. has no labor affiliation.

"Any picture player of good moral character and known screen reputation is eligible to membership in the new organization, and nominal dues of two dollars per year are to be charged. All such actors and actresses are welcome to join. The Federation of Art, with headquarters in Hollywood, now embraces the four great organizations of workers engaged in the motion picture industry; the M. P. A. A. representing the actors and actresses, the M. P. D. A. representing the directors, the American Society of Cinematographers representing the cameramen and the Screen Writers' Guild representing the writers.

"The new actors' organization was formally admitted to the Federation of Art at the meeting of the Federation's Board of Control held on Friday last, Ralph Lewis and Wedgwood Nowell representing the M. P. A. A. as delegates to the Board."

(Continued on Page 17)

Film Capital Production Notes

REX INGRAM GOING EAST

"Toilers of the Sea," the next Rex Ingram production, will have an Eastern background. When Mr. Ingram finishes "The Black Orchid," he will leave for the East to make arrangements for filming the Victor Hugo story on the coast of Maine. Alice Terry, Edward Connelly and Ramon Samoniego have been chosen by Mr. Ingram as a part of his cast, and they will go East with him, possibly in June, when he expects to begin operations on his next picture under his new Metro contract.

KEATON FINISHES ANOTHER

Buster Keaton, frozen-faced screen comedian, has completed filming "My Wife's Relations," a Joseph M. Schneck production for release through Associated First National.

A feature of the film is that it is without an ingenue, character actors and actresses being cast in the important roles.

The picture was directed by Eddie Cline and in the cast are Joe Roberts, Tom Wilson, Monte Collins, Kate Price and Harry Madison.

PRODUCTION STARTS ON "UNDER OATH"

Filming of "Under Oath," the first Elaine Hammerstein production to be made on the West Coast, has been started by Selznick. George Archainbaud, who came to California with the company and who directed Miss Hammerstein in "Handcuffs or Kisses," "Evidence" and several other productions, is directing.

EDWARDS IN FEATURES

Ted Edwards, who is co-starred with Billie Rhodes in the new Roy H. Klumb production, "Daddy's Love," will be the star of a series of feature photoplays to be made by this concern. Mr. Klumb will supervise production.

NEW COMPANY FORMED

Walter Hast is planning to make six pictures, one to be filmed in California. The newly organized company will be known as the Halperin productions. The first star engaged by Mr. Hast is Carmel Myers, who was formerly engaged in making a serial for Vitagraph. She will play the leading role in a picture tentatively titled "Goblin Point." The story is by Victor Halperin. William Abrahamson, a brother of Ivan Abrahamson, has been engaged as technical director, and Charles Clary for a leading role in the first Halperin production.

MOTION PICTURE EXPOSITION IN AUSTRALIA

Australia is to have a motion picture exposition. It will be held in Sydney, June 7, 8 and 9, and preparations are being made to make it an event of importance. The proceeds will be donated to the various hospitals. Autographed photographs of the stars have been requested to be sold at the booths to help the cause of the exhibitors and swell the funds collected.

WOODS TO STAR MARION DAVIES

Marion Davies is returning to the stage. She is to be starred by A. H. Woods in a comedy to be written for her by Avery Hopwood. It is expected that the play will be ready for the stage by early Autumn.



FREDERICK REEL, JR.

Of the Frederick Reel, Jr., Productions

Mary Pickford Productions "TESS"

Directed by John S. Robertson	
Mary Pickford	Lloyd Hughes
Gloria Hope	David Torrence
Forrest Robinson	Jean Hersholt
Danny Hoy	Robert Russell
Mme. Bodamere	

Lasky "MANSLAUGHTER"

Directed by Cecil B. de Mille	
Leatrice Joy	Thomas Meighan
Jack Mower	Lois Wilson
John Miltern	James Neill
Sylvia Ashton	Edythe Chapman

Lasky "PINK GODS"

Directed by Penrhyn Stanlaws	
Bebe Daniels	James Kirkwood
Anna Q. Nilsson	Raymond Hatton
Adolphe Menjou	Walter Trimble
George Cowl	

Lasky "TO HAVE AND TO HOLD"	
Directed by George Fitzmaurice	
Betty Compson	Bert Lytell
W. J. Ferguson	Theodore Kosloff

(Continued on Page 8)

LINCOLN STORIES FOR MASON

Joseph Lincoln, author, visited the Gerson Studio in San Francisco recently, in connection with the use of one or more of his stories as feature pictures for Dan Mason, character actor, now being featured in the "Plum Center" series of comedies.

Mr. Mason, who will be remembered as the Skipper in the "Toonerville Trolley," two reel comedies, is to begin in the very near future on his first five or six reel feature story under the banner of the Gerson organization.

MACDONALD STARTS NEW ONE

Katherine MacDonald and her supporting company, including Bryant Washburn, Mitchell Lewis, June Elvidge and others, have just finished the production of "The Woman Conquers" for Associated First National under the direction of Tom Forman.

Production on "White Shoulders," by George Kibbe Turner, and the scenario by Lois Zellner, which will serve as Miss MacDonald's next starring vehicle, will be started this week at the Louis B. Mayer studios, where future Preferred Pictures productions for First National will be filmed. President B. P. Schulberg has re-engaged Mr. Forman to direct.

PENDEXTER NOVEL SECURED BY UNIVERSAL

John C. Brownell, Universal scenario chief, has announced the acquisition of "Wolf Law," a story of the Ozarks, from the pen of Hugh Pendexter. The novel will be made into an out-of-doors picture and it is probable that Frank Mayo may play the leading role. The story will be put into continuity form presently and all preparations made for its early production.

CLIFTON MAKING TWELVE-REELER

"Down to the Sea in Ships," Elmer Clifton's first picture for the Whaling Films Corp., will be in twelve reels and will be released in September.

SCRIPTURE FILMS CHANGE OFFICERS

The Scripture Film Corp. recently elected a new roster of officers with Francis Engel as president; vice-president, Rev. H. B. White; secretary and assistant treasurer, Dr. Alfred Graham; treasurer, Edward R. Schmitz.

GOLDWYN GETS ELINOR GLYN STORY

The Goldwyn company has purchased "Six Days" from Elinor Glyn. Miss Glyn was in conference with the scenario editors at Goldwyn for several days previous to the date she sailed, giving her ideas on how this story should be filmed.

FOX TO SAIL IN JUNE

It is understood that William Fox will go abroad in June in connection with the preparation of the scenario of "If Winter Comes" with A. S. M. Hutchinson, the author. This will be one of the 1922-1923 Fox specials, for which some scenes will be shot in England.



Current Reviews



"THE RULING PASSION" California

George Arliss proves himself to be as entirely fascinating in screen comedy as he has always been in heavier subjects with his work in "The Ruling Passion," Distinctive Productions' latest Arliss starring picture. It is a Forrest Halsey adaptation of the original Earl Derr Biggers story. The well-developed photoplay is always interesting, is rich in simple humor and lacks no desirable romantic element. The Arliss personality dominates the whole, but it has a background of excellent support. Particularly clever are the spoken titles which greatly assist in the characterization. Harmon Weight apparently overlooks nothing in the direction which leads the play smoothly along to a happy climax.

As James Alden, an energetic millionaire "worker" who finds enforced retirement to be well nigh killing and thereupon secretly resorts to a small business as the cure, Mr. Arliss is the same superb artist who interpreted "The Devil." This time, of course, he is wholly sympathetic. His comedy is at once straightforward and subtle. His tenderness is a thing of beauty.

Playing Angelica, John's beloved daughter, Doris Kenyon, appears to better pictorial advantage than usual, and in fact, leaves nothing to be desired in the jolly, independent girl who loves her father and his poor partner.

Edward Burns does that partner, one juveniles Bill Merrick with an equally pleasing result while other high lights in the cast are Ida Darling and J. W. Johnston, who enact respectively Mrs. Alden and Peterson, a crooked rival of "the partners."

Ernest Hillard, Harold Walldridge and Brian Darley complete the list of players in this charming photoplay.

"SMILIN' THROUGH" Kinema

To the lovers of all that is delicate and sentimental in romance, there awaits a soul satisfying treat in "Smilin' Through," Joseph Schenck's current Norma Talmadge presentation for the Allen Langdon Martin play, has been made into the most graceful cinema drama of the year by Director Sidney Franklin and his assisting organization. Set in an attractive, old English garden and its adjoining home are interpreted two exquisite and closely connected love stories of one household. In handling the situation so that each holds great fundamental moments, accomplished sincerely without hysteria or rudeness, Franklin displays a mastery that defies criticism while creating one of the screen's most beautiful hours.

His four principal players are seen each in two positions and their various attitudes are always nicely clearcut. There are many tears for the audience in "Smilin' Through," but their succession by happy spiritual unfoldment leaves behind no morbid touches.

Charles Rosher's harmonious photography blends the dramatic material into a realistic, celluloid illusion much easier to appreciate than to eulogize.

Miss Talmadge has never seemed lovelier than in her interpretations of Moonyeen, the hoop-skirted maiden of the most graceful old school, and Kathleen, the former's modern niece, so perfectly her counterpart.

Neither has this talented actress carried greater conviction in her work. Moonyeen, who dies for her love, and Kathleen who lives and sacrifices for hers, these are beautiful impressions, cast and played in a manner rarely witnessed.

Nor does a single supporting artist permit the quality of his work to suffer from contrast with that of the gifted star. Wyndham



VIRGINIA FOX
As "Jerry," the Newsboy, in the Joy Comedy Company's first production

Standing gives one of his most pleasurable performances in John Carteret, Moonyeen's handsome young lover and Kathleen's bitter old uncle. Especially is his work as the aged man a remarkable achievement for the actor. His lonely memories of a lost love, his hatred for all the kin of the man who killed her, lightened only by his affections for the spirited Kathleen and his faithful friend, Dr. Owen, render him a pitiful, ancient figure not to be disliked even in the midst of his selfish prejudices.

No less touching is the portrayal of the sympathetic, broad-minded doctor by Alec Francis. We catch but a few brief glimpses of him as the charming young friend of John and Moonyeen, but he comes into his own a little later in the picture when the faster aged Carteret finds in him his greatest support. The quarrel of the old cronies is as pathetic a moment as the death of Moonyeen or the sacrifice of Kathleen. Better team work of the kind is not within our remembrance.

Harrison Ford also excels his ever satisfactory standard in Jeremiah Wayne, the jealous jilted suitor who intends the murder of John and accomplishes the act for Moonyeen upon her wedding day. Ford has never previously shown the fire required by Jeremiah Wayne, but it is given in full measure. The young actor also plays Kenneth Wayne, the nephew of Jeremiah Wayne and Kathleen's sweetheart, a contrasting character, who cannot fathom old Carteret's hatred for

him. He is an excellent young soldier and foil for the capricious Kathleen.

Others in the cast are Glenn Hunter, Grace Griswold, Miriam Battista and Eugene Lockhart.

"Smilin' Through" is a marked come back for Miss Talmadge, whose recent vehicles have been much too stereotyped, too ordinary for her art.

First National distributes the Schenck product.

"FASCINATION" Loew's

The impudent, peppy, dancing charm of Mae Murray which has so often been expended upon dazzling but misjudged show girls, is diverted in her latest production to an equally impudent, peppy, dancing flapper descended from the aristocracies of old New York and older Spain. The title of the picture is "Fascination," and every instant of it spells that title in capital letters. The Edmund Goulding story is not the type of thing that may be weighed with any logic or too much of the human element on the balancing scale. Its high degree of utterly beguiling entertainment value, its confusion of the exotic and brilliant production lend it quite enough to crowd the senses of the most jaded without resorting to stupid practicalities. The triumphant career of a Broadway maiden in colorful, enticing, passionate Spain is an exceedingly easy thing to follow with absorption.

She plays Dolores de Lisa, the light of all masculine life that she meets and the ban of her rigorous old Spanish aunties' existence. She trips through excitement, suspense and royal good comedy, a merry or petulant little minx, who finally justifies her woman's soul in unselfishness. Her dances are original, her costumes unique. Fascinating describes the remarkable Miss Murray adequately.

Vincent Coleman is pleasing in the not very active male lead, Ralph Kellog, an American.

A striking piece of work on the other hand is offered by Robert Frazer in Carrita, the matador. This actor not only rivals but threatens Valentino's best Latin form. He is as attractive as the popular Italian, has more of eagerness, more of youth. We consider him a much better thespian. His willful, tempestuous Carrita is worth the picture.

Helen Ware is vivid in Parola, the bull fighter's mother, while Creighton Hale, Charles Lane and Emily Fitzroy as Dolores' brother, father and aunt are perfectly placed.

Courtenay Foote in an old roue and Francis Puglia are otherwise placed.

Robert Leonard directed this lively subject which was beautifully photographed by Oliver T. Marsh.

Metro releases "Fascination."

Carl Girard and Dwight Crittenden are included in the cast of "Under Oath," with Elaine Hammerstein, which is in its first week of production at United under the direction of George Archainbaud.

Lon Chaney playing "Fagin" and Lionel Belmore, another strong role in Jackie Coogan's "Oliver Twist," completed their services for that production this week.

Theodore Kosloff is interpreting a principal role in "To Have and to Hold," co-starring Betty Compson and Bert Lytell.

Where to Find People You Know

EWENS TO ASSIST YOUNG

James Ewens has been engaged as assistant to Director James Young for the Richard Walton Tully production of "Omar the Tentmaker," starring Guy Bates Post, at United Studios.

Ewens has been assisting Allan Dwan with the Douglas Fairbanks production of "The Spirit of Chivalry." He was with Mr. Dwan for two years and served five years with Directors Emile Chautard, Albert Capellani and Maurice Tourneur.

SCHENCK SIGNS GAUDIO

Tony Gaudio, who photographed the Norma Talmadge production of "The Duchess de Langeais," has been assigned by Joseph M. Schenck as cinematographer for the forthcoming production at United Studios of "East Is West," in which Constance Talmadge will be starred.

ADDED TO LLOYD CAST

Harlod Lloyd has added several to the cast in his current production, those appearing in the scenes this week including John T. Prince, Eric Mayne, Florence Mayon, Joy Winthrop and Norman Hammond, whose work began last week and is still continuing.

WITH HAMMERSTEIN

Mahlon Hamilton and Wallace MacDonald will be seen in principal supporting roles in "Under Oath" with Elaine Hammerstein, which George Archainbaud is directing for Selznick.

PICKFORD SECURES HUGHES

Lloyd Hughes has been assigned the leading male role in Mary Pickford's new version of "Tess of the Storm Country," which is starting production under the direction of John S. Robertson.

COWAN ON CONTINENT

Sada Cowan is at present on the continent working on an original story, based on historical episodes, for Dimitri Buchoweyzki, a Russian director.

SUPPORTING HUSBAND

Kathryn Perry (Mrs. Owen Moore) is enacting a role of consequence in "A Previous Engagement," the current Owen Moore photoplay under production at United.

George Cowl and Walter Trimble are included in the cast of players in "Pink Gods," which Penrhyn Stanlaws is directing for Famous Players.

Frank Alexander, formerly of the Larry Semon comedy company, is cast in Jimmy Aubrey's current two-reel comedy for Vitagraph.

Little Richard Headrick, child actor, who was featured in John M. Stahl's "The Child Thou Gavest Me," a First National release, is a member of Katherine MacDonald's supporting cast in "White Shoulders," which recently went into production at the Louis B. Mayer Studios.

LEDERER ON SPOKEN STAGE

Otto Lederer has left the screen temporarily and is appearing in the character role of Solomon Levy in "Abie's Irish Rose." The company is on a tour which will finally take it to Chicago.



GUY BATES POST

DONOVAN COMPLETES ADDED SCENES

Jack Donovan, who served with the colors of Uncle Sam in the late war as an army aviator, has just completed some added scenes for "Hurricane's Gal," the most recent Dorothy Phillips starring vehicle, in which Mr. Donovan appears opposite Miss Phillips in the role of Lieut. Commander Gordon Grant.

Mr. Donovan is at present negotiating with Hobart Bosworth to play the juvenile lead in "The Beloved Unknown," the forthcoming Bosworth feature, by Ethel Gillette Whitehorn, to be filmed at San Mateo.

PERSIAN EXPERT FOR TULLY PRODUCTION

A recognized authority on Persian manners, customs and arts, has been engaged to assist producer Richard Walton Tully and art director Wilfred Buckland, in maintaining the correct detail of the costumes and settings in "Omar the Tentmaker," the forthcoming Persian film.

IN SUPPORTING CAST

The supporting cast of Mary Pickford's new version of "Tess of the Storm Country" includes Jean Hersholt, David Torrence, Forrest Robinson, Danny Hoy, Robert Russell and Mme. Boadamere.

J. J. Pasztor has been engaged as cinematographer for the Frederick Reel, Jr., Productions.

Niles Welch is playing opposite Elaine Hammerstein in the Selznick picture, "Under Oath."

Harry Lonsdale and Sidney D'Albrook are enacting prominent roles in William Duncan's latest Vitagraph photoplay.

Sylvia Ashton and Edythe Chapman are among the players in Cecil B. de Mille's latest all-star cinemagraph now under production at Lasky's.

Carolyn Rankin has been cast for an important part in "Kentucky Days," now being produced by Fox.

It is announced that Chester Earle, formerly of Vitagraph and Robertson-Cole, has been appointed General Sales Manager of the Roy H. Klumb Productions.

Louis Dresser and Jacqueline Logan have been added to the cast of George Melford's next production "Burning Sands," based upon the novel by Arthur Weigall.

Gloria Hope will appear in support of Mary Pickford in "Tess of the Storm Country," which is starting production at the Pickford Fairbanks Studios on Santa Monica boulevard.

Two more players, Alice Howell and Arthur Hoyt, have been engaged by Myron Selznick for supporting roles in the Owen Moore production, "A Previous Engagement," which is being directed at the United Studios by Victor Heerman.

Who's Where on Los Angeles Screens

CALIFORNIA

Goldwyn presents

"HIS BACK AGAINST THE WALL"

With Raymond Hatton

By John Frederick

Scenario by Julien Josephson

Directed by Rowland V. Lee

Photographed by Max Fabian

CAST

Jeremy Dice.....	Raymond Hatton
Mary Welling.....	Virginia Valli
Sheriff Lawrence.....	Will Walling
Bronc Lewis.....	Gordon Russell
Henry Welling.....	W. H. Bainbridge
Mrs. Welling.....	Virginia Madison
Arizona Pete.....	Fred Kohler
Lew Shaler.....	Jack Curtis
Dr. Farley.....	Dudley Hendricks
Dorothy Petwell.....	Shannon Day
Jimmy Boyle.....	Raymond Cannon
Foutch.....	Louis Morrison

GRAUMAN'S

Adolph Zukor presents

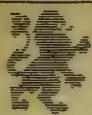
Thomas Meighan in

"THE BACHELOR DADDY"

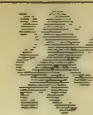
By Edward Peple

(Continued on Page 13)

(Continued on Page 18)



Pickups By The Staff



PERSONALITIES OF THE WEEK

Frederick Reel, Jr., at the age of thirty-three, is one of the pioneers of the film industry on the coast, beginning in the early days when Edendale was in its inception.

He began his career in New York as a journalist, later becoming a critic, and working into dramatic direction and production with Ernest Lacey. He followed story writing, criticism and play writing from the time of college graduation until he entered the moving picture field.

Much of Mr. Reel's experience was obtained under Stuart Paton. While yet a young producer, the former has developed several stars that have gotten far beyond him now, and in his new work as producer of all-star pictures from famous plays he hopes to develop more.

Upon completion of the filming of a series of specials, Mr. Reel will get back into his old line of picture making, which is the out-of-doors type, a portrayal of the far north country, and vehicles of adventure.

INSURE MOVIE SET FOR "HER MAN"

In the world of motion pictures, everything from an eyebrow to a star's life is insured to protect the producer in his investment.

Marshall Neilan—in the production of "Her Man," his newest First National picture—recently took out \$50,000 worth of insurance on the contents of a movie set for twenty-four hours.

The set represented an elaborate boudoir, Louis Fifteenth design, and contained priceless antiques rented for the occasion. While the amount paid for the renting of materials used in this scene was reasonable enough, yet if the set had been damaged by fire or had any of the valuables been stolen, it would have cost the producer a nice penny.

In order to protect itself, the insurance company assigned a man to watch the set during the life of the policy.

And they say that producers are poor business men!

DANCER ON FILM ROW PROGRAM

Frances Fink, thirteen-year old dancer, will be one of the features at the Film Row Dance to be held at Knights of Columbus Hall on Saturday night, May 13th.

Miss Fink has danced at a number of private affairs and has been the featured artiste in plays and other entertainments staged by members of B'nai Brith Temple.

CHRISTIE STAR APPEARS AT GRANADA THEATRE

Dorothy Devore, Christie Comedy star, appeared in person at the Granada Theatre, San Francisco for the week of April 23d in connection with the showing of the Christie Comedy "Fair Enough."

MOVIE STARS TO HAVE DAY AT GOLD RUSH SHOW

Noted film personages will hold forth on May 27th at the Days of '49 Celebration in Sacramento. It will be Movie Star Day. Special features have been arranged, including the entrance of movie riders in the \$10,000 wild west contest.

ACTORS' EQUITY MEETING HELD

The regular monthly meeting of the members of the Actors' Equity Association was held at 6412 Hollywood Boulevard Monday evening, May 1st. That the hall was not filled to overflowing was most regrettable as those attending enjoyed a most delightful musical treat in addition to discussing important business affairs of Equity.



JAMES BOWEN

Miss Constance Balfour, prima donna soprano, rendered three numbers to the accompaniment of a Knabe-Ampico furnished by the Fitzgerald Music Company. Mr. Lester of Fitzgerald's gave an interesting demonstration of the reproducing and tonal qualities of the instrument.

Miss Balfour chose Cadman's "Land of the Sky Blue Water" as an opening song. This was followed by an aria from "La Tosca." As an encore she sang "Will-o'-the-Wisp," with delicacy and humor. The players applauded Miss Balfour most vociferously.

William P. Carleton awakened reminiscences of "Floradora" with his splendid rendition of "The Shade of the Sheltering Palm." Mr. Carleton was formerly one of the stars of Floradora in its heyday. As an encore he sang a delightful bit of blarney entitled "Eileen Asthore."

Wedgwood Nowell gave his own compositions, "Spread Hollywood's Fame with Music," and "The Progress of Womankind," in pinologue form, and was splendidly received.

J. Frank Glendon, well-known actor who is president of the Progressive Business Men's Club, delivered a stirring address, urging the players to individually and collectively take an active interest in all civic and community affairs. He impressed upon his hearers the importance of registration as voters and capably outlined the relationship of municipal, state and national political affairs to the local players.

Secretary Ernest C. Joy reported to the membership that conditions are rapidly improving throughout the industry and pointed out that Equity is ever alert to adverse legislation of any character. Furthermore Mr. Joy announced that the local branch has to date collected over \$14,000.00 for its members from picture producers and theatrical managers defaulting in proper payments for work performed by players.

Chairman De Witt C. Jennings spoke of the work accomplished by Equity in New York and Washington legislative bodies. Mr. Jennings also explained Equity's situation in regard to the Federation of Art. He pointed out that it had been impossible for the New York Council of Equity to sanction the idea of the local Equity branch joining the Federation of Art as a body, due to the fact that Equity affiliates with the American Federation of Labor. Nevertheless, Mr. Jennings asserted that he was personally in favor of the Federation of Art affiliation on the part of the local picture players.

It is understood that on account of Equity's position in the matter of the Federation of Art, the local picture actors and actresses have found it necessary to form a new organization. The name of this organization is Motion Picture Actors' Association of California. Dues are to be two dollars yearly and its temporary headquarters may be reached by telephoning Hollywood 2415. All who are interested in the Federation of Art may register for the new association in this manner. The M. P. A. A. is in no way an "opposition" to Equity. Wedgwood Nowell is acting as temporary secretary of the new organization.

ROACH STARLET ON SONG PROGRAM

"Sunshine Sammy," eight-year-old Hal Roach starlet, made a "puhsuhnal" appearance this week at the Philharmonic Auditorium when a chorus of 200 trained colored singers presented a program of jubilee and plantation melodies. "Sunshine" was provided with an "act" and sang some songs.

RETURNS HOME

K. J. Fritsche of the Transocean Film Co. of Berlin, who brought to the states "Destiny" and "Othello," has returned to Germany.

Arthur Hoyt is enacting a supporting role in "A Previous Engagement," starring Owen Moore.

"The Closed Road," featuring House Peters and Barbara Tennant, is being revived at the Hippodrome this week.

Carolyn Rankin is receiving the sympathy of the film colony over the death of her father, who passed away at her home, Thursday, April 27th.

Charles Ogle will have an important role in "The Old Homestead," which will start production presently under the direction of James Cruze.

Baby Muriel MacCormac is playing in support of Agnes Ayres in the star's forthcoming picture, "Borderland," which Paul Powell is now directing at the Lasky Studios.

PICKFORD-FAIRBANKS NOTES

Mary Pickford has started production on her new version of "Tess of the Storm Country," the picture in which she starred nine years ago. According to W. W. Kerrigan, her studio manager, the revival will require at least seven reels for the unfolding while the old film was only five reels in length. John S. Robertson is directing from the scenario by E. Lloyd Sheldon. The first scenes are being made at Chatsworth Lake, near Los Angeles, where a complete fisherman's village has been erected under the supervision of Frank D. Ormston, art director. This 1922 version of "Tess of the Storm Country" will be released under the title of "Tess."

Jack Pickford will bring to the screen "Garrison's Finish," F. B. M. Ferguson's race track novel, as his first United Artists release. Jack, accompanied by his director, Arthur Rosson, and a cameraman yet to be decided upon, will leave Los Angeles on May 7th for Louisville where they will make scenes at the Kentucky Derby, after which they will go on to the Belmont track, near New York, and film several scenes of the Manhattan Handicap. Elmer Harris, former scenario editor for Realart, is supervising this production, and Mary Pickford will aid with the editing and titling, and will probably act in an advisory capacity during the course of production. This picture marks Jack Pickford's return to the screen after an absence of several years. Since leaving the Goldwyn fold, Jack has been directing his sister Mary. His last work was as co-director with Al Green on "Little Lord Fauntleroy," Miss Pickford's last production.

More canvas is being used most every day to cover the castle banquet hall "set" being used by Douglas Fairbanks in his elaborate version of "Robin Hood," now being filmed, than the largest circus in the world has ever used for their biggest tents. About 24,000 square feet of this canvas is required to properly diffuse the light, while certain scenes are being enacted in this huge room and the largest of the circus big-tops seldom contain more than 6,000 square feet of such material.

EDUCATIONAL NOTES

A contract has just been concluded between the Christie Film Company and Educational Film Exchanges, through which the Christie Comedies are distributed, under which Christie will make twenty two-reel comedies for the season of 1922-1923. The Christie scenario staff has been enlarged to include Frank Roland Conklin, Walter Graham, Robert Hall and Royce Alton as regular staff writers, and no more stories from outside sources are being considered. Plans for these first pictures of the new series call for the same principal stars in featured parts as have been in the stellar roles of most recent Christie Comedies. They are Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel.

Robert C. Bruce, whose first series of Wilderness Tales, combining outdoor playlets with scenic beauty, are now being distributed by Educational, is touring California by automobile making scenes for his second year's series of Wilderness Tales. Mr. Bruce returned to the Northwest last month to begin the summer's production work, making his headquarters at Portland. The Bruce party started south from that city a few days ago, and are now traveling along the California coast. Mountain, desert and seacoast scenes are to be made in California, and will probably keep Mr. Bruce in

that state for about two months. In the Bruce party is Mayo Methot, who will be remembered for her work in "And Women Must Weep," the first of the Wilderness Tales, in which she made her screen debut, and who will be seen in the new series.

Julian Ollendorff, creator of Sketchographs, is sketching the news of the day for Educational's news reel, Kinograms. Sketchographs, in which this artist's impression of various human interest news items is portrayed, appear now in every issue of Kinograms, which is published twice weekly.



BOOTS FABING

Casts of the Week

(Continued from Page 4)

Lasky
"BURNING SANDS"

Directed by George Melford	
Wanda Hawley	Milton Sills
Louise Dresser	Winter Hall
Robert Cain	Albert Roscoe
Jacqueline Logan	Fenwick Oliver
Harris Gordon	Cecil Holland
Joe Ray	

Selznick Productions
"A PREVIOUS ENGAGEMENT"

Directed by Victor Heerman	
Owen Moore	Marjorie Daw
Kathryn Perry	Arthur Hoyt
(Mrs. Owen Moore)	
Douglas Carter	"Snitz" Edwards
Alice Howell	Charlotte Meneau

Selznick Productions
"UNDER OATH"

Directed by George Archainbaud	
Elaine Hammerstein	Niles Welch
Mahlon Hamilton	Wallace MacDonald
Carl Gerrard	Dwight Crittendon

Johanny Hines will make six comedies next year for Charles C. Burr. His latest is "Torchy Steps Out."

AT THE ROACH STUDIOS

A little over a reel of the current Harold Lloyd comedy is now being assembled. Mildred Davis is playing opposite the comedian having made her entrance in the scenes this week.

Harry "Snub" Pollard has finished the prologue to his new production which features theatrical life in a small town. The company has been on locations that include Edendale, Palms, Griffith Park and the beaches. Supervising Director Charles Parrott is directing. Mr. Pollard's last one-reeler, "The Dumb Bell," a satire on motion picture directors, was previewed this week at the Studios and will be shipped shortly to New York.

"Paul" Parrott has started on a new comedy with Jobyna Ralston and Eddie Baker in support. J. A. Howe is directing.

"His Rascals," engaged on the third comedy which Bob McGowan is directing, are taking scenes for the opening of the picture at Palms. "Sunshine Sammy" and Jackie Condon are chief actors, while "Bill" the bulldog, "Cork," the pony and "Dinah," the mule, are the featured animals. Tom McNamara, who has been co-directing this week, is working on the next vehicle.

Hal E. Roach has added "Billy" Dale, who recently arrived from New York, to the scenario staff for "Snub" Pollard and "Paul" Parrott as "gag" man. Mr. Dale is author of various songs, sketches and scenarios. His "Spirit of Seventy-Sixth Street" was recently enacted by Morton and Glass.

CHRISTIE NOTES

Neal Burns is being featured in a new comedy which recently went into production under the direction of William Beaudine. It is a farce written by W. Scott Darling. In the new picture Vera Steadman again plays the lead with Burns.

Frank R. Conklin, scenario head of the Christie Comedies, left the studios this week and will sail for France presently.

C. H. Christie has returned from New York after spending three days in the eastern metropolis and a few days at West Baden, Indiana.

AT THE UNITED STUDIOS

Ruth Roland, Director Ernest C. Warde and the company that is appearing in the Pathe serial "The Riddle of the Range" will leave for Catalina this week for three weeks' location work.

A. B. Barringer is completing the script of his original screen story, "The Vengeance of the Deep," which will be produced and directed by J. L. Frothingham for Associated First National.

No location scenes will be required for the filming of the Selznick productions of "A Previous Engagement," starring Owen Moore, and "Under Oath," starring Elaine Hammerstein.

MAYER STUDIO NOTES

With the selection of Percy Hilburn as chief cameraman and Walter Mayo as assistant director, Reginald Barker this week began assembling the working staff for his first independent unit production for Louis B. Mayer. Mr. Hilburn worked with the director for several years prior to joining him at the Mayer Studios. Mr. Mayo was Rex Ingram's assistant in the making of "The Four Horsemen of the Apocalypse."

John M. Stahl is in the midst of preparations for his next picture for First National.

"The Fast Mail," produced by Fox with Charles Jones as star, will be one of the Fox fall specials.

Production Notes

(Continued from Page 8)

AT LASKY'S

Cecil B. de Mille and a portion of his cast for "Manslaughter," including Leatrice Joy and Jack Mower, are at San Francisco this week, making special scenes for this picture. The company will be back the latter part of this week.

"To Have and to Hold," the George Fitzmaurice production in which Betty Compson and Bert Lytell have the featured roles, is progressing, although Miss Compson has not yet begun work in the picture.

Director Sam Wood is now in New York on a vacation but will combine business with pleasure and shoot a number of scenes of an ocean liner leaving port for his next picture, "The Impossible Mrs. Bellew," in which Gloria Swanson will star on her return from Europe.

Irvin Willat and his company filming "The Siren Call," featuring Dorothy Dalton, will go to Yosemite Valley this week for a fortnight in this natural wonderland of the West. There, some exterior views representing scenes in Alaska, will be made.

T. Roy Barnes has acquired a dog which will work with him in his role of Happy Jack in "The Old Homestead," which will be produced under the direction of James Cruze, with Theodore Roberts in the Denman Thompson role. A corp of writers is engaged in preparing the version of this classic. Perley Poore Sheehan and Frank E. Woods are making the adaptation, continuity is by Julien Josephson and the supervision by Walter Woods.

Rodolph Valentino, star of the picture, "Blood and Sand," which is nearing completion, left for San Francisco this week to take part in the program of the Citizens Committee to raise funds for the entertainment of the Veterans at the convention, June 26-30, of the Disabled American Veterans of the World War. The show takes place May 5th, at the Civic Auditorium in San Francisco.

AT VITAGRAPH

"The Gamin Girl" will serve as Alice Calhoun's forthcoming starring picture. The scenario is by Bradley J. Smollen and David Smith will direct. "Blue Blood," Miss Calhoun's latest picture is being cut and titled under the supervision of director David Smith.

James Aubrey started this week on another of his two-reelers. John Smith is directing, assisted by Mort Peebles. Helen Kesler is leading woman.

Earle Williams is expected to start production presently on a South American story by O. Henry.

Larry Semon's last two-reel comedy, which followed "The Show," is rapidly being put into final shape for shipment east.

INDEPENDENT DISTRIBUTORS NOTES

E. B. Hanscom, president and general manager of Independent Distributors, announces the appointment of Isador Morris, a local attorney, as counsellor for his organization.

A crew of film salesmen left the offices in the Loew State Building recently for territories in and bordering on California. They are expected to return to headquarters in about six weeks.

Bobby Mack is playing "Rake" in "Under Two Flags," with Priscilla Dean, at Universal.

COLVIN JOINS SHIPMAN

"Billy" Colvin, who recently returned from Italy with the negative of "Sant Ilario," made in Rome by Henry Kolker, has signed a contract with Ernest Shipman as manager of productions. He has left for Ottawa, to arrange details in connection with "The Man from Glengarry," and "Glengarry School Days," and from there goes to Sault Ste. Marie to arrange for the production of "The Rapids."

PATHE GETS NEW PRODUCT

Pathe will distribute "Nanook of the North," a feature produced in the Arctic regions for Rebillon Freres, by Robert Flaherty, leader of five-Sir William MacKenzie expeditions into the North.



BARBARA TENNANT
Who Appears in "The Masquerader"
and "The Infidel"

Casts of The Week

(Continued from Page 8)

Vitagraph Untitled

Directed by William Duncan	
William Duncan	Charles Dudley
Edith Johnson	Dorothy Burns
Harry Lonsdale	Fred De Silva
William McCall	Jay Morley
Sydney D'Albrook	Joe Dominguez

Vitagraph "GET THE MONEY"

Directed by John Smith	
James Aubrey	Frank Alexander
Henlen Kesler	

De Luxe

"NIGHT LIFE IN HOLLYWOOD"

Directed by Fred Caldwell	
Josephine Hill	J. Frank Glendon
Gale Henry	Jack Connelly
Roberta Wells	J. L. McComas
Elizabeth Rhoades	

Harris Gordon, Joe Ray and Fenwick Oliver are among the players in "Burning Sands," the newest George Melford photoplay co-starring Wanda Hawley and Milton Sills.

NOVELTIES IN THE INDUSTRY From Film-Express (German)

The Decla-Bioscop is preparing a serial of films titled "King Arthur's Round Table;" Thea von Harbou and Fritz Lang have written the scenario dealing with King Arthur and Ginebra, Merlin Gawan Lancelot, Tristan and Isot, Percival and Lohengrin.

"The Woman of Yesterday" is the title of a scenario, having been written by Wolfgang Geiger and Dr. Johannes Guter for the Decla-Bioscop.—Ludwig Berger is preparing for Decla-Bioscop a big costume comedy, the scenario of which has been written according to Scribe's "A Glass of Water."

The firm has just finished the film, "Dr. Mabuse, the Gambler," (Director: Fritz Lang, scenario arranged by Thea v. Harbou). At present the film "Phantom" is being made, the scenario of which has been arranged by Thea von Harbou, according to the latest novel of Gerhart Hauptmann. Murnau is directing the film.

The 200,000 M. prize competition for scenarios will be decided on June 15th, six weeks having been stipulated for the examining; apart from the prize winners, the next best scenarios will also be bought by the Richard Oswald Konzern.

The concern has been considerably increased lately by being joined by the new Conrad Veidt Co., Ltd., the Heinz Ullstein Film, the Carl Mayer, Ltd., and the Nina-Lizza-Film. The next great production of the Oswald-Film will be "Lucrezia Borgia," Conrad Veidt Co., Ltd., putting out the Paganini film.

The Terra-Film A.-G. has acquired for its 1922-23 production the scenario of a great society film "Passion" (according to Alphonse Daudet). Helga Molander is playing lead.

The firm has just successfully produced the film "Tingel-Tangel," the scenario of which has been written by Friedrich Sieburg; Gisela Schonfeld and Friedrich Kuhne are playing lead.

The last years of Russian history have been realistically put on the screen by the Orient-Film in its six reeler, "The Tragedy of Russia in Three Epochs," showing the revolution, the abdication of the Czar, Kerenski, Lenin, Trotzki and Bolshevism.

The representatives of the firm, about which we are willing to give information, are in Berlin at present, Hotel Ziegler, Friedrichstr. 76.

The "Sachsische Kunstfilm A. G.," the general meeting of which is on the 25th of March, is going to put out a new big film, "Madame de Recamier," 2 part, the scenario of which has partly been arranged by W. Buckau, the managing director of the film. The film will be ready in June.

The "Film fur Alle," Ltd., had a good success last season with the film "Die Zauberpuppe," which is quite a new kind of film, invented by Richard Hutter, a funny conferencier apostrophizing the film.

Eric Sanden and Hans Wolzogen are finishing at present a scenario, "The Riddle of Robertson House," which will be produced by Max Landa-Film A. G. in the course of this year, Max Landa playing the detective.

Rex-Film is preparing a winter film, "Syrvester," the scenario having been written by Carl Mayer (the author of "Caligari"). Lupu Pick is director of the film.

(Continued on Page 18)

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASSOCIATED ARTISTS, INC. 753 South Boyle Ave.						Boyle 554
Mattison Marcel Perez	Tweedy Charles Amador		Dick Johnson	Tweedy&Mattison	Comedies 2-Reel Comedies	Schedule Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						Home 609
Morante	Geo. Chesebro	E. MacManigal	Al Morante		Northwest Mounted	Preparing
BLANCHARD FILM CO. H. S. Conway, Casting. Cosmosart Studios. 3700 Temple St.						Wil. 2115
J. E. Bowen	Non-Star	E. G. Bowen	E. J. Chudy		Educational	Schedule
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newseries	Schedule
BURSTON FILMS INC. 6050 Sunset Blvd.						Holly 3939
W. S. VanDyke	All-Star	Arthur L. Todd	Chas. J. Chic	John Clymer	Special	Cutting
CENTURY FILM CORP. 100 Sunset Blvd. Zion Myers, Casting. Julius Stern, Gen. Mgr.						Holly 96
Fred Fishback Alf Goulding A. Gilstrom Al Herman	Horse Baby Peggy Lee Moran Harry Sweet	F. Corby Jerry Ash K. McLean Blake Wagner	L. Goodwins Dave Smith Walter Stephens Jack Dawn	F. Fishback A. Goulding Gilstrom Al Herman	Comedy Comedy Comedy Comedy	Finishing Finishing 1st Week 1st Week
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin Syd Chaplin	Charlie Chaplin Edna Purviance	Totheroh & Wilson		Charlie Chaplin M. Bell	2-Reel Comedy Comedy Drama	6th Week Preparing
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
H. Gaudine Al Christie	Burns Dorothy Devore	E. Ullman A. Nagy	Levelle Hagerman	Conklin Graham	2-Reel Comedy 2-Reel Comedy	3d Week 4th Week
CINAL FILMS, Cosmosart Studios.						Wil 2115
J. E. Bowen	J. G. Payton	J. Eyerman E. G. Bowen	E. Chudy	Bowen	Educational	Schedule
T. R. COFFIN PRODUCTIONS. R. Hatheway, Casting. F. Carender, Bus. Mgr. Brentwood Studios.						Holly 3266
Bruce Mitchell	Jack Richardson	V. Walker	R. Hatheway	T. R. Coffin	Comedies	Schedule
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting. Universal Studio.						Holly 2500
Irv. Cummings	Lon Chaney	A. Freid	Wm. Crinley	Hope Loring	"Fires of Vengeance"	Cutting
DE LUXE MOTION PICTURE PRODUCERS, Mrs. A. B. Maescher, Gen. Mgr. Hollywood Studio						Holly 1431
F. Caldwell	J. Frank Glendon	Al Breslan	Fred Bain	John B. Clymer	"Night Life in Hollywood"	Schedule
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Sedgwick Durnine Harry Beaumont Ford Jones Al St. John Summerville Buckingham Kennedy MacDermott Blystone Erle Kenton	Tom Mix Dustin Farnum Shirley Mason All-Star Eason Al St. John Clyde Cook Chester Conklin Holmes-Dix Lupino Lane Booker	Clark D. Short August Good Schneiderman Andriot Depew Zellers S. Wagner Vallijo Zellers Turner Scheurich	Geo. Webster Wellman Thompson Pheeneey M. Eason Stoloff Cohen Flynn Hollingshead Regan Blythstone	Poland Furthman Schofield Sloan	"The Gun Fanner" "Strange Idols" "The Lights of the Desert" "Kentucky Days" Western Comedies Comedies Comedies Comedies Comedies Comedies	Finished Finished Finishing 4th Week Finishing Schedule Schedule Starting Schedule Schedule Schedule Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						595187
James Hogan Cliff Smith	Geo. Cooper Johnny Walker	J. Thompson John Thompson Jas. Kennedy Floyd Jackson	Geo. Bunney Dick Rush	Hogan J. Oliver Curwood	2-Reel Comedies North Woods	Schedule Preparing
McCarty-Meehan	Lester Cuneo		Co-Directed	McCarty & Meehan	Western	Finishing
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy	Beresford	"The Hands of Nara"	8th Week
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. Abraham Lehr, Gen. Mr.						761711
Rupert Hughes E. Mason Hopper Maurice Tourneur Allan Holubar	All-Star All-Star John Mescal Dorothy Phillips		Flood Babille	Rupert Hughes Grant Carpenter Carey Wilson	"The Perfect Wife" "Brothers Under Their Skins" "The Christian" "Broken Chains"	Casting Cutting Preparing Preparing

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Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS, H. J. Howard, Casting. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Horne John Griffith Wray	McLean All-Star	M. Du Pont Henry Sharpe	Lederman Scott Beal	Bradley King C. Gardner Sullivan	"The Sunshine Trail" "Someone To Love"	4th Week 6th Week
JOY COMEDY COMPANY. Fred L. Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive. Holly 910						
Billy Joy	Virginia Fox	Ernie Miller	Edwin Marriott	J. C. Zeidler	"Who's Little Girl Are You?"	2d Week
KLUMB, ROY H., PRODUCTIONS. Miss R. Marguerite Mansfield, Casting, 5107 Hollywood Blvd.						
Klumb Klumb	Ted Edwards Ted Edwards	Griffin Boyle	Dick Sheer Doc Lawson	Davenport	"Daddy's Love" "Lucky Thing"	Cutting 2d Week
KING VIDOR PRODUCTIONS. Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd. Holly 2806; Holly 2807						
King Vidor	Florence Vidor	Geo. S. Barnes	Dave Howard		"Shuttle Souls"	4th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Sam Wood Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford Al Green James Cruze Fred Niblo Paul Powell Irvin Willat Cecil B. de Mille	Gloria Swanson Jack Holt Betty Compson Reid-Daniels Daniels-Kirkwood Hawley-Sills Tom Meighan Wallace Reid Rodolph Valentino Agnes Ayres Dorothy Dalton All-Star	Al Gilks Faxon Dean Guy Wilky Bert Glennon W. Marshall Alvin Wyckoff Schoenbaum Alvin Wyckoff	Frank Armer Johnston Geo. Hippard Robt. Lee Cy Clegg Schwartz N. Keays D. H. Cox Robinson Waters Tate	Elmer Harris Julien Josephson Ouida Bergere Clara Beranger Nash-Levien Olga Printzlau Ade-Young W. Woods June Mathis Nash-Hurn J. MacPherson	"Her Gilded Cage" "The Man Unconquerable" "To Have and to Hold" "Nice People" "Pink Gods" "Burning Sands" "Our Leading Citizen" "The Dictator" "Blood and Sand" "Borderland" "The Siren Call" "Manslaughter"	Cutting 6th Week 2nd Week 7th Week 1st Week 3d Week Laboratory Laboratory 8th Week 5th Week 3d Week 1st Week
LYONS, EDDIE, PROD. Berwilla Studios. Holly 157						
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	Schedule Schedule
MAC QUARRIE-HISER PRODUCTIONS. Balasco Studios, San Francisco. Douglas 6588						
Ernie Hiser	Silo N. Ventor	M. Osmundson	J. M. Rothchild	Ernie Hiser	Animated Comedy	Schedule
J. K. McDONALD PROD. J. K. McDonald, Gen. Mgr. R. D. Saunders, Casting. Hollywood Studios. Holly 1431						
Mason N. Litson	Johnny Jones	Norbert Brodin	Wm. J. Reiter	Mason N. Litson	Juvenile Comedies	Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
Reginald Barker John M. Stahl	All-Star All-Star	Percy Hilburn	Sydney Algier		Drama Drama	Preparing Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Fine Arts Studios. 595-187						
C. S. Eifelt	J. B. Warner	C. De Vinna	Jack Pierce	Frank Clark	"High Stakes"	Finishing
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seitz	Curt Rayfeld		"The Black Orchid"	Cutting
McFADDEN, IVOR PROD. 6040 Sunset Blvd. Holly 6200						
Seymour Zeliff	Gordon-Faire	Ray Reiss	Ed Stafford	Eugene M. Rhodes	Small Town Drama	Preparing
MISSION FILM CORP. Fine Arts Studio. C. H. Geldert, Pres. 6411 Hollywood Blvd. Holly 8085						
Clarence Geldert	All-Star	Gordon Pollock	Arthur Osborne	Clarence Hatheway	"Carry on the Race"	Cutting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan John Robertson Arthur Rosson	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country" "Garrison's Finish"	4th Week 1st Week Preparing
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios. Lincoln 2120						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Lois Zellner	"White Shoulders"	1st Week
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. Holly 4211						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Richard Andres	"A Tailor Made Man"	Finishing
R-C STUDIO. Melrose and Gower. Holly 7780						
Val Paul Malcolm St. Clair	Harry Carey Mr. & Mrs. DeHaven	Thornley-DeGrasse Lee Garmes	Moreno	Geo. E. Hall Beatrice Van	Western Feature 2-Reel Comedies	4th Week Schedule
REEL, FREDERICK JR., PRODUCTIONS. R-C Studios. Holly 7780						
Fred Reel, Jr.	Harold Mills		G. A. Gocke, Jr.		Special Features	Preparing
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd. 54109						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Schedule
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Sup. Director West 3730						
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilliker C. Morehouse	Taylor & Ha vez Thompson-Staff Thompson-Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Production

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle-Nell Shipman		Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	7th Week
THOMAS, RICHARD PROD'NS. Richard Thomas, Casting. Berwillia Studio, 5821 Santa Monica Blvd. Holly 3130						
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Finishing
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President. Holly 4080						
Ernest Warde Chester Bennett Frank Lloyd Chas. Bryant Sidney Franklin	Ruth Roland Jane Novak Jackie Coogan Nazimova Constance Talmadge	Thompson-Wheeler Jack McKenzie Arthur Rice	F. Geregthy Douglas Dawson H. Wile Albert Kelly Millard Webb	John W. Grey Marion Fairfax	Serial "The Snow Shoe Trail" "Oliver Twist" "Salome" "East is West"	5th Week Finished 6th Week Finished Preparing
James Young Allan Holubar Frank Lloyd Heerman Archainbaud	Guy Bates Post Dorothy Phillips Norma Talmadge Owen Moore Elaine Hammerstein	Benoit Haskins Gaudio Cronjager	J. Whipple Buoquet Wile	R. W. Tully Frances Marion Sara Y. Mason	"Omar the Tentmaker" Drama "Mirage" Comedy-Drama Drama	Preparing Cutting Preparing 2d Week Preparing
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City. Holly 2500						
Edw. Laemmle Harry Pollard Stuart Peyton Bageot W. Craft Wm. Worthington Edward Laemmle Jos. Sedgwick Craig Hutchinson Bob Hill Wm. H. Watson Robt. N. Bradbury Tod Browning Curtis Perry Vekroff Jack Conway Hobart Henley Nat Ross	Art Acord Hoot Gibson Prevost All-Star Lorraine Walsh Frank Mayo Gladys Walton All-Star Neely Edwards Tom Santschi Priscilla Dean All-Star William Desmond Herb. Rawlinson All-Star Art Acord	Moore Milner Virgil Miller V. Milner	Mesinger Webb Barry Killgannon Slaven Reu Welfer Marchant Thompson Voltaire J. Marchant Wright Smith	Bernard Hyman E. T. Lowe, Jr. Geo. Morgan	Serial—"Buffalo Bill" "Trimmed and Burning" "They're Off" "The Suburban" "With Stanley in Africa" "Afraid to Fight" "Top o'the Morning" Comedies "Advent. of Robinson Crusoe" Comedies Westerns "Under Two Flags" Comedies "Perils of the Yukon" "Come Through" "The Flirt" Northwest Mounted Dramas	Cutting Cutting 2nd Week 1st Week Cutting 4th Week 2d Week Schedule Cutting Schedule Schedule 3rd Week Schedule 5th Week 4th Week Preparing Schedule
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr. Holly 2131						
David Smith Semon-Taurog Wm. Duncan John Smith	Alice Calhoun Larry Semon Duncan Aubrey	Steven Smith Konenkamp Robinson Ernie Smith	Fred Tyler Roland Asher Clark Peebles	Baker Semon-Taurog Smollen Smith	"Blue Blood" Special Comedy Untitled Comedy	Cutting Finishing 2d Week Starting
EASTERN STUDIOS						
Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St. Tremont 5100						
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		Drama "A Broadway Rose"	Preparing Story In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON, ELMER, PRODUCTIONS. New Bedford, Mass.						
Elmer Clifton	Raymond McKee	A. G. Penrod Paul Allen	Leigh R. Smith	John L. E. Pell	"Down to the Sea in Ships"	Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting. Phone: Circle 6800						
Harry Millarde Herbert Brenon	All-Star Wm. Farnum	Ruttenburg T. Molloy	David Solomon N. Hollen	Paul Sloane Paul Sloane	Drama Wall St. Drama	Cutting Cutting
INTERNATIONAL FILM SERVICE CO., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.						
Vignola	Marion Davies	I. Morgan O. Wenstrom		Luther Reed	"When Knighthood Was in Flower"	Schedule
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting. Richmond Hill 3545						
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedy	Finished
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York. Harlem 1480						
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress
PYRAMID PICTURES, INC. J. A. Bannon Casting. 150 West Fifty-fourth St. Fitzroy 4421						
Ray Smallwood Kenneth Webb	Martha Mansfield Betty Blythe	M. Joyce H. Stradling	Geo. McGuire J. J. McKnight		"Queen of the Moulin Rouge" "The Mayor's Wife"	Finishing Finished

Who's Where

(Continued from Page 6)

Scenario by Olga Printzlau
Directed by Alfred E. Green
Photographed by William Marshall and
Gilbert Warrenton
CAST

Richard Chester.....	Thomas Meighan
Sally Lockwood.....	Leatrice Joy
Ethel McVae.....	Maude Wayne
Mrs. McVae.....	Adele Farrington
Joe Pelton.....	J. F. McDonald
Charles Henley.....	Laurence Wheat
Nita.....	Charlotte Jackson
Buddie.....	Barbara Maier
Toodles.....	Bruce Guerin

CLUNE'S

R-C Pictures presents
"SILENT YEARS"

Story by Harriet T. Comstock
Scenario by Winfred Dunn and Eve Unsell
Directed by Louis Gasnier
CAST

Mam'selle Jo Morey.....	Rose Dione
Captain Longville.....	Tully Marshall
Henry Langley.....	George McDaniel
Pierre Gavot.....	George Seigmann
Young Tom Gavot.....	Will Jim Hatton
Tom Gavot.....	Jack Mower
Father Mantelle.....	James O. Barrows
James Norval.....	Jack Livingston
Mary Malden.....	Ruth King
Marcel Longville.....	Kate Toncray
Mrs. Lindsay.....	Lillian Rambeau
Young Donelle.....	Jean O'Rourke
Donelle.....	Pauline Starke
Mrs. Norval.....	Ruth Ashby
Nick, the Dog.....	By Himself

SUPERBA

Carl Laemmle presents
Miss du Pont in

"A WONDERFUL WIFE"

Story by Dolf Wyllarde
Scenario by Arthur Statter
Directed by Paul Scardon
CAST

Chum.....	Miss du Pont
Alaric.....	Vernon Steele
Gregory.....	Landers Stevens
Halton.....	Charles Arling
Diana.....	Ethel Ritchie
Nugent.....	Harris Gordon
Native Groom.....	Nick De Ruiz

NEW PANTAGES

Associated Exhibitors present
Mr. and Mrs. Carter De Haven in
"MARRY THE POOR GIRL"
From the stage play by Owen Davis
Directed by Lloyd Ingraham
CAST

Julia.....	Mrs. Carter De Haven
Jack Tanner.....	Mr. Carter De Haven

JUNIOR ORPHEUM

Realart Pictures presents

Alice Brady in
"HUSH MONEY"

By Samuel Merwin
Adapted to the screen and directed
By Charles Maigne
CAST

Evelyn Murray.....	Alice Brady
Alexander Murray.....	George Fawcett
Bert Van Vliet.....	Larry Wheat
Bishop Deems.....	Harry Benham
Terry McGuire.....	Jerry Devine

(Continued on Page 16)

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Contemporary Criticisms

"THE TRUTHFUL LIAR" (Paramount-Realart)

"Miss Hawley as an emotional actress is really capable! In fact, we were agreeably surprised.

"The story seeks to send home the lesson that the young wife who thinks only of having a good time is heading her matrimonial bark toward the rocks. This 'sermon' is well put over. It never becomes 'preachy.' We believe this picture to be quite the best thing Miss Hawley has done for the screen . . . Here is a feature, however, that has a real interesting plot that holds the attention well throughout.

"The picture shows some fine directing for which Thomas N. Heffron deserves credit. The settings, interior and exterior, are good. Photographically, 'The Truthful Liar' leaves nothing to be desired."—Motion Picture News.

"Particularly noteworthy in 'The Truthful Liar,' starring Wanda Hawley, a Realart feature distributed by Paramount, is the dramatic construction, the picture starting out at a leisurely pace and the tempo constantly increasing until the finish.

"It is the manner in which the author and director have developed the action which makes this production one of the best in which Wanda Hawley has appeared."—Moving Picture World.

"Wanda Hawley will please her admirers in the role of Tess Haggard and she is assisted by a capable supporting company with E. A. Warren, giving the outstanding performance as Peter Vanetti, the Italian."—The Film Daily.

"THE MAN FROM HELL'S RIVER" (Western Pictures Exploitation)

"James Oliver Curwood's story, 'God of Her People,' has been adapted to make the picture called 'The Man from Hell's River,' which stars Irving Cummings, who also directed the production.

"The picture has a great dog in it, Rintin, a north woods huskie. His role assumes the same prominence as that of the star and he does his part of the entertainment with sure-fire results. Mr. Cummings is the leading man as well as director and he does all his role calls for it in the way of acting, but he may be complimented especially for the manner in which he has staged the picture."—Moving Picture World.

"It contains fine action, good dramatic punch, heart interest and the usual, though quite requisite, romantic touch besides a wealth of fine atmosphere that is vividly brought out in the beautiful locations selected as backgrounds. The picture has been filmed in Yosemite National Park at a time when it fully supplies all the demands of the 'frozen North.'

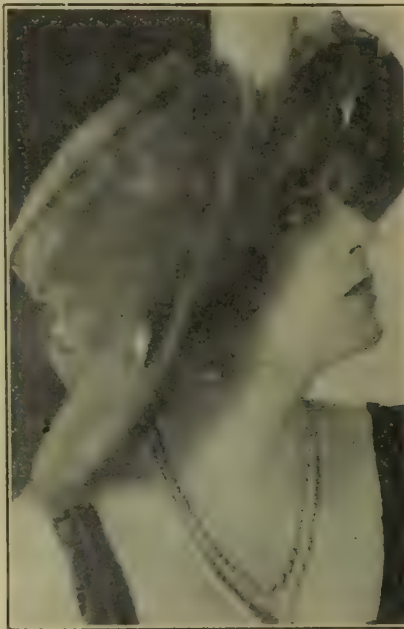
"An outstanding feature of the offering is the performance of Wallace Beery as Gaspard, the Wolf, and villain of the story.

"The direction is quite satisfactory. Besides providing a fine pictorial appeal, Cummings has handled the story first rate."—The Film Daily.

"THE LYING TRUTH" (American Releasing Corporation)

"'The Lying Truth' is an ambitious subject, not lacking in entertainment value, but somewhat lacking in finesse. The fault lies

mainly in its conception, which shows a loose combination of romance, comedy and sensationalism, the greatest stress being laid upon the last. Romance is not essential to the progress of the story and the comedy has the effect of having been inserted rather than developed naturally. At times, however, the picture, which is at all times sincere, is completely satisfying



LENORE LYNARD

and the faults seem unimportant."—Moving Picture World.

"Well directed compelling melodrama, good story, capable cast, pleasing photography. 'Lying Truth' is a dramatic animation illustrating the injustice of condemnation upon circumstantial evidence."—Motion Picture News.

"WITHOUT FEAR" (Fox)

"'Without Fear,' featuring Pearl White, is a modern drama of society and finance. It furnishes the star with ample opportunities to please her devotees . . . the story offers material for discussion on both sides as to whether the newly rich should be given entree into old and established society.

"All of the scenes are clear and well lighted. The exteriors are attractive and the interiors appropriate. Continuity fairly smooth and the direction is satisfactory."—Exhibitors Trade Review.

"This is one of the weakest stories they ever picked for Pearl White. There is no sustained interest and situations are almost entirely lacking. The one mild situation which it does contain is padded beyond endurance and with such unsubstantial padding at that, that it resolves itself into a continual stalling and waiting around for the ending.

"The titles contain errors which should be corrected."—The Film Daily.

"Stories on the survival of love despite the strictest of social barriers are always popular with a large class of patrons, and 'Without Fear' is based on such a theme. Pearl White's adaptability to roles in society dramas, however, is as much of a question as ever. Her personality and technique are still reminiscent of her work in serials, and to place her in conventional features seems to rob her admirers of the entertainment in which she has proven beyond all question her success, and at the same time to subject her to unnecessary criticism in connection with her new endeavor."—Moving Picture World.

"The age-old conflict between democracy and aristocracy forms the background of Pearl White's latest feature entitled 'Without Fear.' It is worked out fairly well and develops some interesting moments.

"The producers have provided some effective sets and the director has paid particular attention in building his scenes so that the utmost sympathy is extracted. Miss White has a few emotional opportunities of which she takes advantage.

"The theme is sufficient to interest seven out of ten spectators."—Motion Picture News.

"A WONDERFUL WIFE" (Universal)

"This story has been ground through the fiction and movie mills so often that it fails to intrigue the imagination insofar as building a vein of interest and suspense . . . Somehow the story doesn't ring genuine. It is theatrical in its important scenes and climaxes. And the characterization is of the machine-made variety. In its favor is a fairly colorful atmosphere.

"Perhaps had Miss du Pont invested the role with suppressed emotion the story would carry more sincerity . . . Pictorially the picture is well lighted and offers some adequate sets and locations."—Motion Picture News.

"'A Wonderful Wife,' starring Miss du Pont, portrays rather pleasantly the life of an English army officer and his wife at a post on an island off the coast of Africa . . . It furnishes fairly good entertainment and offers a new variety in scenery.

"The interiors are well done and at most times a realistic atmosphere prevails. Some of the jungle scenes, however, present the appearance of a nice picnic spot. A good bit of finesse has been successfully used by the director and has greatly helped the picture along."—Exhibitors Trade Review.

"Universal seems to be having difficulty getting suitable stories for Miss du Pont. 'A Wonderful Wife' gives her only a fairly adequate role and although she makes the best of what little it affords, still she is quite handicapped.

"Miss du Pont is always well photographed and wears some becoming clothes . . . The photography is good and the locations usually appropriate. The jungle scenes are not especially realistic."—The Film Daily.

"THE FIRST WOMAN" (R-C Pictures)

"The Spectator is pretty nearly ready to vote 'The First Woman' a dull bit of entertainment when along comes a surprise ending and redeems it to a good extent.

(Continued on Page 15)

News From Broadway

By Hank

They say on the Gay Rialto that Samuel Goldwyn is to start a new company of his own.

"Ham" Smith is making a feature called "The Isle of Doubt," with Wyndham Standing starred. Carle Fleming is doing one up in the Northwoods. Bert Seidel has sailed for Germany to "shoot" some foreign features. Photographer Bert Cann will follow.

The news that Marshall Neilan will become a Goldwyn producer was somewhat of a shock to Broadway. They say a few more are to join Goldwyn forces on the West Coast. The names we don't at the moment care to mention.

"Sisters" is in its fourth week at the Cameo Theatre. Ray Smallwood's "My Old Kentucky Home" opened at the Central to good business. The story is by Anthony P. Kelly and stars Monte Blue. It is released by American.

J. Stuart Blackton's natural color picture took the press here by storm. They all praised it skyhigh. It is a novel achievement and sure to go over.

J. Searle Dawley has signed with Achievement Films a new outfit. He will make six features a year in the East.

Marion Davies is to be starred in a play by A. H. Woods at the completion of her present feature "When Knighthood was in Flower," which we hear is her last production. It will be six months in the making yet before completed at a cost said to exceed \$2,000,000. Some money!

Well, things in general are very blue looking at this end of filmdom. No one working but all living in hope that they may be soon. Those on the coast are fortunate, and should be contented. Here there is nothing at all doing. Several new outfits announce that they will start and I suppose they will some day in the distant future, but that is all.

The "Fatty" Arbuckle ban by Will Hays seems to have pleased the press in New York very much. They say that it is up to Arbuckle to redeem himself by good behavior. At any rate Roscoe is in hard luck for the time being. It seems Will Hays is going to let out a few more stars of movie land in the next few months, or rather ban them for a time. Some of those stars are said to be of national reputation. We wonder who they are?

Arbuckle is still popular, don't forget that much. Ten to twenty fans write the papers daily criticizing Hays for his punishment of Arbuckle, but of course this does no good. One theatre here advertised one of his comedies and they had to call out the police reserves to handle the people, though the picture was never exhibited after Hays made his decision.

"Smilin' Through," with Norma Talmadge, is in its second week at the Strand. This is her best picture to date. The press and fans like it immensely and that is all that is necessary. "Reported Missing," with Owen Moore at the Criterion, is doing fair business. The papers did not take it so kindly and the people are not breaking their

necks to get in to see it, though it is an excellent comedy.

Business in the theatres is bad just now. The Strand and Capitol are about breaking even. The rest don't appear to be doing so well. Good pictures are hard to find. That is the cry here, anyway.

Frank P. Donovan is about to start work



HELEN HAYWARD

on a Bulwer-Lytton story, in which Doris Kenyon is to be the star. It will be released by American Releasing Corporation. --As last picture, "Silas Marner," from George Eliot's book of the same name is being released this week by Arthur Kane of Associated Exhibitors as a special with big exploitation given it. Associated Exhibitors also are releasing the King Vidor features starring his wife, Florence Vidor, who is fast becoming a popular screen star.

Miss Jean Girardin, former "Follies" beauty and Sennett bathing girl, who played one of the star roles in "Silas Marner," and who has posed for Howard Chandler Christy, Montgomery Flagg, Sargent, Williams, Johnson and other illustrators of note, has several tempting offers to go to Europe and one with Famous Players to go to Los Angeles. This girl is a comer and a find for someone. She is a second Madge Bellamy in type and we consider Madge one of the best ever. So does everyone else, for that matter.

Billie Dove is to be a Metro star. She has played about in features in New York and was a stage beauty previously. Marcus Loew is to star several new "finds," we understand, to make up for those he lost, perhaps.

Rex Ingram is due here this week with his latest screen effort, which recalls a day a few weeks ago in the Claridge Hotel when Marcus Loew said that Lewis Stone played the most wonderful role he had even seen in his life in "The Prisoner of Zenda" special.

We overheard him say this to a friend magnate.

By the way, where is Harry Myers keeping his little self these days? Harry used to be one of the highlights of Broadway and is missed awfully. He was always "just a big overgrown boy" and is liked everywhere, especially in dear old Gotham. We never knew Harry in his heyday at Universal in Fort Lee to refuse an actor work or financial assistance. When he couldn't use them, he dug down in his jeans and slipped them greenbacks and never said it was a loan. Such real men deserve success.

Well, one thing is certain, and that is that Los Angeles is the city of flowers and movies. New York is done gone and forgotten. Fort Lee is like a deserted village and it used to be the big place once upon a time. The studios here are being renovated for other lines of business. They couldn't exist, that's all.

The Biograph Studio is housing two companies, those of Dick Barthelmess and Robert Leonard and Mae Murray. The other studios will be used for morgues in a few months from present indications. Cosmopolitan is using the entire studio for the Davies' feature and the other directors are laying off with the exception of Frank Borzage, who is up in Canada, doing exteriors with interiors to be shot in Los Angeles.

Since news is scarce, there is little to write about. No use yelling calamity all the time, but what can you do otherwise? Things are rotten and there is no other word that expresses it so well. Los Angeles has all the work that is being done and those players fortunate enough to be there should remain for sometime to come. At least there is one consolation in one real releasing outfit. It is the American that F. B. Warren controls. This, at least, assures producers revenue on their productions, and revenue spells money.

Yours till we meet again. Hank!

Contemporary Criticisms

(Continued from Page 14)

"Mildred Harris fulfills requirements satisfactorily and to those to whom the role of the actress seems plausible she will probably convince them that she is a good actress." —The Film Daily.

"The First Woman" shows considerable novelty in the conception of its plot, and it is likely that the picture's greatest appeal lies in this.... It is fanciful and somewhat far-fetched, but the improbability is of the type that is diverting to most fans.

"Mildred Harris seems not entirely free from affectation—probably her director could have obviated this effect, at least to some extent." —Moving Picture World.

"Very ordinary is this story of a chorus girl who tricks a wealthy playwright into giving her the leading role in his play. The comedy finish is all that saves it.

"Poor lighting and poor photography do not help it any." —Exhibitors Herald.

"Numerous followers of motion pictures have expressed their desire to see the effect of unbecoming garments upon the

(Continued on Page 16)

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Who's Where

(Continued from Page 13)

Tally's

Albert E. Smith presents
"TOO MUCH BUSINESS"
From the Earl Derr Biggers story,
"The Restless Sex"
Scenario by Ford J. Beebe
Directed by Jess Robbins

CAST

John Henry Jackson.....Edward Horton
Myra Dalton.....Ethel Grey Terry
Amos Camby.....Tully Marshall
Simon Stecker.....John Stepling
Ray Gorham.....Carl Gerard
Mrs. Camby.....Elsa Lorimer
The Head Nurse.....Helen Gilmore
Robert Gray.....Mark Fenton
Officer 16.....Tom Murray

RIALTO

Jesse L. Lasky presents
Gloria Swanson in
"BEYOND THE ROCKS"
By Elinor Glyn
Scenario by Jack Cunningham
Directed by Sam Wood
Photographed by Al Gilks

CAST

Theodora Fitzgerald.....Gloria Swanson
Lord Bracondale.....Rodolph Valentino
Lady Bracondale.....Edythe Chapman
Sir Patrick Fitzgerald.....Raymond Blathwayt
Lord Wensleydon.....F. R. Butler
Lady Anningford.....June Elvidge

Contemporary Criticisms

(Continued from Page 15)

usually well groomed and beautifully
gowned leading woman. How the absence
of costly apparel, designed expressly to
accentuate her major points of attractive-
ness would gauge her appeal. Their curi-
osities may be satisfied with seeing Mildred
Harris in the leading role of 'The First
Woman.'

"Sounds like a picture artfully constructed
to arouse discussion among thinking people.
Contrary to the main title indication, it is
light comedy-melodrama, a play within a
play, with no direct appeal to any particular
class or age, entertaining and sufficiently
interesting to amuse a mixed audience.

"A very smooth and pleasing entertain-
ment."

—Motion Picture News.

"THE INFIDEL"
(First National)

"It is a full-fledged melodrama with ty-
phoons, fever, massacres and wireless. A
great number of characters are introduced
in the early part of the story which is
slightly confusing, but the principals are
later easily distinguishable. The story con-
tains plenty of action and should satisfy any
audience whose tendencies lean toward ad-
venture."—Exhibitors Trade Review.

"One of the attractive features of 'The
(Continued on Page 17)

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FOR RENT—Bell-Howell camera, 170° shutter, complete studio equipment, together with 8x10 still camera. Will rent separately or lease to responsible party. Call Smith, 131-73.

FOR SALE—Bell-Howell Camera, No. 420, with full outfit. This is first class stuff, offered for legitimate sale. "Snap" hunters can save stamps. CLYDE DE VINNA, 1012 Third St., Santa Monica.

FOR RENT—8x10 still outfits, high grade lense equipment, \$5.00 per week. Still film for sale. LITTLE, Commercial Photographer, 5874 Hollywood Blvd. Phone 597-602.

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Bell-Howell Camera for Rent, full equipment. 7062 Sunset Blvd. Phone 577674.

John Miltern and James Neill are among those cast in Cecil B. de Mille's next Paramount special entitled "Manslaughter."

William McCall and Charles Dudley are playing important parts in the next Duncan Vitagraph special as yet untitled.

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Scenario Market

Universal Film Mfg. Co. is in the market for stories for five-reel productions to be used for both star and all-star features. Scripts should be directed to the Scenario Dept., Universal City, Calif., and if unsuitable they will be returned within ten days.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

David Butler Productions, Hollywood, Los Angeles, is in the market for either original or published stories submitted in synopsis form for star who plays small town or country roles. Scripts will be returned as soon as read.

Chester Bennett Production, United Studios, require stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Metro Pictures Corp., 900 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Realart Studios, Selig-Rork, Christie Comedies and Jackie Coogan Productions.

Kel-Pine Production Co., 410 Court St., is in the market for two reel country to city situation comedies at once for girl or boy star. If unavailable, script will be returned in ten days.

(Continued from Page 16)

Infidel,' a First National production, starring Katherine MacDonald, is the fact that the story is different from the usual run of photoplays and provides the star with an unusual role, that of a woman who through force of circumstances denies the existence of a higher power, but is finally brought to a different realization.

"There are some excellent storm and sea scenes combined with excellent photography, and the picture ranks well up among this star's productions . . . Taken as a whole, however, the production is one that should satisfy the average audience."—Moving Picture World.

"The Infidel' doesn't contain anything very much that makes for suitable screen entertainment. The idea in itself is not at all new, the regeneration of a non-believer, and the development does not succeed in convincing the spectator.

J. GORDON RUSSELL

This Week

BRONCH LEWIS

in

"His Back Against
the Wall"

California Theatre

Just Finished with

Victor Schertzinger Productions

Coming Release:

"THE STARVELING"

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Aggie Herring

IRISH

Santa Monica

21025



RONALD ESRAC

Characters

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From Our Correspondents

Brooklyn, N. Y.

Camera!

I am chosen spokesman for a club of New York and Brooklyn girls—to our joy, one discovered an old copy of a Camera!, in it was an invitation to "Vox Populi" to respond. I hope we are not too late for we have a terrible lot of grievances.

We used to be enthusiastic fans but our ardor is dwindling. To see a popular picture we are compelled to sit through horrors of black and white tads and mutt things, so called comedies that nauseate, people falling down and running in and out doors, etc., vaudeville in many houses that would wear out the patience of Job, and lastly we've seen several personal appearances that were like a wet blanket,—so lacking in grace, presence and manner—we concluded some one must be substituting the star or else the credit of a success belongs entirely to the story, director and above all the photographers.

By the way Agnes Ayres is certainly beautiful but she was badly dressed and poorly photographed the last time we saw her in "Bought and Paid For," and she ought not to wear ear rings. We are so sick of stars, especially males,—do you really think any human being wants to look at one person from different angles for a whole hour is all we can stand in comfort, after that we generally wish we were dead.

Of course there are exceptions—Mary Pickford, and our own particular idol, Pauline Frederick, and besides, these stars don't occupy the whole stage. We saw Wallace Reid not long ago and in every scene the cast was bunched against the scenery and the hero stood gorgeously alone. We dread to see Rodolph Valentino as a star, of course, we have all been desperately in love with him ever since "The Four Horsemen," and now I suppose he will be as tiresome as the rest. We've had many disappointments—last year we rushed to see Elinor Glyn's "The Great Moment," and it was not particularly interesting and the much advertised star was a horrible disappointment—where on earth does Gloria Swanson get her queer clothes, they seem so much in the way and her hair dressing suggests a burlesque, how did she become a star? She must have relatives in the business. We saw "The Affairs of Anatol" and compared with the other actresses she can't act. I suppose they can't all look distinguished and aristocratic as Pauline Frederick, Alice Terry, Florence Vidor, Leatrice Joy and others, but surely we want pretty stars, females anyway, and are half the stars midgets? Their screen relatives and friends look like giants with them and if society girls ever acted as silly as Viola Dana and some of her type that always at some phase have their legs gracefully draped over the hero's arms, sometimes the poor hero must carry her left handed, to keep her limbs to the audience while he bears her aloft or somewhere. We have not seen the like of these things in life and we represent a good bit of the populace.

We love a good story like "Hail the Woman," fine acting like Conrad Nagle's, de Brulier's, Sills', Jack Holt's and scores of others. The supporting people are generally superior to the stars. Is there no way of starting a crusade against the stars that are killing the people's interest in the silver sheet? There are moving picture machines in many homes here and among the younger set especially it is a fad. People are trying to get in their private amusements what the public theatre is ruining.

We suppose this ebullition of the populace will go to the waste paper basket, but really somebody ought to do something and we know what's the matter. Cut out the

stars and trash, unless the stars are great enough to stand close and natural comparison with their companies, and give us a real story.

Very truly,

NEMO.

Where to Find

(Continued from Page 6)

MAYER SIGNS HAWKS AS MANAGING EDITOR

J. G. Hawks, for three years managing editor and supervisor of production at Goldwyn and for five years previously, associated with C. Gardner Sullivan at the Thomas H. Ince Studios, has been appointed by Louis B. Mayer managing editor of all his productions.

Mr. Hawks is already preparing the stories for both Mr. Stahl's and Mr. Baker's next pictures. His duties will also include the purchase of stories and co-operation with the directors in the cutting and titling of their productions.

Mr. Hawks' latest work is the adaptation of "The Christian," which Maurice Tourneur will direct. While at Goldwyn he wrote the scenarios for all Reginald Barker pictures, excepting the Geraldine Farrar series, and adapted the Rex Beach and Katharine Newlin Burt stories which that company filmed. He also collaborated with Gouverneur Morris, Leroy Scott, Mary Roberts Rinehart, Rupert Hughes, Basil King, Alice Duer Miller and others of the Eminent Authors in preparing their stories for the screen as well as personally writing the scripts for "Scratch My Back" and "Hold Your Horses."

Over twelve years of stage experience are behind Mr. Hawks, three years being spent with David Belasco as stage manager and actor, and the balance as stage director for other producers and for a number of stock companies. ●

ASSISTANT DIRECTORS' NOTES

Eugene De Rue is co-directing with Eddie Lyons and is also directing a series of comedies starring Bobby Dunn.

Pete Gerald, secretary of the Assistant Directors Association, has rented the clubrooms to Oscar Van Der Steyn for a dancing school.

Joe McDonough is half owner of the G. and M. print shop.

Scott R. Beal is assisting John Griffith Wray in the filming of the Ince special, "Someone to Love."

Virgil Hart is helping to make comedies on the Fox lot.

Gordon Hollingshead has turned his attention from drama to comedy and is at present aiding one of the Fox directors.

William Crinley is busy assisting Irving Cummings.

Claude Camp, who is outside man for the Service Bureau, isn't too busy to attend the regular meetings.

Rhody Hathaway expects to start any day with Director Bruce Mitchell.

Leo McCarey is working night and day at the "U" aiding Director Browning in the making of "Under Two Flags."

Robert McGowan is making "kid comedies" at the Hal Roach Studios.

It is rumored that Sandy Roth is to assist Clarence Badger, who will direct Wesley Barry in his next picture which will start production at the Warner Brothers Studios presently.

Fred De Silva, Joy Morley and Joe Dominguez are cast in William Duncan's current production for Vitagraph.

SELZNICK RETAINS COLORED COMEDIAN

Douglas Carter, ebony-hued comedian, who will be remembered for his work in the Owen Moore production, "The Poor Simp," has been signed on a long term contract by Myron Selznick.

Mr. Carter is now engaged with Director Victor Heerman in the making of some comedy scenes in the new Owen Moore picture, "A Previous Engagement."

ANDERSON ENGAGES AYE

Maryon Aye is playing the leading feminine role in G. M. Anderson's first comedy-drama being made at Universal City. Miss Aye negotiated with Mr. Anderson for the role when she found she would have time prior to beginning work opposite Bull Montana for Hunt Stromberg.

Production Notes

(Continued from Page 9)

KEL-PINE PRODUCTIONS TAKE OVER McPARTURN ORGANIZATION

Kel-Pine Productions has taken over the entire interests of the McParturn Productions under the management of Mr. Harry Pariser.

Having finished "shooting" their first picture entitled "Hose and Heroes," featuring Marjorie Androus and Mars V. Corne under the direction of Thomas Morgan, Kel-Pine Productions, will start on its second picture on or about May 10th. Manager Harry Pariser is now casting. Thomas Morgan will again handle the direction.

UNIVERSAL RELEASES

Forthcoming releases are:

"Kissed," featuring Marie Prevost.

"Out of the Dark," eighteenth and final episode "With Stanley in Africa," featuring George Walsh and Louise Lorraine.

"The Jaguar Trap," ninth episode of "The Adventures of Robinson Crusoe," featuring Harry Myers.

"His Prehistoric Blunder," featuring Roy Atwell.

"The Trap," featuring Lon Chaney.

International News Nos. 41 and 42.

"The Little Rascal," featuring Baby Peggy.

"Never Let Go," featuring Reginald Denny.

ALEXANDER TO STAR RITCHIE

Ethel Ritchie, featured in "Come On In," lately completed by Co-operative Producers, Incorporated, has been signed by Director Edward Alexander to play leads in a series of semi-western pictures to be produced for release through Producers Security.

Miss Ritchie's first starring vehicle will be "Inner Fires," by Margaret Kingsley Smith, a story with an Arizona locale. Mr. Alexander will direct the series. The studio work will be done at Clune's.

"Snitz" Edwards, screen comedian, who lately played in "The Prisoner of Zenda," "A Lady's Man," and "The Rubaiyat of Omar Khayyam," has been engaged by Myron Selznick for a supporting role in the Owen Moore photoplay, "A Previous Engagement," now under production at the United Studios.

Lasky has secured Fritz Ridgeway to play the part of "Ricketty Ann," in its forthcoming production of "The Old Homestead."



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Henry B. Walthall

Vol. 5

No. 5

SATURDAY, MAY 13, 1922

Camera!

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MOTION PICTURE INDUSTRY



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Per Year Local

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PUBLISHED
WEEKLY AT
4513 SUNSET BLVD.
LOS ANGELES

J. FRANK GLENDON



Lucky Vail in
"Belle of Alaska"

Just Finished Playing Lead in
"NIGHT LIFE IN HOLLYWOOD"

Starting Julian Lorraine in
"MORE TO BE PITIED THAN SCORNE"

Waldorf Production

Starred in "YANKEE DOODLE, JR."
Coming Release

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

RAYMOND CANNON, PUBLISHER

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Vol. V.

SATURDAY, MAY 13, 1922

No. 5

The Salvation Army Motion Picture Industry Division Campaign Committee

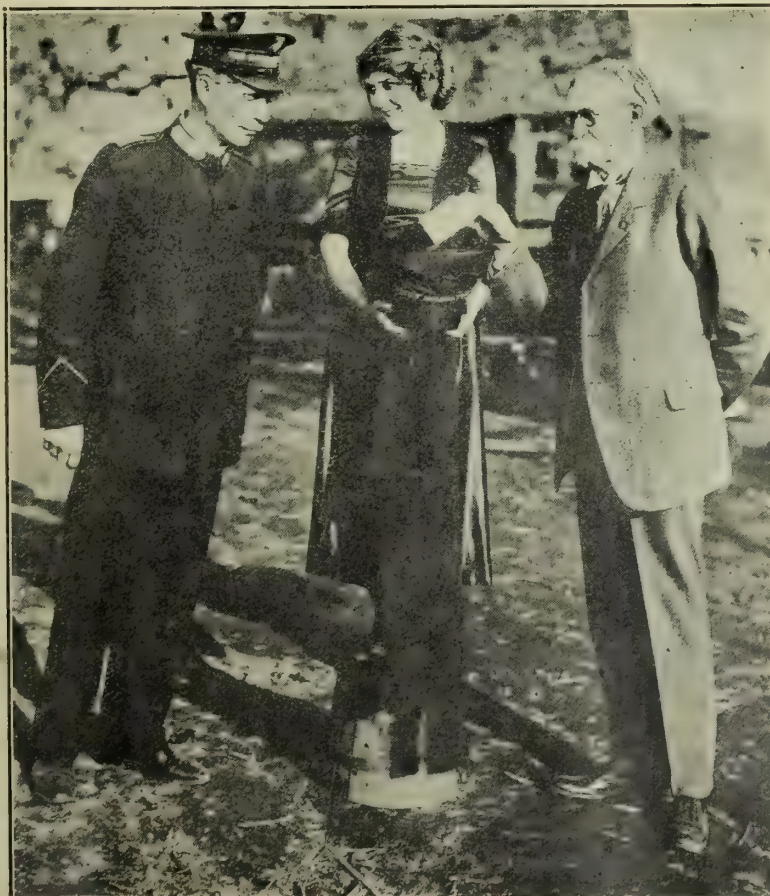
To Our Friends and Co-Workers in the Motion Picture Industry of Los Angeles, Calif.

We are making a systematic campaign during the month of May to raise a substantial sum as a gift to the Salvation Army of Los Angeles, in recognition of their great and humanitarian activities in the past, and to provide them with sufficient funds to carry on the work which they are doing in our city.

We are counting on every one in the Motion Picture Industry of Los Angeles to help us meet this urgent call for funds, with a fine demonstration by the men and women of the industry proving to the public-at-large our readiness to help a worthy cause.

Every dollar given puts sunshine thru the door that is always open to the poor, the hungry and the weary.

MARY PICKFORD
Chairman



Mary Pickford as chairman of the Motion Picture Industry Committee, receiving from Frank Wiggins, Secretary of Chamber of Commerce the first check starting the Salvation Army Campaign. Brigadier C. R. Boyd is a witness at the ceremony.

You all know what the Salvation Army did in the Great War. It is doing the same thing today. Let's get behind them and make our fund a fine tribute to their unselfish and tireless work for the uplift of humanity.

Thanking you for your assistance and co-operation, we are

Respectfully,

MOTION PICTURE
INDUSTRY
COMMITTEE

By Lincoln Hart, Sec'y

Send all communications and funds to The Salvation Army, 502 Chamber of Commerce Bldg.

The above appeal speaks for itself and should bring unlimited returns. This is the Salvation Army's week in our journals and upon our streets. It has fairly won our every consideration.

F. R.

Film Capital Production Notes

BAGLEY TAKES OVER ASTRA STUDIOS

The Astra Studios in Glendale, comprising twenty-six and one-half acres of ground, have been taken over by Fred L. Bagley, formerly assistant general manager for Charles Chaplin and four years comptroller at Universal.

He has one company now producing and declares that several more units will be quartered there shortly. To a Camera! representative this week he said: "The studios will be completely remodeled, the name 'Astra' will be discarded; a reservoir now on the grounds will be made into an artificial lake and the plant otherwise beautified.

"If our plans for production materialize, this studio will soon be one of the most active on the West Coast."

ERNEST SHIPMAN'S CANADIAN ACTIVITIES

Henry MacRae, director of "Cameron of the Royal Mounted" and other Ralph Connor screen productions has been the director selected to produce "The Man from Glengarry." Among the artists in leading roles of this photodrama are Ralph Faulkner, Anders Randolph, E. L. Fernandez, Harlan E. Knight, Pauline Garon, Marion Swayne and William Colvin.

"Glengarry School Days" will follow "The Man from Glengarry" with the same director and technical force, but with a different cast of players.

"The Rapids," a story of Sault Ste. Marie is now being put in scenario form. The actual shooting on it will begin in June. "The Chivalry of Keith Leicester" will be made at a later date in and about the city of Vancouver, B. C.

Ernest Shipman is disposing of some of his foreign holdings in order to give his personal attention to these Canadian activities, and expects to have a large number of Canadian productions ready for fall release.

William Colvin, who managed the Italian production of F. Marion Crawford's "Sant Ilario" in Rome for Mr. Shipman has been signed as producing manager of his Canadian film productions.

STAHL TO START PRESENTLY

John M. Stahl's next production for First National release will be based on an original story by the director, according to announcement from the Louis B. Mayer Studios. The scenario for the new film is now being prepared and will probably be ready for shooting within a week or two.

RETURN TO STUDIO

After traveling with Howe's Circus for one week during the filming of scenes for the Ince feature, "Someone to Love," Madge Bellamy, Cullen Landis, Noah Beery and Vernon Dent, and other members of the company, have returned to the Ince Studios

John V. DeLacy states that he will shortly produce "The Little Gray Lady," by Channing Pollock in the Peerless studio at Fort Lee, N. J., and that in August he is going to Italy to direct a ten-reeler.

HUGHES RENEWS CONTRACT

Rupert Hughes has renewed his contract with Goldwyn under the terms of which Hughes will write, direct, title and edit his own pictures. The author will begin presently on "Souls for Sale," which has been running serially in the Red Book Magazine.



BILLY JOY

Director and Producer of Joy Comedies
Featuring Virginia Fox
Photo by Melbourne Spurr

WILLAT TO FILM NEW SERIES

C. A. "Doc" Willat left recently for New York where he intends to remain for some time to complete releasing arrangements for another series of special productions to be directed by his brother, Irvin V. Willat, at their Culver City studio.

Irvin Willat's present arrangement with Famous-Lasky includes another picture which will be completed early in July and it is the intention of the Willat brothers to resume production at their own studio at that time.

Mr. Willat will return to the coast by way of Florida, where he will make a survey of the various organizations in that state, which are bidding for motion picture production.

BARTHELMESS AS "THE BOND BOY"

Having completed the filming of "Sonny," which will be Richard Barthelmess' third appearance as a star, Inspiration Pictures announces that the young screen artist will be starred in George Washington Ogden's story, "The Bond Boy," for release through Associated First National.

Henry King, who directed Mr. Barthelmess in "Tol'able David," "The Seventh Day" and "Sonny," will again be Mr. Barthelmess' director.

"ANNA ASCENDS" FOR ALICE BRADY

When Alice Brady returns to the screen after an absence of some months she is going to have a vehicle with which she is familiar. Jesse L. Lasky has purchased "Anna Ascends" for her return to the screen. Miss Brady will come to Hollywood to make the picture. Her director and cast have not yet been chosen.

"SHEIK" TRAVESTY AT CHRISTIES

Neal Burns and Viora Daniel will be featured in "The Son of a Sheik," about to start production at the Christie Studios under the direction of Scott Sidney.

A new series of films of the fairy type, especially for children, is to be made at the Thomas H. Ince Studio beginning with "The Pied Piper of Hamelin." The pictures are to be in two reels, and a woman, Frances Ellington, is one of the promoters of the

George Arliss is at present working on "The Silent Voice" at the Whitman Bennett Studio in New York. This play was produced on the stage some years ago. It will be Arliss' third picture for United Artists. Harmon Weight is directing.

It is understood that Robert Brunton upon his return from abroad will be associated with the Cosmoplast Pictures Corp.

Jack Gilbert's new picture for Fox will be "The Yellow Strain."

(Continued on Page 8)

Casts of The Week

Preferred Pictures "WHITE SHOULDERS"

Directed by Tom Forman
Katherine MacDonald Tom Forman
Bryant Washburn Nigel Barrie
Richard Headrick Lillian Lawrence
James Barrows Charles French
Fred Malatesta Lincoln Stedman

Universal "THE SUBURBAN"

Directed by King Baggot
Reginald Denny Lillian Rich
Lionel Belmore Gertrude Astor
Kingsley Benedict Emmet King
Bert Woodruff Bert Tracey

Vitagraph "DICKY"

Directed by Robert Ensminger
Earle Williams Eugenie Ford
Patsy Ruth Miller Arthur Travaras
Henry Hebert Frank Whitson
Milton Ross Oliver Hardy
William McCall



Current Reviews



"THE BACHELOR DADDY" Grauman's

A wholesome, censor-proof and at the same time highly enjoyable screenplay is Paramount's newest starring vehicle for Thomas Meighan, "The Bachelor Daddy." The simple film play revolves about the adoption of five little orphans by a millionaire bachelor, and is largely composed of his devoted struggles to keep up with his charges' pranks. It was taken from the original story by Edward Peple and effectively scenarized by Olga Printzlau.

Director Al Green has made the whole thing live spontaneously, avoiding cheap, conventional sentiment and creating hearty laughs at each opportunity.

The star has a characteristic portrayal in Daddy Dick. He works naturally and gracefully with children, a quality possessed by few male players. His "taking" of their points proves of inestimable value in this picture.

Leatrice Joy and Maude Wayne control the feminine interest with their renditions of Dally, Dick's sincere little secretary, and Miss McVae, his sophisticated fiancée. They contract effectively.

This photoplay's main attraction, however, centers in the orphans themselves, five little troupers, of whom the screen should be proud. Each in a distinctive, finished performance is a delight to observe. Composed, round-eyed Bruce Guerin, a cherub of whom we may well expect great things, sympathetic Charlotte Jackson, the mischievous de Briac twins in the precocious Donald and Davy, and demure little Barbara Maier make a juvenile troupe that creates a desire for more of such entertainment. It has been said that any child can be starred satisfactorily, but that it takes extraordinary talent for one to support with success. There are five of them here. Take your choice.

Laurence Wheat, Adele Farrington, J. Farrell MacDonald, Doc Bytell and little Mickey McBan complete the cast in minor parts.

William Marshall photographed, "The Bachelor Daddy."

"BEYOND THE ROCKS" Grauman's Rialto

The current Lasky, long-run release is a Jack Cunningham film version of "Beyond the Rocks," a story by Mrs. Elinor Glyn. Indeed it is exceedingly Glyn from every standpoint, a fact which brings the concentrated effort of a good cast and an elaborate production to very little value. Using coincidence entirely to both introduce and develop a characteristically fervid, if somewhat tasteless romance, the authoress unwittingly provides pronounced comedy for the audience in the Alpine rescue incident. The scenarist or Director Sam Woods should have saved its hysteria from attaining the burlesque, but somehow neither did and any serious aspect for the photoplay is forthwith demolished. Aside from this fatal error, we must decide that the adaptation and direction accomplishes an unusual amount of satisfaction with the material at hand.

Gloria Swanson, the star, plays a typical Glyn heroine, grown from naive childhood to sophisticated maturity over night, as it were, and as quickly married to a grand-

fatherly millionaire. Theodora is rescued from various dire deaths by the young Lord Bracondale and in an unchallengingly feminine manner thereupon quite originally falls in love with her protector. We see nothing new of Miss Swanson in this role. Elaborate costuming and her usual poise bolster the part, but scarcely humanize it. The exotic Swanson and the ambitious Glyn do not mix with any notable success. The



LES BATES

Playing Dugan in "Belle of Alaska"

former is rather cheapened by the latter.

Rodolph Valentino is graceful and patently fascinating as Bracondale. An Italian grandmother is casually mentioned as an excuse for his type.

Alec Francis in Captain Fitzgerald and Robert Bolder in Theodora's uninteresting but sympathetic husband render the two characters far more valuable than the remainder.

Edythe Chapman, F. R. Butler and June Elvidge complete the cast in minor parts.

Al Gilks photographed "Beyond the Rocks." It is distributed by Paramount.

"HIS BACK AGAINST THE WALL" California

Julien Josephson's screen version of John Frederick's "His Back Against the Wall," is a mildly entertaining comedy featuring Raymond Hatton. Goldwyn produced the picture—a flimsy vehicle, in an enthusiastic manner which is lately rather characteristic of that organization with such material. There are perhaps two genuinely amusing situations in the scenario and not enough of either romance or sympathy to fill it out. Such action, as there is, has been well directed by Roland V. Lee, in whose hands the filming was accomplished. Max Fabian's photography is standard; some of the sets are obviously faked.

Hatton makes a picturesque character out of Jeremy Dice, the cowardly tailor who almost overnight finds himself a bad man of the West with all a bad man's terrifying responsibilities. Nevertheless, this featured role lacks much of the enjoyment which we have found in many of his minor parts. It is something hard to distinguish between intended comedy and pathos. All around this actor is at his best advantage in vivid things. Jeremy is a bit colorless.

Virginia Valli makes an attractive heroine although she is called upon for very little effort.

Gordon Russell, Fred Kohler and Jack Curtis do the horrible bandits with whom the simple minded Jeremy is dragged in contact, while Will Walling and W. H. Bainbridge fill other positions.

The chief dissatisfaction in "His Back Against the Wall" is its great lack of meaty screen situations or even possibilities.

Interesting Personalities

VIRGINIA FOX

To figuratively be precipitated into the "movies," to photograph and act like an old "trouser," to become leading lady to one of the screen's most popular comedians, and within two years' time to become the star and featured player of a motion picture company are the brief high-spots in the career of Virginia Fox.

Miss Fox, while out visiting in California, was a spectator one day on Mack Sennett's lot and when that director saw Miss Fox he asked her would she like to become a member of his company. She started work the next day. Following about six months' work with Sennett, Miss Fox was engaged to become the leading lady opposite Buster Keaton with whom she continued until Billy Joy, brother of the new Paramount star, Leatrice Joy, became a director and producer.

Looking about for a suitable type, Mr. Joy decided that Miss Fox possessed the desired qualifications to a greater degree than any one else that he knew in the profession. Owing to the fact that she was engaged by the Keaton company, he could not secure her for full time, so he made arrangements whereby Miss Fox would be loaned to him "in-between-pictures." With the Joy Comedy company Miss Fox will occupy the stellar roles and the parts which she is engaged to enact will particularly meet her personality.

When Miss Fox was asked concerning the goal towards which she is working, she replied that inasmuch as she had been practically slipped into the motion picture profession her sole intent and purpose was to work as hard and as assiduously as she possibly could, until she had reached the greatest heights possible to her, and then when she had attained this—well, a little "grey home in the West," a pretty garden, lots of flowers, books and a dog, and above all, her mother, father and grandmother, to whom she is exceptionally devoted.

Henry Hebert and Oliver Hardy are playing important parts in "Dicky," starring Earle Williams under the direction of Robert Ensminger.

Where to Find People You Know

MAYER SIGNS LEWIS STONE

Lewis Stone was this week engaged by Louis B. Mayer for the leading role in the next John M. Stahl Production, preparations for which are now under way. This will be Mr. Stone's second picture under Mr. Stahl's direction, having appeared in "The Child Thou Gavest Me" some months ago. He will start at the Mayer Studio as soon as he completes his part in "The Black Orchid," which Rex Ingram is now directing at the Metro Studio.

FORSAKES FILMS

Magda Lane, leading woman in motion pictures, has embarked on a business career, having become the Hollywood representative of the Motor Service Corporation. Miss Lane was at Universal for four years. She played opposite Herbert Rawlinson in "Smashing Through," "The Man Trap" and "The Crookedest Man in the World." She also appeared in numerous serials and two-reel pictures.

MILLER AT VITAGRAPH

Patsy Ruth Miller has been chosen to enact the feminine lead opposite Earle Williams in "Dicky," which recently went into production at Vitagraph.

HALL WITH CAREY PRODUCTIONS

Geo. Edwardes Hall, long associated with Herbert Brenon as production manager for such pictures as "The Lone Wolf," "War Brides," "Daughter of the Gods," and others, and who has made several pictures abroad, is at present continuity and title writer for Harry Carey at the R.-C. Studios.

PERCY AND EDDY AT UNIVERSAL

Eileen Percy and Helen Jerome Eddy will have the principal feminine roles in "The Flirt," to be filmed at Universal City as a Universal-Jewel all-star production from Booth Tarkington's epic of small town life.

DIX GOES TO ENGLAND

Richard Dix, Goldwyn leading man, has been sent to England to play the leading part in Goldwyn's production of "The Christian," which is to be made under the direct supervision of the author, Hall Caine.

ALDEN WITH BARTHELMESS

Mary Alden has been signed to play the part of Richard Barthelmess' mother in his forthcoming production of "The Bond-boy."

The cast of Glen Hunter's current starring vehicle, "Second Fiddle," includes among others Helenka Adamowska, Leslie Stowe, Kenneth Murchinson, George Mirchell and William Nally.

In Jack Pickford's party, which left for Louisville, Ky., early this week, were: Art Rosson, director; Edward Brophy, assistant director; J. D. Jennings, cinematographer; Jockey Wilson and Donald C. Thompson.

The Pickford party will be away from Los Angeles for at least six weeks.

MYERS OPPOSITE WALTON

Harry Myers, star in the recently completed serial, "Robinson Crusoe," has been signed to play opposite Gladys Walton in "Top O' the Morning," Anne Caldwell's Irish play which Edward Laemmle is directing.



LILLIAN RICH

Playing Alix Lansing in "The Call of Home" at New Pantages

Who's Where on Los Angeles Screens

CLUNE'S

Chester Bennett Productions presents

Jane Novak in

"BELLE OF ALASKA"

Directed by Chester Bennett

CAST

Ruth Harkin.....	Jane Novak
Wade Harkin.....	Noah Beery
"Lucky" Vail.....	J. Frank Glendon
"Chicago Belle".....	Florence Carpenter
Dugan.....	Leslie Bates

CALIFORNIA

Goldwyn presents

"YELLOW MEN AND GOLD"

With Helene Chadwick and Richard Dix

By Gouverneur Morris

Directed by Irvin V. Willat

CAST

Parrish.....	Richard Dix
Bessie.....	Helene Chadwick
Carroll.....	Henry Barrows
Carmen.....	Rosemary Theby
Lynch.....	Richard Tucker
Craven.....	Fred Kohler
Todd.....	Henry Hebert
Cunningham.....	William Moran
Chang.....	Goro Kino

(Continued on Page 13)

MARY ASTOR WITH HUNTER

Mary Astor, who recently starred in the series of paintings made by Triart, started work recently at the Glendale Studios, N. Y., in "Second Fiddle." She will interpret the leading feminine role opposite Glen Hunter, who is starred in the subject.

DENNY IN "THE SUBURBAN"

Reginald Denny, British actor, star of "The Leather Pushers" series, will play the leading masculine role in Charles T. Dazey's "The Suburban," the filming of which is about to start at Universal under the direction of King Baggot.

Wadsworth Harris is playing Captain Wayne in "The Call of Home," at New Pantages.

Natalie Johnson, formerly with the Ziegfeld Follies, has been engaged for Christie Comedies.

Paul Hurst has taken up the directorial reins for the Jack Hoxie Co. which is producing a series of western dramas.

Marion Feducha, child actor, has just returned from a four-weeks engagement with the Victor Schertzing Productions at Santa Barbara.

It is rumored that Claire Windsor, who recently completed a picture for Goldwyn, will make her next appearance under the Fox Banner.

George Nichols and Tom Kennedy are members of the all-star cast of "The Flirt," the forthcoming Universal-Jewel production which Hobart Henley is directing.

Joseph Girard has been engaged to play a heavy role in Universal's historical chapter play, "Perils of the Yukon," in which William Desmond is starring.

Frank L. Smith, of Pathe, has arrived here from the East to assist with the continuity of the Ruth Roland serial now in production at the United Studios.

Mary Foy and Townsend Martin, who were seen with Glen Hunter in his first picture, "The Cradle Buster," are also included in the cast of Mr. Hunter's current production, "Second Fiddle."

Renee Adoree returns to the screen having been engaged by Rowland V. Lee to play opposite William Russell in "The Self Made Man." Miss Adoree is the wife of Tom Moore and has played opposite Mr. Moore in several productions.

"The Wrong Party," which William Watson is directing at Universal City with Neely Edwards in the stellar part, has Florence Gilbert, Bert Roach, Alfred Hollingsworth, Billie Latimer, Gloria Davenport and Jerry Mandy in supporting roles.

Johnnie Walker, juvenile of the Fox feature, "Over the Hill," has just returned from the big tree country making "The Malamute," directed by Cliff Smith, Bill Hart's former director. Mr. Walker stars in this Curwood story with Ruth Clifford opposite.



Pickups By The Staff



INCE ADDRESSES CONVENTION

Thomas H. Ince, the producer, attended recently the first big gathering of American motion picture producers in convention at Washington to urge "Truth in Advertising" for the entire motion picture industry.

That the screen has reached a point where absolute truth concerning pictures from production to public showing, and every element of public interest connected with them, is necessary to hold the following of pictures as greatest of entertainment and educational medium of all time, was the declaration of the pioneer producer. Unless organized industry insists that all producers, distributors and exhibitors follow such a course, serious loss of public confidence will result, he declared.

NEW CLUB TO ASSIST FILM GIRLS

Half a hundred leading women of the films, with Mary Pickford as President, are organizing a club promising to put its stamp of disapproval on all members of the sex who do discreditable acts. It will also assist film girls who are out of employment.

"FOOLS FIRST" AT WASHINGTON CONVENTION

One of the features of the big national convention of motion picture theatre owners of the United States to be held in Washington this week will be the presentation of "Fools First," Marshall Neilan's newest First National picture at a trade showing there.

J. R. Grainger, Eastern representative for Neilan, will be in charge of the presentation.

CHARGES FILED

John Sinoupolou, manager of the Orpheum and Tom Boland, manager of the Empress of Oklahoma City, Okla., have been charged with violating the child labor law because of the personal appearance made by Wesley Barry at their theatres.

Ralph Talbot of Tulsa, Okla., was also fined \$10.00 and costs for violation of the child labor law, in allowing Wesley Barry to appear at his theatre.

BRAUN OPENS OFFICES

Ted Braun, vaudeville manager and producer, has opened offices in the Superba Theatre Building, Los Angeles, for the purpose of arranging vaudeville and personal appearance tours for recognized screen stars. Mr. Braun, who has been identified with theatricals for the past ten years, is western representative for Max Hart, New York vaudeville manager.

"TROUBLE" AT KINEMA THEATRE SOON

Jackie Coogan's latest photo-production titled "Trouble," will make its Los Angeles bow at the Kinema theatre the week of May 20th. It is an original story and was directed by Albert Austin, who for many years was "official gag" man for Charles Chaplin.

Wallace Beery and Gloria Hope lead the supporting cast for this forthcoming Coogan release.

Ollie May Baker, auditor of the Jackie Coogan company, is to start shortly on the first vacation she has had in three years.

Doris Deane, Clyde Cook's leading lady, is the possessor of a tall gold and silver loving cup, won recently in a dancing contest at San Francisco. Lee Dolson, the vaudeville actor, was her partner.



HELEN DUNBAR

"FRECKLES" BARRY BACK HOME

"Freckles" Barry arrived home recently from Washington where he met President Harding and delivered to the Chief Executive a message from Mayor Cryer together with a basket of California oranges from the people of Los Angeles, and a copy of "Penrod" bound in Harding blue leather.

After meeting the President, "Freckles" was taken on a tour around the government buildings and then to the Walter Reed Hospital where he entertained the disabled war veterans.

Co-starring Jack Holt and Bebe Daniels, "North of the Rio Grande," a Paramount production, will come to Grauman's Million Dollar Theatre, beginning Monday, May 15th.

Alma, the seven-year-old daughter of Frank Lloyd, director of Jackie Coogan's forthcoming production, "Oliver Twist," made her film debut recently playing a role in support of Jackie.

Tom Wilson is appearing in person this week at Tally's in a revival of his black-face singing and talking act in conjunction with his performance in "Reported Missing."

Gilbert Warrenton, cameraman to Alfred E. Green at Lasky's, has invented a new periscopic finder which is a great assistance in "setting up" for the shot and also saves much time and annoyance.

PRODUCER CHAMPIONS PICTURE WITH APPEAL

Some motion picture producers in Los Angeles have recently predicted that the film of the future is the "big" production, made with large numbers and at heavy outlay. That not all the movie leaders think that way is shown by the expression of King Vidor, director of "The Turn in the Road," "The Jack-knife Man" and other smaller successful pictures.

Said Vidor: "Those who express such sentiments wholly misread such signs as we have to guide us. They do not take into account the very important factor we call by the little word 'appeal'."

"What has lived on the stage? Not the sumptuous, extravagant spectacles. They have had their fleeting moment and passed out of memory. What one can be mentioned with Joe Jefferson's simple comedy 'Rip Van Winkle,' with its record of nearly half a century?"

"To take a more modern instance, the outstanding piece of our national stage is 'Lightnin',' Frank Bacon's simple homely play of trivial production cost.

"The most popular film of recent years is 'The Miracle Man,' which was produced at moderate cost, and others of great artistic and commercial success which cost comparatively little could be cited. A modest picture with a beautiful dog as its star has broken all theatre records in Los Angeles.

"Some pictures costing not over \$30,000 have swept large fortunes into the pockets of their makers. The big spectacle has its market, but the smaller picture with that elusive thing, appeal, will never be passe."

Frank Lloyd has returned from a week-end stay at Catalina Island.

A radio receiving set is in use at the Lasky Studio with a radius of more than a thousand miles.

Jackie Coogan will not go to Europe until fall. His current picture, "Oliver Twist," is nearly completed.

By order of the Secretary of the Navy, Harold Lloyd's picture "A Sailor Made Man," is to be shown to 50,000 men in our marine fighting force.

Cullen Tate, assistant to Cecil B. De Mille, recently made a trip to New York to gather data and technical details regarding the woman's prison of New York, to be used in "Manslaughter."

Theodore Roberts, character actor, has been elevated to stellar rank with the assignment to him of the role of Josiah Whitcomb, which he will enact in Paramount's production of "The Old Homestead."

The Universal company has sent a large body of actors and technical men to Kentucky to film "The Suburban," one of the old-time melodramas of the stage which has its locale in the blue grass state.

Lionel Belmore, Gertrude Astor, Kingsley Benedict, Emmett King, Bert Woodruff and Bert Tracy have been chosen to portray principal parts in the next King Baggot photoplay for Universal entitled "The Suburban."

Production Notes

(Continued from Page 4)

AT UNIVERSAL

Harry Pollard, director of "The Leather Pushers," starring Reginald Denny, has begun work on his second feature starring Hoot Gibson. Actual "shooting" on this production will start in a day or two. The story is Ralph Cummins' "The Cherub of Seven Bar," prepared by George Hively. The preceding Gibson-Pollard effort was "Trimmed and Burning."

Production has commenced on "Top O' the Morning," Gladys Walton's next starring vehicle.

A company of 241 people accompanied the unit directed by Tod Browning when Priscilla Dean left for desert scenes at Oxnard for "Under Two Flags," the screen version of the story by Ouida. One sequence to be filmed requires 750 extras. The picture is half completed and probably will be finished in two months.

The specials "The Storm," and "Human Hearts," featuring House Peters, are practically ready for the exchanges, while Priscilla Dean's starring vehicle, "That Lass O' Lowrie's," is being put into final shape.

The productions, "Under Two Flags," starring Priscilla Dean and "The Flirt," an all-star venture, are under way, while King Baggot is directing race track scenes of the Kentucky Derby, in the actual derby atmosphere in Kentucky, for "The Suburban."

Taking final form in the hands of Arthur Ripley, film editor are "The Black Bag," starring Herbert Rawlinson, "The Trouper," with Gladys Walton, "Trimmed and Burning," starring Hoot Gibson, "Afraid to Fight," with Frank Mayo and a series of dramas in which Art Acord, Reginald Denny and Tom Santschi star.

About every star is busy on new productions.

METROPOLITAN PRODUCTIONS NOTES

The Brentwood Studio is now the home of Metropolitan Productions, Inc. Clifford S. Elfelt, president and general manager, announces that stage and office space will also be leased to other independent producers.

Preparations are under way for an extended location trip to Victorville, where the cattle ranches and Mojave Desert will serve as background for exterior scenes of the forthcoming five-reel special, "Flaming Hearts," in which James B. Warner is featured.

Edythe Sterling has been signed by Mr. Elfelt to play the lead opposite James B. Warner in a new picture to be called "Crimson Gold," which will be filmed upon the completion of "Flaming Hearts." The supporting cast includes: Jay Morley, Martha McKay, George Berrell, Jack Pierce and Robert Burns.

Clyde DeVinna has been engaged as head photographer, and Jack Pierce, formerly with the Antonio Moreno and the Tom Santschi companies, as assistant director.

Frederick Reel, Jr., is considering some Far East stories for production prior to his series of snow pictures.

Buster Keaton smiled for the first time in years when he sat in recently at the Hollywood Arena fights with Joseph Schenck, Sydney Franklin, Millard Webb and others.

FIRST NATIONAL NOTES

Ben Turpin and Phyllis Haver, upon the completion of their engagement with the Pantages Circuit, will begin on the production of the third of the series of Ben Turpin Feature Comedies for release through Associated First National Exchanges. F. Richard Jones, who has finished with the direction of "Suzanna," Mabel Normand's latest starring vehicle under the Sennett banner, will direct this next Turpin special.

Buster Keaton is in the middle of production work on "The Electric House," a Joseph M. Schenck production. Buster's father is cast in the role of the father of the ingenue.



LYDIA KNOTT

Casts of the Week

(Continued from Page 4)

Universal "THE FLIRT"

Directed by Hobart Henley
Eileen Percy Lloyd Whitlock
Helen Jerome Eddy Edward Hearn
Robert Russell Tom Kennedy
Lydia Knott George Nichols
Bert Roach

INDEPENDENT DISTRIBUTORS NOTES

As a part of a service plan to be extended producers, whose pictures it is releasing, Independent Distributors announced this week that a casting office has been established in its headquarters in the Loew State Building and that talent for the producer's pictures will be furnished from the names on file in its offices.

Twelve two-reel comedies featuring Billy Franey and Bob O'Connor have been obtained for immediate release on the state rights market.

Three pictures in the series of five-reel western dramas starring "Ranger Bill" Miller. "With Naked Fists," "Guilty?" and "The Fighting Ranger," are said to be the pictures ready for distribution on the state rights plan.

"Wolf Law," by Hugh Pendexter, has been purchased by Universal. It will probably be a summer release.

AT THE UNITED STUDIOS

Two days' rest will be taken by Elaine Hammerstein and Owen Moore following the completion of the productions on which they are now working. Edward Montagne is writing Miss Hammerstein's next vehicle, while Mr. Moore's is also in the course of preparation.

J. L. Frothingham is organizing the staff that will assist him in the production of "The Vengeance of the Deep," which he will personally direct. Camera work will commence in about two weeks.

Director Frank Lloyd and Irene Morra of the Coogan organization are rapidly completing the cutting of Jackie Coogan's latest starring production, "Oliver Twist."

A Chinese street and a large Chinese sailing vessel are being constructed for the Constance Talmadge production of "East is West."

Mildred Early is in charge of the Nazimova offices during the absence of Mme. Nazimova and her director, Charles Bryant.

INDEPENDENT PRODUCERS SYNDICATE NOTES

Patricia Palmer, who was starred for two years in Christie comedies, has formed her own producing company under the banner of Independent Producers Distributing Syndicate and will shortly start work on the first of a series of six five-reel rural stories in which it is said she will appear as star. A supporting cast is now being assembled and the company is negotiating for the services of a director.

Earl LeGard, who recently arrived in this country from Sweden where he was featured in comedies and feature productions by a foreign film organization, has joined the forces of the above distributing syndicate and will be featured in a series of short reel comedy dramas to be produced by the organization.

Independent Producers Distributing Syndicate announces that it is in the market for feature productions that can be sold on the \$20,000 basis and two-reel comedies that can be sold on the \$5,000 and \$6,000 basis. This company will consider pictures now in the making or those already completed. Directors, stars and others who can produce pictures economically are asked to communicate with the company with offices located in the Loew State Theatre Building.

NEW UNIT TO MAKE FILMS IN ATLANTA

Two motion picture corporations plan to make Atlanta, Ga., the center of their activities. The companies are the Southern M. P. Corp., a Delaware incorporation with a capital stock of \$1,000,000, and the Atlanta Studio Corp., likewise a Delaware unit with a capital stock of \$2,500,000.

The first company will finance production and the second make them here. It is understood that this last named corporation has secured a distributing contract for twenty-four pictures to be financed by the Southern M. P. Corp.

COMING WESTERN PICTURES RE-LEASES

Western Pictures Exploitation Co. expects to have thirty-six pictures for release during 1922-23. Of that number twenty-four will be Westerns in which will appear Lester Cuneo and Dick Hatton and the other twelve will be special productions.

In the latter class will be "Flesh and Blood," already completed under the original title of "Fires of Vengeance," directed by Irving Cummings and "The Eyes of Truth," an Elinor Glyn story.

Production Notes

(Continued from Page 8)

SANFORD PRODUCTION NOTES

Pete Morrison has been engaged to play the lead in a new series of eight semi-western five reel features, to be produced by the Sanford Productions of Hollywood. The first release, the working title of which is "Iron Heart," is already in its second week of production.

Marcel Perez, French Director, and Frank S. Mattison, formerly of the Reelcraft, are writing the stories for this new series. Mr. Perez, who will also direct them, formerly worked with both Eclair of Paris, and Ambrosia of Italy.

Pete Morrison was previously starred by Universal in some fifty-four two-reelers, and has since starred in a number of five-reel features, including "Heading North," "Dangerous Love," and two more recent productions, "Crossing Trails" and "Daring Danger," produced by the Cliff Smith Productions.

Dorothy Woods, formerly leading lady with Hoot Gibson and Art Acord at Universal, is playing the lead opposite Mr. Morrison in the first production. Some interiors have already been taken at the studio in Boyle Heights, and the company is now on location at the Inceville ranch beyond Santa Monica.

Sanford Productions has leased the old Morris Schlank Studios on Sunset Boulevard, where it will also produce a new series of twelve two-reel Tweedy comedies, the first of which entitled "Fire! Fire!", is entirely completed. "Take a Tip," its second, is rapidly nearing completion.

PRODUCERS SECURITY CLOSES NEW DEALS

Three new contracts were recently closed by Producers Security Corp.

One with the Sunburst Pictures Corp. calls for six comedy dramas to be made in the East. Jack Wells will make six for Producers Security in Australia. Wells is the producer of "Queen O' the Turf" which R-C is handling. The Syracuse M. P. Corp. is now preparing to make the second of a series of six with Wyndham Standing as star. The first, "The Isle of Doubt," starring Standing, has already been finished under the direction of Hamilton Smith.

The future output of the Hollandia Film Co. of Holland will also go through this organization.

ARCTIS FILMS ON PRIZMA PROGRAM

Earl W. Rossman and Capt. F. E. Kleinschmidt, Arctic Explorer, left recently for a seven months' hunting and exploration trip to Alaska, Siberia and Arctic regions. A specially constructed yacht will carry the party from Seattle to the Arctic regions, where a picture record will be made of geological, geographic phenomena of the Far North. The best of the color subjects will be released on the Prizma program.

PLAN OUTDOOR FEATURES

Three former Famous Players employees have formed a company known as Trail Pictures, Inc., to make outdoor features.

The company is headed by Frank S. Beresford, president; Humphrey D. Howell, treasurer and Louis A. Sarecky, secretary. Their last work with Famous Players was in connection with the post office picture made for Will H. Hays.

EDUCATIONAL NOTES

Lloyd Hamilton, Mermaid Comedy star, who is in New York on a vacation, with his business partner, Jack White concluded an agreement recently with E. W. Hammons, president of Educational Film Exchanges, whereby he will produce six special comedies under his own name for Educational release in the 1922-1923 season. Production on the first Hamilton Comedy will begin some time in June, and it will be ready for release in the early fall. The Hamilton Comedies will be made under the direction of Hamilton and Hugh Fay. Irene Dalton, who has played opposite Hamilton in each of the six Mermaid Comedies in which he has been featured in the current season, will continue as his leading lady.

Jack White will supervise the production



LILLIAN KIMBALL KNOX

Author of "Bindweed"
"Motherhood" and "Superwomen"

of twelve Mermaid Comedies, to be made with all-star casts.

Hamilton Comedies and the new Mermaid Comedies will be made at the United Studios, where additional space has been taken over by Hamilton-White.

Hamilton completed his last picture of the current Mermaid series just before starting East, and the final Jack White production in this group was finished about the same time. The Jack White picture is "Treasure Bound," while Hamilton's latest is titled "Poor Boy!" Other comedies of the year in which Hamilton starred have been "Robinson Crusoe, Ltd.," "The Vagrant," "Rolling Stones" and "The Rainmaker."

Al Christie has finished the current picture which features Dorothy Devore. It has been titled "Mile-a-Minute Mary." "Bucking Broadway" with Vera Steadman and Neal Burns, is the latest Christie Comedy delivered to Educational for release.

"My Country" will be the next of Robert C. Bruce's Wilderness Tales. It is an appreciation of the Pacific Northwest.

Warner Brothers have purchased film rights to "The Beautiful and Damned," a "flapper" story by F. Scott Fitzgerald.

"FOOLS FIRST" RELEASED MAY 21ST

Marshall Neilan's newest production, "Fools First," featuring Claire Windsor, Richard Dix and Claude Gillingwater, has been scheduled for public presentation throughout the country commencing the week of May 21st.

Practically all the interiors for this picture were staged in original settings in Los Angeles and San Francisco, few stage sets being used. The picture will receive its national premiere at the Strand Theatre, New York, on May 14th.

BRITISH COMEDIES HERE

Dan W. Fish, at one time connected with Paramount in this country and later with Allied Artists in Great Britain, is in New York with a series of Lupino Lane comedies, produced by Globe Films, Ltd., in England. He has seven two reelers and two one reelers. Lane is at present producing for William Fox in Hollywood.

STROMBERG AND MONTANA IN NEW YORK

Hunt Stromberg is in New York where he is arranging distribution of the Bull Montana Comedies.

"Fifth Avenue," second of the series of Montana Comedies, will be made in the East.

BRITISH COMPANY MAKING HISTORY ROMANCES

The British and Colonial Kinematograph Company of London, England, is making a series of twelve one and two-reelers of historical romances.

The first, "Mary, Queen of Scots," is already completed.

Godfrey Tearle and Miss Jose Collins will appear in the series.

LILLIAN GISH TO DIRECT

Having once put aside a directorial crown as too burdensome, Lillian Gish, the Griffith star, will don it again and direct the production of "Three Wise Fools," the romantic comedy of the stage.

MACLEAN CONTRACT COMPLETED

It is understood that Douglas MacLean has completed his contract with Thomas H. Ince and has only his present vehicle, "The Sunshine Trail" to finish.

LEVY GOES TO EUROPE

Bert Levy, cartoonist, has sailed for Europe, where he will make a new travelogue which will be sent to New York weekly to be shown at the Rivoli, Rialto and Criterion.

"UNCLE TOM'S CABIN" UNDER PRODUCTION

The W. M. Smith Productions of Tulsa, Okla., has started work on "Uncle Tom's Cabin." It will be in eight reels and is expected to take four months to make.

BOARD OF DIRECTORS INCLUDES NEILAN

Marshall Neilan was recently elected a member of the Board of directors of Goldwyn.

Pathe Freres Cinema, Ltd., of Great Britain, has purchased English rights on "The Jungle Goddess" from Export and Import.

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASTRA STUDIOS. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						
Harry Edwards	Baby Marie Osborne	Ollie	Rhody Hathaway	Staff	2-Reel Comedies	Glen. 2332-J Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						
Morante	Geo. Chesebro	E. MacManigal	Al Morante		Northwest Mounted	Home 609 Preparing
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
BURSTON FILMS INC. 6050 Sunset Blvd.						
W. S. VanDyke	All-Star	Arthur L. Todd	Chas. J. Chic	John Clymer	Special	Holly 3939 Cutting
CENTURY FILM CORP. Zion Myers, Casting. Julius Stern, Gen. Mgr. 6100 Sunset Blvd.						
Alf Goulding	Baby Peggy	Jerry Ash	Dave Smith	A. Goulding	Comedy	1st Week
A. Gilstrom	Lee Moran	K. McLean	Sullivan	Gilstrom	Comedy	1st Week
Al Herman	Horse	F. Corby	Geo. Monberg	Al Herman	Comedy	1st Week
Jimmy Adams	Johnny Fox	B. Wagner	Jack Dawn	J. Adams	Comedy	1st Week
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	Holly 4070
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	7th Week Preparing
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						
H. Beaudine	Vernon	E. Ullman	Hagerman	Graham	2-Reel Comedy	1st Week
Al Christie	Dorothy Devore	A. Nagy	Levelle	Conklin	2-Reel Comedy	Cutting
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						
Bruce Mitchell	Jack Richardson	V. Walker	R. Hathaway	T. R. Coffin	2-Reel Comedies	Preparing
Cinal					Slow Motion Subjects	Schedule
Blanchard					Educational	Schedule
Federal Photoplays					Standard Novels	Preparing
Zane Grey Co.					Zane Grey	Finished
Great Authors					Clara Louise Burnham	Preparing
Joe Rock	Joe Rock				Comedies	Preparing
Dann Hogan					Feature	Preparing
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting. Universal Studio.						
Irv. Cummings	All-Star	A. Freid	Wm. Crinley		Drama	Holly 2500 Preparing
DE LUXE MOTION PICTURE PRODUCERS, Mrs. A. B. Maescher, Gen. Mgr. Hollywood Studio						
F. Caldwell	J. Frank Glendon	Al Breslan	Fred Bain	John B. Clymer	"Night Life in Hollywood"	Holly 1431 Schedule
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						
Lynn Reynolds	Tom Mix	D. Short	Brand	Furthman	"Alcatraz"	1st Week
Durning	Dustin Farnum	August Good	Wellman	Schofield	"Strange Idols"	Cutting
Harry Beaumont	Shirley Mason	Schneiderman	Thompson		"The Lights of the Desert"	Cutting
Ford	All-Star		Pheeny	Sloan	"Kentucky Days"	5th Week
Wallace-Dunlap	Buck Jones		R. Flynn	Strumwasser	"Trooper O'Neil"	1st Week
Wm. V. Lee	Wm. Russell	Ables	Keese	Katterjohn	"A Self-made Man"	1st Week
Jerome Storm	John Gilbert	August	J. J. Dunn		Drama	Preparing
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Summerville	Clyde Cook	Zellers	Cohen		Comedies	Schedule
Buckingham		S. Wagner	Flynn		Comedies	Schedule
Kennedy	Chester Conklin	Valljo	Hollingshead		Comedies	Schedule
MacDermott	Poe Wee Holmes	Zellers	Regan		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blythstone		Comedies	Schedule
Erle Kenton	Booker	Schourich			Comedies	Schedule
Noel Smith	Syd Smith	Williams	La Mont	Staff	Comedies	Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						
James Hogan	Geo. Cooner	J. Thompson	Geo. Bunney	Hogan	2-Reel Comedies	595187 Schedule
Cliff Smith	Johnny Walker	John Thompson	Dick Rush	J. Oliver Curwood	North Woods	Preparing
McCarty-Meehan	Lester Cuneo	Jas. Kennedy				
Jess Robbins	Edward Horton	Floyd Jackson	Co-Directed	McCarty & Meehan	Western	1st Week
			S. Cleethorpe		"The Ladder Jinx"	Preparing
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy	Beresford	"The Hands of Nara"	Wil. 81 9th Week
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						
Rupert Hughes	All-Star	John Mescal	Flood	Rupert Hughes	"The Perfect Wife"	761711 Casting
E. Mason Hopper	All-Star	Chas. Van Eger	Babille	Grant Carpenter	"Brothers Under Their Skins"	Cutting
Maurice Tourneur	All-Star				"The Christian"	Schedule
Allan Holubar	All-Star			Carey Wilson	"Broken Chains"	Preparing
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall	Vera Glynn	Wm. Marshall	Chas. Hoyt	Staff	2-Reel Comedy	Schedule
McElroy	"Kolin" Baker	"Kolin" Kelly	Joe Bowler	Staff	1-Reel Educational	Schedule
HERBST, FREDERICK PRODUCTIONS, H. J. Howard, Casting. 6719 Putnam Ave., Culver City.						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	761281 Cutting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. R. D. Saunders, Casting.						Holly 1431
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						761731
Horne John Griffith Wray	McLean All-Star	M. Du Pont Henry Sharpe	Lederman Scott Beal	Bradley King C. Gardner Sullivan	"The Sunshine Trail" "Someone To Love"	5th Week 7th Week
JOY COMEDY COMPANY. Fred L. Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive.						Holly 910
Billy Joy	Virginia Fox	Ernie Miller	Edwin Marriott	J. C. Zeidler	"Who's Little Girl Are You?"	Finishing
KLUMB, ROY H., PRODUCTIONS. Miss R. Marguerite Mansfield, Casting, 5107 Hollywood Blvd.						
Klumb Klumb	Ted Edwards Ted Edwards	Griffin Boyle	Dick Sheer Doc Lawson	Davenport	"Daddy's Love" "Lucky Thing"	Cutting Finishing
KING VIDOR PRODUCTIONS. Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd.						Holly 2806; Holly 2807
King Vidor	Florence Vidor	Geo. S. Barnes	Dave Howard		"Shuttle Souls"	Finished
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr.						Holly 2400
Sam Wood Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford James Cruze Fred Niblo Paul Powell Irvin Willat Cecil B. de Mille	Gloria Swanson Jack Holt Betty Compson Reid-Daniels Daniels-Kirkwood Hawley-Sills Wallace Reid Rodolph Valentino Agnes Ayres Dorothy Dalton All-Star	Al Gilks Faxon Dean Guy Wilky Bert Glennon Alvin Wyckoff Schoenbaum Alvin Wyckoff	Frank Armer Johnston Geo. Hippard Robt. Lee Cy Clegg N. Keays D. H. Cox Robinson Waters Tate	Elmer Harris Julien Josephson Ouida Bergere Clara Beranger Nash-Levien Olga Printzlau W. Woods June Mathis Nash-Hurn J. MacPherson	"Her Gilded Cage" "The Man Unconquerable" "To Have and to Hold" "Nice People" "Pink Gods" "Burning Sands" "The Dictator" "Blood and Sand" "Borderland" "The Siren Call" "Manslaughter"	Titling Finishing 3d Week Finished 2d Week 4th Week Laboratory Cutting 6th Week 4th Week 2d Week
LYONS, EDDIE, PROD. Berwillia Studios.						Holly 157
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	Schedule Schedule
MAC QUARRIE-HISER PRODUCTIONS. Balasco Studios, San Francisco.						Douglas 6588
Ernie Hiser	Silo N. Ventor	M. Osmundson	J. M. Rothchild	Ernie Hiser	Animated Comedy	Schedule
J. K. McDONALD PROD. J. K. McDonald, Gen. Mgr. R. D. Saunders, Casting. Hollywood Studios.						Holly 1431
Mason N. Litson	Johnny Jones	Norbert Brodin	Wm. J. Reiter	Mason N. Litson	Juvenile Comedies	Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl Reginald Barker	All-Star All-Star	Robt. B. Kurrle Percy Hilburn	Sydney Algier Walter Mayo		Drama Drama	Preparing Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Clifford S. Elfelt, Pres. 4811 Fountain Ave.						Holly 3266
C. S. Elfelt	J. B. Warner	C. De Vinna	Jack Pierce	Frank Clark	"Crimson Gold"	1st Week
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr.						Holly 4485
Rex Ingram	All-Star	John Seitz	Curt Rayfeld		"The Black Orchid"	Cutting
McFADDEN, IVOR PROD. 6040 Sunset Blvd.						Holly 6200
Seymour Zeff	Gordon-Faire	Ray Reiss	Ed Stafford	Eugene M. Rhodes	Small Town Drama	Preparing
MISSION FILM CORP. Fine Arts Studio. C. H. Geldert, Pres. 4534 Sunset Blvd.						595187
Clarence Geldert	All-Star	Gordon Pollock	Arthur Osborne	Clarence Hatheway	"Carry on the Race"	Cutting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Allan Dwan John Robertson Arthur Rosson	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country" "Garrison's Finish"	5th Week 2d Week 1st Week
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios.						Lincoln 2120
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Lois Zellner	"White Shoulders"	2d Week
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St.						Holly 4211
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Richard Andres	"A Tailor Made Man"	Finishing
R-C STUDIO. Melrose and Gower.						Holly 7780
Val Paul Malcolm St. Clair Robt. Thornby Chester Bennett Norman Dawn	Harry Carey Mr. & Mrs. DeHaven All-Star Jane Novak All-Star	Thornley-DeGrasse Lee Garmes Del Reynolds Thos. Rea	Moreno	Geo. E. Hall Beatrice Van Winifred Dunn F. A. MacDonald	Western Feature 2-Reel Comedies "Wreckage" Snow Picture "Son of Wolf"	4th Week Schedule 1st Week Cutting Cutting
REEL, FREDERICK JR., PRODUCTIONS. R-C Studios.						Holly 7780
Fred Reel, Jr.	Harold Mills		G. A. Gocke, Jr.		Special Features	Preparing
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd.						54109
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Schedule
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Sup. Director						West 3730
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilbiker C. Morehouse	Taylor & Ha vez Thompson-Staff Thompson-Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Production
SANFORD PRODUCTIONS. 6048 Sunset Blvd.						Holly 6034
Marcel Perez	Tweedy	F. S. Mattison			Comedies	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle-Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"		8th Week
THOMAS, RICHARD PROD'NS. Richard Thomas, Casting. Berwillia Studio, 5821 Santa Monica Blvd. Holly 3130						
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Preparing
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President. Holly 4080						
Ernest Warde Chester Bennett Frank Lloyd Chas. Bryant Sidney Franklin	Ruth Roland Jane Novak Jackie Coogan Nazimova Constance Talmadge	Thompson-Wheeler Jack McKenzie Arthur Rice	F. Geregthy Douglas Dawson H. Wile Albert Kelly Millard Webb	John W. Grey Marion Fairfax	Serial "The Snow Shoe Trail" "Oliver Twist" "Salome" "East is West"	6th Week Finished Cutting Finished Preparing
James Young Allan Holubar Frank Lloyd Heerman Archambaud Frothingham	Guy Bates Post Dorothy Phillips Norma Talmadge Owen Moore Elaine Hammerstein All-Star	Benoit Haskins Gaudio Cronjager Gerstad McGann	J. Whipple Buoquet Wile Brotherton Barringer	R. W. Tully Frances Marion Sara Y. Mason Mong	"Omar the Tentmaker" Drama "Mirage" Comedy-Drama Drama Drama	Preparing Cutting Preparing 3d Week 2d Week Preparing
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City. Holly 2500						
Edw. Laemmle Harry Pollard Stuart Peyton Bageot W. Craftt Wm. Worthington Edward Laemmle Jos. Sedgwick Craig Hutchinson Bob Hill Morris-Watson Robt. N. Bradbury Tod Browning Curtis Perry Vekroff Jack Conway Hobart Henley Nat Ross Lambert Hillyer Harry Pollard	Art Acord Hoot Gibson Prevost All-Star Lorraine-Walsh Frank Mayo Gladys Walton All-Star Neely Edwards Tom Santschi Priscilla Dean All-Star William Desmond Herb. Rawlinson All-Star Art Acord Frank Mayo Hoot Gibson	Moore Milner Virgil Miller V. Milner	Mesinger Webb Barry Killgannon Slaven Rex Welfer Marchant Thompson Voltaire J. Marchant Wright Smith Rau-Laemmle Messenger-Kurland	Bernard Hyman E. T. Lowe, Jr. Geo. Morgan	Serial—"Buffalo Bill" "Trimmed" "They're Off" "The Kentucky Derby" "With Stanley in Africa" "Afraid to Fight" "Top o' the Morning" Comedies "Advent. of Robinson Crusoe" Comedies Westerns "Under Two Flags" Comedies "Perils of the Yukon" "Come Through" "The Flirt" Northwest Mounted Dramas "Broken Chains" "The Cherub of Seven Bar"	Cutting Cutting 4th Week 3d Week Cutting Cutting 3d Week Schedule Cutting Schedule Schedule 10th Week Schedule 6th Week 5th Week 2d Week Schedule 1st Week 1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. 598131						
David Smith Semon-Taurog Wm. Duncan Robt. Ensminger John Smith	Alice Calhoun Larry Semon Duncan Earle Williams Aubrey	Steven Smith Konenkamp Robinson Steven Smith Ernie Smith	Fred Tyler Roland Asher Clark Tyler Peebles	Graham Baker Semon-Taurog Bradley J. Smollen Graham Baker Smith	"Blue Blood" Special Comedy Untitled "Dicky" Comedy	Cutting Finishing 2d Week Starting Starting

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St. Tremont 5100						
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	Starting In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON, ELMER, PRODUCTIONS. New Bedford, Mass.						
Elmer Clifton	Raymond McKee	A. G. Penrod Paul Allen	Leigh R. Smith	John L. E. Pell	"Down to the Sea in Ships"	Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting. Phone: Circle 6800						
Harry Millarde Herbert Brenon	All-Star Wm. Farnum	Ruttenburg T. Molloy	David Solomon N. Hollen	Paul Sloane Paul Sloane	Drama Wall St. Drama	Cutting Cutting
INTERNATIONAL FILM SERVICE CO., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.						
Vignola	Marion Davies	I. Morgan O. Wenstrom		Luther Reed	"When Knighthood Was in Flower"	Schedule
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting. Richmond Hill 3545						
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York. Harlem 1480						
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress
PYRAMID PICTURES, INC. J. A. Bannon Casting. 150 West Fifty-fourth St. Fitzroy 4421						
Ray Smallwood Kenneth Webb	Martha Mansfield Betty Blythe	M. Joyce H. Stradling	Geo. McGuire J. J. McKnight		"Queen of the Moulin Rouge" "The Mayor's Wife"	Cutting Cutting

Who's Where

(Continued from Page 6)

Nili.....George King
John.....William Carroll
Abraham.....R. T. Frazier

SUPERBA

Carl Laemmle presents
Frank Mayo in
"THE MAN WHO MARRIED HIS OWN
WIFE"

Story by John Fleming Wilson
and Mary Ash Miller
Scenario by George Hively
Directed by Stuart Paton
CAST

Jasper Marsden.....Frank Mayo
Elsie Haynes.....Sylvia Breamer
Miss Muriel Blythe.....Marie Crisp
Judge Lawrence.....Howard Crampton
Freddie Needham.....Francis MacDonald
John Marsden.....Joe Girard

NEW PANTAGES

R-C Pictures presents
"THE CALL OF HOME"
By George Agnew Chamberlain
Directed by Louis Gasnier
CAST

Alan Wayne.....Leon Bary
Alix Lansing.....Irene Rich
Gerry Lansing.....Ramsey Wallace
Gerry's Mother.....Margaret Mann
Clem.....Jobyna Ralston
Nancy Wayne.....Genevieve Blinn
Captain Wayne.....Wadsworth Harris
Butler.....James O. Barrows
Kemp.....Carl Stockdale
Lieber.....Emmett King
Margarita.....Norma Nichols
Priest.....Sidney Franklin
Consul.....Harry Lonsdale

JUNIOR ORPHEUM

Selznick presents
Eugene O'Brien in
"THE PROPHET'S PARADISE"
Story by C. P. Montayne
Scenario by Lewis Allen Browne
Directed by Alan Crosland
CAST

Howard Anderson.....Eugene O'Brien
Mary Talbot.....Sigrid Holmquist
Massard.....Bigelow Cooper
Kadir.....Arthur Housman
Nelda.....Nora Booth
John Talbot.....Joseph Burke
Krande.....John Hopkins

LOEW'S

R-C Pictures presents
"BEYOND THE RAINBOW"
By Eustace Hale Ball and Loila Brooks
Continuity by William Christy Cabanne
Directed by William Christy Cabanne
CAST

Edward Mallory.....Harry Morey
Marion Taylor.....Lillian "Billie" Dove
Henrietta Greeley.....Virginia Lee
Frances Gardener.....Diana Allen
Louis Wade.....James Harrison
Count Julien de Brisac.....Macey Harlam
Mrs. Burns.....Rose Coghlan
Dr. Ramsey.....Wm. Tooker
Mrs. Gardener.....Helen Ware
Mr. Gardener.....George Fawcett
Esther.....Marguerite Courtot
Inspector Richardson.....Edmund Breese
Robert Judson.....Walter Miller
Colonel Henry Cartwright.....Charles Craig
Virginia Gardener.....Clara Bow
Bruce Forbes.....Huntly Gordon

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TALLY'S

Selznick presents
Owen Moore in
"REPORTED MISSING"
Scenario by Lewis Allen Browne
Story and Direction by Henry Lehrman
CAST

Richard Boyd.....Owen Moore
Pauline Blake.....Pauline Garon
Sam.....Tom Wilson
J. Young.....Togo Yamamoto

Larry Trimble is at work on his second dog picture, "Brawn of the North." "Strongheart," the German police dog which appeared in "The Silent Call," will be in the new film.

Lydia Knott, Robert Russell and Bert Roach are included in the list of players of "The Flirt," the all-star photoplay which Hobart Henley is directing for Universal.

Henry Hebert is appearing in "Yellow Men and Gold," at the California.

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Chit Chat and Chatter About Southland Film Folks

By Harry Burns

William Duncan has just about finished a Canadian mounted police story in which he and Edith Johnson (Mrs. Duncan) went through some exciting moments. William is nursing a sore arm from one of the mixups.

Morris R. Schlank returned recently from New York City where he represented local interests affecting a number of companies who make anything from animal comedies to feature productions.

Carter De Haven, while talking about gags in comedies and stories proper, let loose the following: "Gags are too hard to get and I wouldn't trust my best pal with an inkling of what I am trying to put over, fearing some one would beat me to it." Only reasonable to suppose that there must be pirates along comedy row as well.

George Stanley, for years an actor on the silent and spoken stage, is going to retire in favor of a commercial life.

Norman Taurog is as mysterious as the Japanese movement about our grand and glorious land, and he is just as hard to get to talk about his future, or that of his star-boss Larry Semon. However, he does admit that he will be shouting "camera" within the next seven days.

Robert McGowan and Scott Sidney were seen exchanging ideas the other evening in front of the American Legion boxing stadium. They appeared to be on friendly terms. They appeared to be on friendly terms third man—no, not the referee.

Babe Hardy is working in the Earl Williams feature at the Vitagraph Studios and looks like he really belongs in drama.

Harry Weil is taking a much needed rest after going through two costume plays in which he handled the position of assistant director.

Arthur Delmore is casting director at the Douglas Fairbanks Studio.

Bobby Vernon is doing a prizefight picture and was seen at the fights Friday night getting a lesson or two from the padded knights of the squared circle. The comic that tries to swap punches with Robert better watch his step.

Fat Karr has just completed a western character in "High Stakes" a Metropolitan production.

Lee Garmes is photographing the De Havens for R-C.

Noel Smith, who directs Sid Smith in the Hallroom Boys comedies, says that the boys will be back in harness within a few days, which ought to wake up mourners' row along Sunset Boulevard.

Dorothy Vernon just completed a part with the William Duncan company at Vitagraph, Miss Vernon, Billy McCall and Chas. Dudley, who are all recruits from the comedy field, are going in for drama.

Danny Hoy is supporting Mary Pickford. He put his name on the dotted line for a ten-week contract.

William S. Campbell is soon to have his own releasing unit and will have enough companies working to make some of our biggest companies sit up and take notice. He plans to produce everything from feature pictures to one reel subjects.

William Bertram is directing Franklyn Farnum for the Phil Goldstone Company at the Beechwood and Sunset Boulevard studios.



HARRY BURNS

Joe Rock is now in the East where he is attending business affairs with the Federated Corporation and also representing some other factions locally.

Alf Goulding just finished a burlesque on Robin Hood with Baby Peggy and a Century cast.

Vic Potel is working at Universal City with Hoot Gibson and from present reports he stands a good chance to become a star in his own right soon again.

The T. R. Coffin Company, which has been producing Jack Richardson Crescent Comedies directed by Bruce Mitchell, has moved over to the Cosmos art studios, where it will start producing some time this week.

Frank Alexandria is working opposite Jimmy Aubrey at the Vitagraph studios in a two-reel comedy which is being directed by John Smith and M. Peebles.

Henry East and his dog, "Buddy," have just finished a picture at the William Fox studios, directed by Tom Buckingham.

Billy Franey is working with Erle Kenton at the Fox studios.

Little Napoleon, the famous chimpanzee, is playing vaudeville under the guidance of Prof. Andre Anderson.

Vin Moore, 'tis said, will soon be shouting "Camera!" for a well known producer.

Ed Kennedy is directing Chester Conklin at Fox.

Wallace Worsley is directing a feature production at the Warner Bros. studios and has Dick Sherer assisting him.

Jimmy Adams is the latest comedian to desert the acting field for a directorial position, having cast his lot with the Century studios.

Harry Edwards is directing Baby Marie Osborne and is being aided by Rhody Hathaway. The company is working at the Astra studios in Glendale.

Grover Jones is once more directing Richard Talmadge. He severed his connections with the Al St. John Co. at Fox to return to his present place of employment.

Sam, The Monkey Man, has joined the Billy Joy comedies with his pride pet and bread-winner.

Eddie Laemmle says he is to finish the Gladys Walton feature and depart for Germany for the Universal organization. It was only a short time ago that Edward was directing two-reel westerns, which shows how fast some people climb the ladder of fame these days.

Walter Wilkinson is working with the Victor Heerman Co. at the United studios. Heerman is directing Owen Moore for the Selznick Corp.

Vera White is working at the Century studios with Director Alf Goulding.

Bobby Furher is working at the Vitagraph studios with the Jimmy Aubrey Co.

Reggie Morris and Gilbert Pratt are signing Universal checks as directors of a comedy company. They are alternating in directing Roy Atwell who has made a leap from the vaudeville stage to a one-reel comedy contract and then in to the two-reel class.

Brick Enright is aiding Director Arvid Gildstrom at the Century studios acting in all sorts of capacities from chief advisor to cutter for the fun-films that Gildstrom is making.

Chas. Chaplin was a late comer at the bouts Friday night. The way the famous comedian expresses his sentiments of the fistic doings is worth a million dollars if he would only allow a camera to register them for screen presentation. He was more interesting than some of the scraps.

Harry Lamont just finished a lengthy engagement with the Lasky-Famous Players studios.

Alice Howell is working with Owen Moore at the United studios under the direction of Victor Heerman.

A Writer, and a Writer's Point of View

BY RAOUL RODRIGUEZ

I had thought that an interview with Lois Zellner would have to be a dreary round of bombarded questions and monosyllabic answers. Even when I had entered the trim room with the fire, the davenport and the cat and dog, this impression was strong. But when, after a few introductory questions she suddenly shot out, "Now, here is something I want to say," I tumbled to my misapprehension.

What she wanted to say was, in effect, "Why, with so many talented screen writers, and with so much screen material on hand, must the producers turn to dramatists, and short-story writers for their screen material? The logic is the same that would send a buyer to a man with a reputation for making cakes for a loaf of bread. No doubt some of these stories and dramas make very good screenable material, but the fact remains that they have to be made screenable. And I fail to see the logic, except from an advertising point of view, of using this adapted stuff in preference to real screen writing. The fact is that the writer does not get enough publicity, enough of a share in the credit for the production to enable him to compete with the better advertised "outsider."

Although Miss Zellner is not a fighter for the "rights of the writer as against the producer and the star" it struck me that this was one conclusion one might draw from her emphasizing the point of advertising the writer. And indeed it seems reasonable to expect that the writer receive more publicity and more of an acknowledgment of his or her efforts toward the finished product than he or she has been receiving. Some glimmering of a fair return seems to me apparent in the treatment of John Emerson and Anita Loos, who have large publicity, although they have never risen above the "higher than average" story.

The only training Miss Zellner has received was garnered from her experience as an advertising writer, and through the reading of one short book on technicalities which she obtained at the public library and kept two days. With her marriage and consequent retirement from advertising, she says she found it impossible to "just settle down and be a wife," so she took up screen writing, because, she says, she loved the screen and felt that it was her medium of expression. Her first efforts were five or six one-reel comedies, not slapstick, but situation comedy, which she produced during two months. The producer to whom she took these, two of which she sold immedi-

ately, advised her that she was wasting her time at one-reelers. She therefore began five-reel comedy drama. That was six years ago, approximately, and since then she has stuck to it and the measure of her success lies in the twenty-six successful scenarios that have come from her hand in that period.

Among her favorites, she lists Charles Ray's "Bill Henry," and Enid Bennett's "Happy Though Married." She expressed a preference for Thomas Ince as a producer, because he very seldom changes scenarios. What a God-given thing is a man who leaves the author's work untouched, or at least whole, and how much Chopin would have rejoiced to have at his reach a pianistic Ince!

Visualization, and imagination, Miss Zellner ranks as the capital requisites of a successful scenario writer. On the screen especially, and more than ever in the writing of continuity, one must be all the characters in one's play in order to impress his audience with the message of each. Here, she pointed out, lies the basic fault of the various scenario writing schools, or rather of the amateurs who pin their faith exclusively on them. For all the training in the world can do no good if one has not the God-given spark of creation, which Miss Zellner possesses to such a happy extent. Many people, not only among the uninitiated, but among the producers themselves, rank actions, rather than action, as the sine qua non of a good scenario. The aid of this spark is indispensable in making situations rather than fights, and suspense rather than boistrousness; "I keep," she said, "a little list of nutshell characterizations at hand while shaping a story, and in making the continuity. It consists of the names of my characters and some little phrase which gives me a complete key to what every action in every case would be. In that way I can make my characters actually live, instead of being reduced to the status of badly managed marionettes."

"Have you ever thought of other branches of literature as mediums of expression?" I asked.

"No," she answered, "although I think that an acquaintance with the stage and the drama gives one a better footing in screen-writing; I have often thought of writing a play, but I feel that my natural medium is the screen and I intend to stick to it. I have several ideas for a play rolling around in my head, but they have not yet worked out on paper. Perhaps they shall, perhaps

not, but if they do not, I think my writing will be complete without them. I love the screen primarily."

She mentioned the great elasticity of the screen as regards not only physical motion of the characters, but also characterization. Using the novel, one must wade through a great amount of words in order to do unsatisfactorily, and subject to the receptivity of the reader, what one can do in one moment, one glance on the screen, which is intelligible to all.

I mentioned other things. Painting, sculpture, music.

"My garden," she said, "is my nearest approach to the arts. I wonder if you can call it an art. You can see for yourself."

I looked down through a window at a bank of hill covered with gorgeously-colored flowers of every kind, bathed in early moonlight, such as sinks into the heart like a cool, soothing lotion of the Orient, and decided, within myself that when all Nature conspired thus to rest the soul of man, it is the highest art, because it comes from our great mother Earth.

Sitting again to resume my duties, a great yellow golden cat sidled by my chair and seeing that I noticed it, without the slightest warning turned on its side and pawed frantically at my pencil. This was sufficient for another lamentable digression, this time to discuss the primary passion of cats, that is, their inherent independence of body and soul, which renders them the targets for so much unsavoury criticism from dog-lovers, who class the fawning, soulless, selfless, entirely altruistic devotion of those animals so far above the honest, healthy, primeval egoism of the cat. I was reminded of Dinah Mullock Craik's essay on the Cat, a monument to the lovely feline.

As we stepped out on the tiny porch of the beautiful little house on the shoulder of the hill, the full beauty of the moon shone out like midday.

"This garden," said Miss Zellner, "is made up of flowers given me by friends whom I esteem. So I call it my memory garden, and it serves to keep in my mind the good qualities of its makers."

As I walked down, I had the first chance to look and see what impression I had of Miss Zellner. Frank, open, sincere, and a hard worker.

From other sources it appears that Miss Zellner has had five recent offers for continuity-writing from large concerns and from some independents.

Contemporary Criticisms

"MY OLD KENTUCKY HOME"

Pyramid Pictures

"This is the sort of old-fashioned melodrama which can usually be depended upon to win favor with a majority of motion picture patrons for the sufficient reason that it entertains without subjecting the on-lookers to excessive mental strain.

"The horse race scene is uncommonly well done, vibrant with color, dash and dynamic action warranted to stir the blood of the most blase spectator. The love interest both as regards mother and sweetheart, holds sway throughout, and that there

are oceans of sympathy for the hero in his gallant fight against heavy odds goes without saying."—Exhibitors Trade Review.

"The production is a melodrama dealing with an innocent young man who is railroaded to prison, and upon being freed and returning home, hides his shame from his mother and sweetheart.

"There is considerable heart interest in the production and several good humorous touches, and as a whole it should prove satisfactory for audiences who like this type of photoplay . . . The most effective scenes are those showing the horse race which forms the climax of the story. This is well done, but at no time does the action really grip you. The action follows familiar lines and uses familiar types."—Moving Picture World.

"A strong racing story, containing good story interest and an appealing love theme. A really pleasing photodrama of smugglers, crooks who determine to 'go straight,' and a most exciting horse race.

"There is good story interest and a strong love story, besides a number of good racing scenes. And the picture contains a certain touch of genuineness and atmosphere of the South in keeping with the spirit of the tale."—Exhibitors Herald.

"THE PRISONER OF ZENDA"

Metro

"There is enough romance, drama, adventure and love interest in 'The Prisoner (Continued on Page 16)

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Contemporary Criticisms

(Continued from Page 15)

of Zenda,' for several big features, but Rex Ingram kept them carefully knitted together and as a result has welded a splendid box office, sure fire picture which Metro will release for the coming season. Ingram, certain in his direction, has spent considerable money on this production. Particularly lavish is the coronation scene, where huge masses of people throng the cathedral. This is one of the finest sets ever built and peopled in this country. It is exceptionally worth while. Ingram has carefully held to the text of the story and play, even to the extent of refusing to place the usual clinch at the finish, and having the lovers separate."—The Film Daily.

"THE GLORIOUS ADVENTURE"**J. Stuart Blackton**

"J. Stuart Blackton's production is important in that it gives to the picture going public the first full length feature picture done entirely in colors. This in itself is sufficient to give the film a distinctive place in the year's releases, and of course, establishes a precedent.

"In scenes where not more than three or four characters appear the effect is very good and the coloring usually quite natural. But where there are many characters employed the general impression is one of confusion. The people are not outlined and it is difficult to distinguish between players and settings. Other scenes suffer from too much coloring and are not at all natural. Yet again there are some individually picturesque scenes that are genuinely beautiful.

"The producer has used a historical background for his story which develops into out and out melodrama with the famous London fire playing an important part in the climax. The plot is rather slight and not particularly impressive, and suffers from a poor continuity.

"Lady Diana Manners, an English noblewoman, makes her film debut in the stellar part. She has a pleasing manner and a good deal of grace, but she is neither beautiful, nor does she display talent in the role of Lady Beatrice. She is decidedly lacking in emotional ability. There is a large cast and nearly everyone does fairly good work."—The Film Daily.

"Laboring with a cast, few of whom seem to be capable of portraying their respective roles, J. Stuart Blackton, pioneer in America, has given us a novel production in 'The Great Adventure,' featuring Lady Diana Manners. The cast is not particularly strong, the best work being done by Cecil Humphrey as Roderick, the villain, and Flora Le Breton as Rosemary.

"The story is a bit confusing, too many characters being introduced, many of whom really are immaterial to the main plot."—Exhibitors Herald.

"Lady Diana, who makes her first appearance on the screen in 'The Glorious Adventure,' is found to be strikingly beautiful of feature and of the type that lends itself especially well to moving picture photog-

(Continued on Page 17)

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Cantemporary Criticisms

(Continued from Page 16)

raphy. Her acting will stand improvement, but her appearance covers up to a great extent what she lacks at the present time in screen technique . . . The Color photography has given many of the scenes much beauty, especially so as the period of the story was in a time when vivid costumes were the fashion. But at times there seems to be such an amount of coloring that the onlooker becomes rather bewildered.

"The story, which is of the swashbuckling romantic type, is rather intricate, but it has been so skillfully worked out that there is never a moment of confusion. Also it has been handled with good attention to dramatic construction so that the interest is in crescendo."—Moving Picture World.

"THE TRAP"

Universal

"This is Lon Chaney's first starring vehicle for Universal and in it exhibitors have a good bet. It is about as good a story as has come along for some time and was written by Chaney himself. It tells a direct, simple story of French-Canadian people, of a big hearted man, disappointed in love and robbed of his property, who waits seven years for his revenge—and then forfeits it. The picture was made for the most part in the open, at Bear Lake, and is beautifully photographed."—Exhibitors Herald.

"Judged from the double standpoint of artistic achievement and commercial value, 'The Trap' registers 100 per cent. It is a most unusual picture, altogether out of the beaten track, replete with pathos, the mad passion of revenge, the wistful love of a little child, the torture of a human heart soured and wrung by injustice, yet capable of the supreme sacrifice for the object of its affection—as strange and poignant a mingling of emotions as the screen has ever shown.

"There are absolutely no conventional angles in the picture . . . The interest never flags, the action never slackens and the audience is held spell-bound from the first to the final reel."—Exhibitors Trade Review.

"THE FIGHTING STREAK"

Fox

"Tom Mix gives his admirers the type of entertainment that has proved successful many times in the past, in 'The Fighting Streak.' He has a part that calls for plenty of action and stunts—not the stunts that are inserted for merely sensational effect without direct relation to the plot, rather the kind that are the outgrowth of events, and come as a legitimate part of the story. Because of this, they are far more thrilling.

"There is some spectacular riding over picturesque settings and a fall backward down the rocks that help to stamp the picture as one of the star's best."—Moving Picture World.

"'The Fighting Streak' isn't as good as the last one, 'Up and Going,' because it hasn't as many situations nor does it offer as much variety in the way of stunt opportunities.

"The romance in this one is rather slight, but there are the usual number of fights and daring escapes with one rescue getting the picture off to a fairly exciting start.

"The development is somewhat anti-climactic but the director has managed to hold the interest pretty well nevertheless. The photography is good and some more fine western locations are to be found in the picture."—The Film Daily.

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"Owen Moore will have to share honors with Tom Wilson whose blackface portrayal and whose antics indicate a born clown."—Motion Picture News.

"Wilson, who will be remembered for his excellent comedy performance as the policeman in 'The Kid,' is so constantly on the scene and is so consistently amusing that only unusually fine work by Moore keeps Wilson from running away with the picture."—Moving Picture World.

"To our way of thinking Tom Wilson, a blackface comedian, runs away with the opus."—L. A. Times.

"Tom Wilson, as the darkey valet, is just one long scream."—The Film Daily.

"Tom Wilson, as the huge servant, scores heavily, and is ideal for the part. He is the life of the picture."—Exhibitors Trade Review.

Endeavoring to make this characterization to the screen what Bert Williams' was to the stage.

COMING RELEASES:

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Vol. 5

No. 6

SATURDAY, MAY 20, 1922

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor
Athene Sterling Assistant Editor

Scotty Macnicoll Advertising Sales Manager
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Vol. V.

SATURDAY, MAY 20, 1922

No. 6

To You

For perhaps the first time in her two and a half years as editor of this publication, the writer intends to become entirely personal with her readers. This once she feels fully justified in so doing, as the following few lines must suffice for a public goodbye to the many supporting and receptive friends who have consistently rendered her post a privileged field for expression during the past months. This abandonment with seeming suddenness of a line of endeavor which has occupied her concentrated energy for so considerable a space, is merely an acceptance of the face that all progress and achievement are built upon constructive change and while it necessitates real courage to take leave of the kindly influences and following which has made any man's success, each and every striving individual must fairly meditate upon the future and recognize its demands if he would heed universal advancements.

The resigning editor of Camera! has considered these things and has submitted to the knowledge that there is other and more vital work for her at this time and that there are satisfyingly competent hands ready to receive and carry on the effort that has been hers in this honest little magazine.

Both Ted Taylor and Miss Ruth Wing, who will hereafter prepare Camera! editorially for your weekly consumption, have already proven to the profession the much of value that they have for it in other branches of picture work. Their immediate success in this venture is certain. The remainder of the former staff will continue as before with renewed energy in your behalf.

One thing is assured! Camera! will always be the professional man's and woman's champion and humble instructor.

Although she is severing her present connection, your most cordial and always grateful friend, the writer will never cease to be proud of your activities, your sincerity and your loyalty. She will never at heart be separated from your interests and problems, for the feeling is present that much of the meaning of these two and a half years is yet to be revealed in the contrasts and comparisons met in every adventure.

Maybe once in every little while she will come back for a chat with you through these familiar pages that she may tell you all about it. Meanwhile accept the heartiest wishes for the continued prosperity in progress of the humanest, best balanced and most satisfactory class of people in the world, from your obedient servant,

F. R. (Fanchon Royer).

Mock Fame

Many are called stars, but few are real.

Once upon a time, imitation was considered flattery. But that was before the day of the cinema.

Now it is annoying, irritating, to see loved screen players mimicked.

The parasite's hardest work in getting his makeup perfected enough to look 'just like' such a star. Then the most disgusting part follows—his acting, posing, and mugging after the fashion of the star he has chosen to imitate.

Probably conscious imitation began with the first recognition of Chaplin. His parodists hoped to "steal" his popularity. Did they? Chaplin's position as acknowledged genius of the screen today is the answer. And he's still being imitated.

Well, the fellow that persists in imitating Chaplin is no piker anyway. If he must be a fizzle, he isn't doing it on any small scale.

But any one dumb enough to think he is making a success at parroting is likely to think he is giving poor Chaplin a hard run for honors.

Next follows Mary Pickford. Imitated on and off the screen is little Mary. Well, it is easy enough. Any hairdresser will sell one the curls, and all there is left for the sweet young thing to do is pout, flit about in an enchanting way and there she is—not!

She might look 'just like Mary'—as the brag usually goes, but—a Woolworth diamond will only make a Tiffany look the brighter.

And next, perhaps most recent, is a certain small boy with freckles that has won fame at an early age. Wesley Barry, idolized by the public, has a double. And some wildcat producer is promoting this carbon copy, and with carefully duplicated poses in his stalls is exploiting him.

It's easy to stand still and look like the other fellow. Let him try to make over his own personality into our favorites! A flop usually follows.

We can hardly flatter another shadow by mentioning Jackie Coogan's imitators, because to mention them in the same breath would be sacrilege.

And there are as many others as there are celebrities. All of them are merely carbon copies of the original—and carbon soon rubs off.

R. W.

Film Capital Production Notes

KLUMB DISTRIBUTING POLICY

Chester Earle, general sales manager for Roy H. Klumb Productions, formerly with Vitagraph and Robertson-Cole, has just left Los Angeles on an extensive tour of the country in the interests of establishing a closer relation between the producer and the exhibitor. Beside exhibiting the Klumb pictures, Mr. Earle will interview the distributors in the principal cities of every state.

Among the pictures to be shown by Mr. Earle are two features: "Daddy's Love," and "The Bear Hunt on the Roosevelt Trail."

"Daddy's Love" is the Klumb production co-starring Ted Edwards and Billie Rhodes recently previewed at the Ambassador Theatre.

"Bear Hunt on the Roosevelt Trail," is a scenic which showed at the Kinema Theatre in Los Angeles recently.

Two other features, "Judge Her Not" and "Wolves of the Range," have been sold throughout the eastern territory.

A series of slow motion pictures have been contracted for and are being exhibited by Mr. Earle. These were produced on the special slow motion camera and will be released one each week.

Among the short subjects are three western dramas of two-reels each, entitled "Winning Claim," "Breaking In" and "Red Blood of the West," the latter featuring Fritzie Ridgeway.

"Gasoline Trail," "Fly Time," "Throbs and Thrills" and "Tom's First Flivver" are one-reel comedies featuring the mannikins, Tom and Jerry. These will be released one each month.

ABBE TO PRODUCE

James E. Abbe, whose activities have been confined mostly to portraits of prominent stage and screen stars, is about to take up motion picture production.

Roland Young, remembered for his performance in the stage play, "Rollo's Wild Oat," is interested with Mr. Abbe in his plans, and will act in the series of pictures.

Little Miriam Battista will be jointly starred with Mr. Young in the first picture, a stage story called "Big Time" from the pen of Polly Platt, formerly of the "Greenwich Village Follies." Others who will be seen in the Abbe company are Marjorie Peterson, Kirk Glover, Marion Allen and Fay Marbe.

It is expected that the pictures, all in two reels, will be released under the trade name of "Abbe Classics." They will deal in the most part with theatrical life, and all the productions will be made in the East.

WALSH JOINS GOLDWYN

It is understood that Goldwyn Pictures has signed R. A. Walsh and that his future productions will be released through that organization.

Walsh will be remembered for his productions, "The Oath," and "Kindred of the Dust," although the latter has not yet been released through First National.

Niles Welch will portray a principal role in "Rags to Riches," starring Wesley Barry, about to start production at the Warner Brothers Studio.

NEW PRODUCING COMPANY

Pauline Starke is to be starred in a series of four feature pictures to be produced by Stater-Starke Productions. Work will commence on the first about June 1st at the Balboa Studios.



HARRY LAMONT

Casts of The Week

Lasky

"THE OLD HOMESTEAD"

Directed by James Cruze

Theodore Roberts	T. Roy Barnes
Harrison Ford	Fritzi Ridgeway
George Fawcett	Ethel Wales
James Mason	Kathleen O'Connor
Ed. J. Brady	Frank Hayes
Z. Wall Covington	

Lasky

"THE GHOST BREAKER"

Directed by Alfred Green

Wallace Reid	Lila Lee
Walter Hiers	Arthur Carewe
J. F. MacDonald	Helen Dunbar
Snitz Edwards	

Metropolitan Productions

"CRIMSON GOLD"

Directed by Clifford S. Elfelt

James B. Warner	Edythe Sterling
Jay Morley	Martha McKay
Robert Burns	Jack Pierce
George Berrell	

EDUCATIONAL NOTES

"A Penny Reward" is the latest Educational-Campbell Comedy. "Pal," the dog, and "Joe," the little monkey, assist Doreen Turner and Laurence Licalzi, the child stars.

WEDDING PRESENTS FILMED BY CLIFT

The honor of making all arrangements for the filming of Princess Mary's wedding presents has fallen to an American producer in the person of Denison Clift. Mr. Clift will be remembered as a scenarist and director for the William Fox Company.

By His Majesty's express desire, a film record of the presents has been made through the Dean of Windsor, and for the first time on record motion picture cameras have been allowed within the sacred precincts of St. James' Palace.

Under the direction of Silvano Balboni, two motor lorries were installed near the palace, which supplied the light for two sunlight arc lamps and a series of powerful spot-lights.

One entire section of the film is devoted to the jewels which were sent as wedding gifts to Princess Mary from all parts of the world.

It is worthy of note that during the making of the film both Princess Mary and Lord Lascelles visited the Palace.

Before the film is seen by the public, it is to be exhibited at His Majesty's express desire at the Palace. After His Majesty's approval has been granted, copies of this historical record will then be distributed to the four corners of the globe. The ultimate profits on this world film will be devoted to the restoration of the Chapel Royal at Windsor.

MOROSCO TO RESUME SCREEN ACTIVITIES

It is understood that the film activities of Oliver Morosco soon are to be resumed. Arrangements now are being made to start soon on the picturization of Edward E. Rose's "Rose of the Ghetto." Following that another Morosco production will be put under way here. This latter picture will be an adaptation of a New York stage success.

The first two features completed under the Morosco banner, "The Half Breed" and "Slippy McGee" were recently delivered to the New York office of Associated First National Pictures, Inc., for release through that distributing agency.

Contrary to publicity reports, Mr. Morosco further advises that his film production activities will continue in Los Angeles.

GETTING MATERIAL FOR NEW SERIES

James A. Fitzpatrick recently sailed for the continent and will make a three months' tour of Europe for Charles Urban, visiting England, France, Germany, Spain and Italy.

While abroad Mr. Fitzpatrick will gather material for a series on great European statesmen and another on the old masters of art and music, who have made continental history, both to be released by Kineto.

It is understood that the Southern M. P. Finance Corp., of Atlanta, Ga., will make fifty-two features a year for W. W. Hodgkinson Corp.

Gregory LaCava, cartoonist and motion picture scenario writer, is working with Johnny Hines, the screen "Torchy," preparing comedy situations and continuity for the Educational-Torchy Comedies.



Current Reviews



"MONTE CRISTO" Mission

Little did Alexandre Dumas dream that the glory of his Count of Monte Cristo would be recorded on the silversheet in such vivid reflection.

Emmett Flynn's conception satisfies the most critical, including those who know Dumas and have visualized his story in their own way. At all times has Mr. Flinn held the characters to a suppressed emotion, giving the production smoothness and depth seldom witnessed on the screen. His handling of Monte Cristo has put him in the class with Griffith.

Jack Gilbert brings to life the immortal Count de Monte Cristo. Despite current comments he is ideally cast. No actor has more poise—nor realizes dramatic values as does Gilbert here. The opportunity was worthily given, and he rises above expectations. From a youth of twenty to the maturity of forty, Mr. Gilbert lives the vivid Monte Cristo. Always adhering to character, Gilbert winds our interest about his fingers, picking our emotions up and making us hate those he hates.

From his Monte Cristo role Mr. Gilbert will win recognition of talents he has for some time possessed.

Next in line toward the success of this super-feature is the filming itself.

Lucian Andriot, an artist ("cameraman" here is a misnomer) has emphasized the beauty of the twelve reels by giving new lightings—some soft, still in focus—and some under water stuff so clear that it is nothing short of marvelous.

Then there is the two-tone coloring, so done that yellow tones pick up the lightings—outlining the players in glorious radiance.

Estelle Taylor is Mercedes and has little to do. She is still a bit stagy.

Virginia Faire is a picture and adds beauty to the production, if not acting.

It is hardly necessary to comment on George Seigmann. He is even better than usual here.

William V. Mong is especially well cast. His is the only part that smacks of the comic.

Renee Adoree has a small part, but she is dainty and winning.

Spottiswoode Aitken, who teaches the Count of Monte Cristo the ways of aristocracy, is splendid. He, too, seems always dependable for a good performance.

Robert McKim, well cast, plays his role convincingly.

Many other recognized screen favorites equally good are not given screen credit.

"GRANDMA'S BOY" Symphony

Unlike most five-reel comedies, "Grandma's Boy" lacks padding, has a plot and noticable characters other than the star.

Harold Lloyd is doing his share in making better films. It is hard to believe that "Grandma's Boy" is a five-reel film, so quickly does time fly while witnessing this clean boy comedian.

It will take keen competition to bring comedy standard up to the level of Lloyd's latest.

Harold is getting away from slapstick and is tracking along in the footsteps of comedy-drama, with more substantial plots and larger casts.

As a pampered boy, afraid of his own shadow, Harold gives a joyous performance. Grandma has broader ideas for her boy, the unfolding of which is screamingly funny.

Laughs are continuous throughout the five reels, but at times episodes reach a super-height of humor.

The characterization of Grandma is a dear. She makes "her boy" into a man by making him believe in himself.



KATHLEEN O'CONNOR
Just Been Signed to Play in
"The Old Homestead"

There is human interest there, too.

Harold has taken a step forward by winning the public's sympathy in his characterization. We (fans) pity him through tears of laughter. But in the story Harold wins out finally—just as he is winning hearts the world over.

Mildred Davis supports him in her own sweet little way. Our only kick is that she is to be taken from Lloyd's films. But we shall soon see her starred.

Charles Stevens fills out the cast capably as the heavy.

There is a prize windup scene that gets one of the biggest laughs of the feature.

"FOOTFALLS" The Mission

Footfalls, the Fox special, is a good example of a good story made uninteresting by director and star. Estelle Taylor is starred so the posters say, but she makes no impression, she is merely uninteresting.

Tyrone Power's interpretation of the blind cobbler listening year in and year out for the footfalls of his son's murderer moves all of us to tears. But the unnatural contortions Powers indulges in snaps us out of it at the height of our emotions.

Tom Douglas would have been very good left alone that is, not prodded into overacting. The boy has a pleasing personality and at the right opportunity will go ahead fast.

Gladden James, the slick city feller, and incidentally the murderer, is very good. He retains the art of suppression in all his work, from his first picture days up to the present.

Director Charles Brabin could have used the scissors to another thousand feet of the feature and have a better and less draggy product.

Wilbur Steele gets the credit for the story and most of the credit for the picture itself. It is a case of the story being dragged down by the producer rather than the producer having to work with a poor story as is so often the case.

Footfalls is an eastern made picture.

"A PROPHET'S PARADISE" Hill Street

"A Prophet's Paradise," Selznick's latest starring vehicle for Eugene O'Brien, is indeed wrongly titled. It should be captioned the Film Cutters Dilemma, such a hodgepodge of oriental scenery and actors as it turns out to be.

Eugene O'Brien must have made this film to win a bet.

No one knows what it's all about, but a good guess would be that the company took a camera out and shot everything they could aim at, stuck it all together and there you are.

INTRODUCING THE FIRST SCREEN PRODUCT

By Raoul Rodriguez

"A juvenile who barely reaches to Mr. Meighan's kneecap toddles into a decided screen triumph with a wide range of facial expression and a gift for comedy that is equal to Jackie's own in this feature."

With this eulogy, made the more so because of the reputation for plain dealing boasted by the paper that made it, the New York Morning Telegraph greeted the debut of little Bruce Guerin, the newest juvenile, who had such a prominent part in Thomas Meighan's latest release, "The Bachelor Daddy."

Young Mr. Guerin can be said to be about the first screen product as Mr. and Mrs. Guerin, although both possessed of a rich stage experience, have for the last eight years been exclusively screen people, and the young gentleman has been born in the profession. The honor he does his antecedents can be judged from the fact that at the tender age of three years, he is handed such a lovely bouquet by such a paper as the one quoted.

Besides the impression of a rounded actor that he makes on the press, this youngster impresses his interlocutors as one in whom the acting blood runs, who shows the love and the capacity for acting that is so necessary. His every motion partakes of the intangible something that one notices in the experienced comedian or man of the boards. He has that swagger, that ease and freedom of motion that immediately brings down houses, and listeners. As we walk into the parlor, we are met by Mrs. Guerin, who, being told of our errand, calls "Bruce, Bruce!"

Enters immediately a business-like, grave-faced little gentleman, and shakes hands, brings himself a tiny piano stool out of a

(Continued on Page 15)

Where to Find People You Know

GOLDWYN SIGNS TWO NEW ONES

Eleanor Boardman and William Haines were placed under contract recently by Robert B. McIntyre, casting director of Goldwyn.

These young people will not be heralded as screen "finds," but will be given an opportunity to develop and show their worth. They will be placed in minor parts at first, but will be instructed by the directors, and given better roles as they learn.

W. K. HOWARD WITH GOLDSTONE

William K. Howard has been placed in charge of production of the melodrama, "Deserted at the Altar," a Phil Goldstone special. Howard has just completed his contract with the Fox Film Corporation, where he directed productions starring Charles "Buck" Jones, Johnny Walker and Edna Murphy.

ROACH SIGNS RAYMAKER

Hal E. Roach has added Herman C. Raymaker to the directorial forces at his Culver City plant. Mr. Raymaker is at present handling the megaphone for Harry "Snub" Pollard who is at work on his second two-reeler. Mr. Raymaker entered the film world in 1916 and since that has directed many comedians including Ben Turpin, Charles Murray, Louise Fazenda and others.

Jack McCready has just finished an engagement with William Duncan at Vitagraph.

William Condon, child actor, is playing an engagement with Katherine MacDonald at the Mayer Studios.

Mai Wells has been engaged to play a mother role in Constance Talmadge's current picture, "East Is West."

Eugenie Ford is playing in support of Earle Williams in his latest starring vehicle for Vitagraph entitled "Dicky."

Rowland V. Lee has added Otto Hoffman, formerly with Ince and Harry Gribbon to the cast of "The Self-Made Man," starring William Russell.

Merritt B. Gerstad is in charge of the photography for Elaine Hammerstein's first picture at the United Studios with George Archainbaud directing.

Another member of the cast selected to support Gladys Walton in "Top o' the Morning," is little Doreen Turner, recently featured in Campbell comedies.

William Orlamond has been selected to portray an important role in "Broken Chains," the Goldwyn \$10,000 prize story, which Allen Holubar will direct.

Charles Van Enger, cinematographer, has been selected to photograph the Goldwyn production of "The Christian," Hall Caine's story, which Maurice Tourneur will direct in England. Mr. Enger recently photographed "The Doll's House" and "Salome" for Nazimova.

W. H. Davis is appearing in the role of a fisherman with Mary Pickford in "Tess," now being produced at the Pickford-Fairbanks Studios in Hollywood.

May Allison is in Porto Rico making scenes for a new Associated Exhibitors picture.



EARL METCALF

Who's Where on Los Angeles Screens

GRAUMAN'S

Paramount presents

"THE MAN FROM HOME"

Adapted from the play by

Booth Tarkington and Harry Leon Wilson

Scenario by Ouida Bergere

Directed by George Fitzmaurice

CAST

Daniel Forbes Pike.....	James Kirwood
Genevieve Granger-Simpson.....	Anna Q. Nilsson
Horace Granger-Simpson.....	Geoffrey Kerr
Prince Kinsillo.....	Norman Kerry
Princess Sabina.....	Dorothy Cummings
Ribiere.....	Jose Rubens
Faustina Ribiere.....	Annette Benson
The King.....	John Milner
Secretary to the King.....	Clifford Grey

NEW PANTAGES

Warner Brothers present

"PARTED CURTAINS"

With Henry B. Walthall and Mary Alden

CAST

Henry Walthall.....	Joe Jenkins
Edward Cecil.....	Wheeler Masters
Mary Alden.....	Mrs. Masters
Margaret Landis.....	Helen
Mickey Moore.....	Bobby Masters
William Clifford.....	"The Weasel"

(Continued on Page 13)

ASSISTANT DIRECTORS' ASSN. NOTES

The Second Quarterly Business meeting of the A. D. A. was held recently in the club rooms on Hollywood Boulevard with forty-five of the membership of sixty-five present.

The Association has signed a lease for another year on their club rooms, which they have occupied since 1918.

New York City Assistant Directors have formed an Association which will shortly become affiliated with the California organization.

Since January, 1922, the following men have become members of the A. D. A. of California: Sidney Algiers, Mayer Studio; Roland Ascher, Vitagraph Company; Arthur Delmore, Fairbanks Studio; Fred Grason, Max Linder Unit; Leo McCary, Universal City; Dick Johnston, Lasky Plant; Theodore Joos, Universal City; H. F. McPherson, Universal Company; Jack Kilgannon, Lasky Plant; Jack Proctor, Universal; Sandy Roth, Warner Bros.; Billy Tummel, Universal Company; Charles Watt, Tenny Wright, Universal.

Bill Crinley will assist Director Irving Cummings in the production of a series of feature films at Universal.

Dick Rush has finished assisting Director Cliff Smith in the making of a series of Oliver Curwood stories at Fine Arts Studio.

George Webster is at Lone Pine with Tom Mix Productions for a three weeks' sojourn.

Virgil Hart has started with Director Earl Kenton in the direction of Sunshine Comedies at Fox Studios.

Charles Hubar has just completed an engagement with Director Niblo at Lasky Company.

Nat Ross selected "Doc" Joos to assist him at Universal in the production of a number of Northwest Mounted Police stories featuring Art Acord.

Jack Sullivan has been installed as a member of the A. D. A. Sullivan has been working in New York City the last year.

Charles Woolstenholme returned Friday from a fishing trip at Mona lake.

Sandy Roth is leaving this week for a visit to his mother in San Francisco.

Irving Luddy returned recently from Denver where he has been with an Educational Film Company.

Mr. and Mrs. L. A. Howland have returned from a seven months' tour of Europe and Africa.

James Whipple has just finished the continuity of a seven-reel picture for Director J. P. McCarty, which will go into production very soon.

Jack Proctor has just returned from a vacation at Catalina.

Director Harry Burns, who guides the destinies of the young Simian, "Little Napoleon" for Morris R. Schrank, has previewed "Monkey Cop," the first of a series of three films.

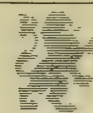
Geraldine Condon, child player, is supporting Owen Moore at the United Studios.

Russell Simpson is among the cast of players in "Rags and Riches," a Warner Brothers production starring Wesley Barry.

Richard Tucker, Mathilde Brundage, James Gordon, and Helen Raymond will be seen in support of William Russell in "The Self Made Man," which Rowland V. Lee is directing.



Pickups By The Staff



SYMPOSIUM OF MOTION PICTURES

The Goldwyn Company is completing and will shortly publish a symposium on the motion picture, by various members of the organization. The subjects treated are, "The Motion Picture Industry," by Abraham Lehr, Vice President in charge of the studios; "The Author and the Movies," by Rupert Hughes; "The Changing Technique of the Scenario," by Paul Bern, Editor-in-Chief; "The Critic and the Movies," by Clayton Hamilton; "What About the Director?" by E. Mason Hopper; "Scenic Decorations," by Cedric Gibbons; "Casting the Movies," by Robert B. McIntyre; "Motion Picture Photography," by Lewis W. Physioc; "Costuming the Pictures," by Sophie Wachner; "The Art of Make Believe," by Helene Chadwick, and "The Stage Actor and the Screen," by Richard Dix.

"FRECKLES" ON VACATION

Following his personal appearance tour in which he visited practically every large city throughout the country, "Freckles" Berry, star in Marshall Neilan's "Penrod," is taking a vacation.

During Mr. Neilan's absence abroad, "Freckles" has been loaned to Warner Brothers, for whom he will start work shortly.

FIDLER TO WRITE TITLES

Announcement comes from the Joy Comedy Company that James M. Fidler has been engaged to write the titles for "Whose Little Girl Are You?" the current two-reel comedy starring Virginia Fox. The picture is being rushed to completion and Director Billy Joy hopes to have it cut and titled before the first of June.

OLD PICTURE REVIVED

"A Fatal Marriage," supervised by D. W. Griffith, will be reissued by R-C in June. At the time Griffith made it, it was sent out to the theatres under the title of "Enoch Arden." Lillian Gish and Wallace Reid are the featured players in the picture.

CHADWICK VISITS NEW YORK

Helene Chadwick, Goldwyn leading woman, is in New York for a three weeks' vacation.

Miss Chadwick has appeared in nine photoplays since her last trip to New York nearly two years ago.

Ruth Renick has been engaged to enact a principal role in support of Wesley Barry in "Rags and Riches," about to start production at the Warner Bros. Studios.

George Seigmann and William V. Mong have been secured by Goldwyn to interpret principal roles in the next R. A. Walsh feature, "Captain Blackbird," which will start production shortly at Goldwyn.

Fred Weller is enacting a part in C. B. DeMille's latest picture, "Manslaughter," now under production at Lasky's. Mr. Weller recently played in Penrhyn Stanlaws' "Over the Border," soon to be released and in "The Man Unconquerable."

LECTURER SEES PICTURE-MAKING

John Cowper Powys, lecturer and critic, recently glimpsed for the first time the art of picture-making at the Pickford-Fairbanks Studios, where he watched Douglas Fairbanks and his supporting company "shoot" scenes in "Robin Hood."



PATRICIA PALMER

Who has formed her own company under banner of Independent Producers Distributing Syndicate.

"MICKEY'S" HOME AS LOCATION

In Marshall Neilan's new production, "Her Man," for First National, Mr. Neilan used his Hollywood home as a "location," both for interior and exterior scenes. Among the players who took part in the scenes were Leatrice Joy, Matt Moore, Raymond Griffith, Helen Lynch and Josephine Crowell.

Phyllis Haver, for a long time with Mack Sennett, has been added to the cast of "The Christian."

Harriette Underhill is to title "Married People," Hugo Ballin's next picture for Hodkinson.

Frank Howard Clark, who is writing most of the stories and all of the scenarios for Metropolitan Productions featuring James B. Warner, is a short story fiction writer.

Virginia Brown Faire has returned from San Francisco where she played one of the principal roles in Robert Thornby's "Wreckage," for R-C, and is now at United Studios preparing to play the principal feminine role in Richard Walton Tully's "Omar the Tent-maker," in which Guy Bates Post will be starred.

LORD'S DAY ALLIANCE PLANNING CAMPAIGN

The directors of the Lord's Day Alliance of New York have decided to demand a more stringent enforcement of the existing Sunday laws and to that end have pledged themselves to renew their campaign against all Sabbath sports and amusements which are conducted for commercial purposes. Sunday baseball and Sunday motion pictures are on the banned list.

The Alliance is extending its activities to all parts of the country and in the summer campaign will be preparing for a new assault on the Legislature which meets next winter.

GOLDWYN SENDING EXHIBIT

Goldwyn is sending a consignment of exhibits showing different phases of production to the motion picture exposition to be held in Sydney, Australia, June 7-9.

CHANGES NAME

Ramon Samaniegos, who plays the role of Rupert of Hentzau in Rex Ingram's "The Prisoner of Zenda," has altered his latter name to Novarro.

Marian Skinner is mourning the loss of her mother who passed away recently.

The New York Photodramatist Club reports its members have sold seven scripts to producing companies.

Miss R. Marguerite Mansfield, casting director for the Roy H. Klumb Productions, is leaving Los Angeles shortly on a two months' business trip through the east.

Lois Zellner, who has many original scenarios and adaptations to her credit, made the screen version of "White Shoulders," the new Preferred Pictures production in which Katherine MacDonald is the star.

The "Charles W. Morgan," an old whaling vessel, is being used for deck and cabin scenes in "Down to the Sea in Ships," an Elmer Clifton production with Raymond McKee in the featured role.

Ruth Stonehouse, who for the past nine months has been making a personal appearance tour of the playhouses of the East and Middle Western states, is completing a two weeks' engagement in Denver.

The Cosmopolitan production, "The Good Provider," opens locally at Grauman's Rialto on Sunday, May 28th, succeeding the engagement of "Beyond the Rocks," the current feature at that house.

The cast of the film includes Vera Gordon and Dore Davidson respectively the mother and father in "Humoresque."

Jousting was a popular sport among the knights of the twelfth century and the re-enactment of such a contest is one of the features in the forthcoming Douglas Fairbanks version of "Robin Hood." One thousand players participated when these scenes were "shot" recently at the Pickford-Fairbanks Studios on Santa Monica Blvd.

Production Notes

(Continued from Page 4)

AT LASKY'S

"The Old Homestead," Denman Thompson's classic, will go into production at the studio next Monday, under the direction of James Cruze. Three characters still remain to be filled. Perley Poore Sheehan and Frank E. Woods adapted the play which will be supervised by Walter Woods and the continuity is being written by Julian Josephson. The first work will be in the studio on the homely interiors suitable to the story.

Report comes from Yosemite Valley, where Irvin Willat is making his production, "The Siren Call," with Dorothy Dalton featured, to the effect that he will return shortly to the studio to complete the film. Mitchell Lewis has a prominent part and David Powell is leading man.

"Borderland," starring Agnes Ayres, will be completed this week.

The attack on Jamestown by the Indians was filmed last week at the Lasky Ranch for "To Have and To Hold," the George Fitzmaurice production in which Betty Compson and Bert Lytell are featured. W. J. Ferguson plays the interesting character role of Jeremy Sparrow.

After having secured desert shots for "Burning Sands," George Melford is now working in the studio on interior scenes.

Brush Canyon has been the scene of a number of important episodes in "Pink Gods," the new Penrhyn Stanlaws' production in which Bebe Daniels, James Kirkwood, Anna Q. Nilsson, Raymond Hutton, Adolphe Menjou and others appear. The company is now in the studio, making interiors.

"The Man Unconquerable" is completed and Joseph Henabery is preparing to go to New York to direct Alice Brady. In the meantime Jack Holt, star of the picture, is resting for a brief period pending the start of a new photoplay in the very near future.

"The Ghost Breaker," with Wallace Reid and Lila Lee, was started last Monday under the direction of Alfred Green. Walter Hiers will be the funny negro servant in the picture. Arthur Carewe, J. F. Macdonald, Helen Dunbar and Snitz Edwards are other members of the cast of this picture which Jack Cunningham adapted from the play by Paul Dickey and Chas. W. Goddard.

Gloria Swanson is expected back in Hollywood around the first of June, when she will start on her new picture, "The Impossible Mrs. Bellew," a Sam Wood production for Paramount. Miss Swanson is still in Europe.

AT VITAGRAPH

Alice Calhoun has started production on "The Gamin Girl." The story is by Gene Wright and the scenario by Bradley J. Smollen. David Smith is directing.

Theodore Roberts and Sylvia Ashton appeared in a cast this week in the making of a picture for the Board of Education. Vitagraph contributed and dressed the sets.

President A. B. Cass, of the telephone company, was directed by W. S. Smith, General Manager of Vitagraph, in several hundred feet of film recently. The telephone president is to appear in a film depicting life as it is carried along in the telephone companies.

AT THE CHRISTIE STUDIO

While Al Christie is away in Europe, production is humming along at the studios, with directors William Beaudine and Scott Sidney on the busy list.

Beaudine has already started a comedy which will feature Bobby Vernon in a college and prize fight story called "Pardon My Glove," which was written by W. Scott Darling. He is now filming fight arena scenes. In addition to Vernon there are in the picture such well known players as Vera Stedman, George Pearce, Ward Caulfield, Tommy O'Brien, Harry Burns and "Zack" Williams.

Scott Sidney is casting "The Son of a



TRUMAN VAN DYKE

"Sheik" which will start in one week with Neal Burns and Viora Daniel playing the leading roles. "The Son of a Sheik" it is said, is the fourteenth Arabian desert picture to go into production in Los Angeles this spring, only this will be different in that it is a two-reel comedy and will find the funny side of romantic Sahara Love.

Dorothy Devore is taking jockey riding lessons for the first comedy she will appear in after Christie's return early in July. George Stewart will play opposite her.

NEW CASTING ASSOCIATION

The Reliable Photoplay Association has recently been organized to supply the motion picture industry with experienced talent. This will be a non-commission association, the members paying no fees for work obtained through the organization.

The services of Ed. Yeager, as manager, formerly connected with the Photoplayers Equity, have been secured.

The office is located on Sunset Boulevard opposite the Fine Arts Studio.

J. E. Williamson is back in New York from the Bahamas where he secured material for an undersea film for use in a future production.

It is expected that Viola Dana will start work within a week or so on the first picture on her new contract with Metro. Harry Beaumont will direct.

AT THE UNITED STUDIOS

Increased activity at United Studios is indicated in the announcement of President M. C. Levee of the production schedule of the producers and stars who are tenants of United. Constance Talmadge has commenced work on "East Is West," the Norma Talmadge production of "The Mirage" will be underway shortly; Richard Walton Tully begins work on "Omar the Tentmaker" with Guy Bates Post as star within a week; J. L. Frothingham is practically ready to begin "shooting" "The Vengeance of the Deep," which he will personally direct; the next Jackie Coogan picture will be announced as soon as Sol Lesser returns from New York; the two Selznick stars, Elaine Hammerstein and Owen Moore, are finishing their current productions and will rest but two days before resuming activities; Ruth Roland is in the middle of a serial which she is making for Pathe; Allen Holubar will return to United to make another Dorothy Phillips production as soon as he completes a special picture at Goldwyn's, and the Hamilton-White units will return from New York and resume production early next month.

Miss Hammerstein's next Selznick starring vehicle will be laid in the Southwest and in Mexico. Edward Montagne is finishing the story and George Archainbaud will direct.

Ruth Roland and the company that is supporting her in her current serial, "The Riddle of the Range," have gone to the top of Mount Wilson for several days.

The Western street set is being used by Harry Carey for his R-C production of "Combat" and Earle Williams is using the Mexican village set for his Vitagraph production, "Cabbages and Kings," an O. Henry story.

AT THE ROACH STUDIOS

Five new sets have been constructed on the dark stage for scenes that will be taken the coming week for Harold Lloyd's current comedy. Mildred Davis, heading the support, Eric Mayne, Norman Hammond, John T. Prince, Florence Mahon and Joy Winthrop are appearing in the scenes.

Harry "Snub" Pollard will start the coming week on a new comedy, his most recent picture having been completed Saturday.

"Paul" Parrott will exploit baseball in a comedy, production of which commences presently. Jobyna Ralston will play opposite the comedian with Eddie Baker as "heavy." Shots will be taken in the baseball park belonging to the Culver City High School. Jim Davis will direct.

Work on the current production of the comedy unit, "His Rascals," is about completed and photography will commence in about a week on the new script which Bob McGowan will direct. "Sunshine Sammy" and Jackie Condon are the principal children in the comedy and the same featured animals will be used.

J. J. Pasztor has been engaged as cinematographer for the Frederick Reel, Jr., Productions.

Russell Simpson has been engaged by Victor Schertzinger for his second picture which will be made in Santa Barbara.

William V. Mong will play a principal role in the J. L. Frothingham production, "The Vengeance of the Deep," which is in preparation at United Studios.

E. K. Warren will play the role of Lo Sang Kee in "East Is West," Constance Talmadge's vehicle of the Orient and Occident.

Production Notes

(Continued from Page 8)

GERMANY MAKING HISTORIC FILMS

"The Film Express" (German) predicts a season of historic films for Germany.

Two productions based upon the life of Goethe are under way and will be made by Koop-Film and the Dea companies.

Victoria-Film has three historic pictures under way, "Mignon," "Oberon" and "Undine." Decla also announces three for next season based upon themes of the Nibelung, King Arthur and Agnes Bernauer.

WILSON TO SUPERVISE PRIZE WINNING PRODUCTION

Carey Wilson has been assigned as supervising editor of the production of "Broken Chains," winner of the \$10,000 first prize in the \$50,000 Chicago Daily News-Goldwyn scenario contest. The story was written by Miss Winifred Kimball of Apalachicola, Fla. Mr. Wilson, who joined the Goldwyn staff as author, was recently made associate editor.

FILM EXPOSE BOOKED BY KEITH

Following the decision rendered by Justice Delehanty in favor of Weiss Brothers' Clarion Photoplays, Inc., in connection with the injunction sought by Horace Goldin against the film expose of "Sawing a Lady in Half," the distributors of this film recently signed a contract with the Keith booking offices for one hundred days showing at their vaudeville theatres.

FOX SCHEDULE

Fox will have seven star series in its 1922-23 schedule. There will be fourteen specials and the usual complement of short reels.

The star groups will be as follows:

William Farnum in two pictures.

Tom Mix in eight pictures.

John Gilbert in eight pictures.

Charles Jones in eight pictures.

Dustin Farnum in six pictures.

Shirley Mason in eight pictures.

William Russell in three pictures.

There will also be three Lupino Lane comedies, three Clyde Cook comedies and eight with Al St. John. There will also be twenty-six Sunshine comedies, twenty-six Mutt and Jeff cartoons and the regular bi-weekly issues of Fox News.

R-C TO RELEASE "PLUM CENTER" SERIES

R-C recently closed a deal to distribute twelve two-reel "Plum Center" comedies, in which Dan Mason will appear. The series is being made by the Paul Gerson Pictures Corp. of San Francisco.

SHIPMAN FILM NEARING COMPLETION

The forthcoming feature picture, "The Grub Stake," which Nell Shipman is filming in the Northwest wilderness, is rapidly nearing completion and it is expected that it will be ready for cutting within a few weeks.

Monumental Film has purchased "Catherine the Great" for the United States and Canada.

That the star system is losing some ground may be inferred from the action of Louis B. Mayer, who has parted with his last star, Anita Stewart. He is to hereafter stress story and production quality.

WILL BURN FILM TO PROTECT ASSOCIATES

Sol Lesser, vice-president of the West Coast Theatres, Inc., on his recent trip East, contracted for and bought outright, the old negatives of "Oliver Twist."

The print is twelve years old and could well be regarded as an antique in film circles today. Lesser states he made this deal to protect exhibitors throughout the land from film pirates releasing the old Twist prints in opposition to the new production which Jackie Coogan has just completed under Frank Lloyd's direction. The old negatives of "Oliver Twist" which starred Nat Goodwin, will be burned at United Studios.



FRANK LEIGH

LATE PATHE RELEASES

Recent Pathe releases are:

"The Cry of the Weak," starring Fannie Ward, new Pathe playlet re-edited to three reels from a former photoplay. The cast appearing with Miss Ward in the playlet includes Frank Elliott, Walt Whitman and Paul Willis. The picture was written for the screen by Ouida Bergere and directed by George Fitzmaurice.

"On Danger's Highway," the seventh episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison.

"Why Pick on Me?" current re-issued one-reel comedy starring Harold Lloyd, in which he is supported by Bebe Daniels.

"Do Me a Favor," latest Hal Roach comedy featuring "Snub" Pollard.

"Love at First Sight," new animated cartoon of the series of "Aesop's Film Fables."

A Gloege, formerly independent exchange manager, has been appointed business manager for Independent Producers' Distributing Syndicate.

The title of "The Man Who Smiled," the latest J. L. Frothingham production for First National release, is to be released under the title of "The Woman He Loved."

Buddy Weller has started work in Cecil B. De Mille's latest production entitled "Manslaughter."

CINEMA MERCANTILE CO. TO SERVE PROFESSION

The Cinema Mercantile Company is the handiwork of the leaders in the Motion Picture Industry. More than a year ago a general feeling arose among the producers that they could eliminate the paying of retail prices for their supplies and the use of properties which in many cases appeared exorbitant.

In order to overcome this condition the producers themselves organized and incorporated the Cinema Mercantile Company. The first detail of the organization was to secure a suitable location with ample storage space and manufacturing facilities. After this had been accomplished sufficient capital was immediately made available and furniture, draperies, floor covering, electrical appliances, etc., were purchased direct from the manufacturer.

The enterprise has expanded during this lapse of time. It now occupies a spacious warehouse on North Spring Street. Railroads deliver cars intact to our back doors, and now almost every class of home furnishings pass through the organization.

The execution of this policy has brought about a saving of thousands of dollars to the producing companies, and the organizers have decided to give everyone connected with the industry the privilege of making transactions through the company.

The strict adherence to one policy will be our plan, "One price to all, and that at a minimum profit."

The privilege is not accorded the general public and is restricted to those connected with our industry. It is a broad gauge policy of Motion Picture People for Motion Picture People. A policy that will give service and saving. It will meet with your approval upon investigation.

While at the present time the stock is limited to home furnishings there are no limitations to the many articles upon which we can save you money, if you buy through the organization.

TERWILLIGER JOINS PYRAMID

Pyramid Pictures, Inc., has signed George Terwilliger to direct its fifth picture, "The Flapper," by Eugene Walter.

J. Grubb Alexander and Harvey Gates collaborated in the writing of "The Belle of Alaska," a Chester Bennett production.

It is reported in Paris that Sarah Bernhardt may again appear in a film to be made this summer.

Charles Case has finished his first picture which will be released under the name of "You All Know."

Edward Burns has been signed to play opposite Constance Talmadge in the picturization of "East Is West," which will get under way at the United Studios early this week, for First National release. Burns will be remembered for his work in the George Arliss picture, "The Ruling Passion."

Work on the first subject to be produced by Patricia Palmer, who has formed her own company under the banner of Independent Producers' Distributing Syndicate, will commence as soon as her supporting cast is assembled.

The negative of "High Stakes," the first of the series of Metropolitan Productions featuring James B. Warner, was shipped to New York early this week. The picture will be released by Franklyn E. Backer through East Coast Productions as soon as the finished prints are available.

(Continued on Page 16)

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASTRA STUDIOS. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						
Harry Edwards	Baby Marie Osborne	Ollie	Rhody Hathaway	Staff	2-Reel Comedies	Glen. 2332-J Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						
Morante Bill Thompson Bill Thompson C. W. Stater Robinett Bob Horner	Geo. Chesebro All-Star All-Star Pauline Stark All-Star All-Star	E. MacManigal Fishback Fishback	Al Morante O. Leong Robinett	Thompson Stater Staff Horner	Northwest Mounted Drama Drama Comedies 5-Reel Western	Preparing Cutting Preparing Preparing Scheduled Starting
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						
F. H. MacQuarrie	Wasser Theideman Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	Douglas 6588 2nd Week
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
CENTURY FILM CORP. Zion Myers, Casting. Julius Stern, Gen. Mgr. 6100 Sunset Blvd.						
Alf Goulding A. Gilstrom Al Herman Jimmy Adams	Baby Peggy Lee Moran Horse Johnny Fox	Jerry Ash K. McLean F. Corby E. Wagner	Dave Smith Sullivan Geo. Monberg Jack Dawn	A. Goulding Gilstrom Al Herman J. Adams	Comedy Comedy Comedy Comedy	2nd Week 2nd Week 2nd Week 2nd Week
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						
Charlie Chaplin Syd Chaplin	Charlie Chaplin Edna Purviance	Totheroh & Wilson		Charlie Chaplin M. Bell	2-Reel Comedy Comedy Drama	Holly 4070 8th Week Preparing
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						
H. Beaudine	Vernon	E. Ullman	Hagerman	Graham	2-Reel Comedy	Holly 3100 2nd Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						
Bruce Mitchell Cinal Blanchard Federal Photoplays Zane Grey Co. Great Authors Joe Rock Dann Hogan	Jack Richardson Joe Rock	V. Walker	R. Hathaway	T. R. Coffin	2-Reel Comedies Slow Motion Subjects Educational Standard Novels Zane Grey Clara Louise Burnham Comedies Feature	Preparing Schedule Schedule Preparing Finished Preparing Preparing Preparing
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting.						
Irv. Cummings	All-Star	A. Freid	Wm. Crinley		Universal Studio. Drama	Holly 2500 Preparing
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						
Lynn Reynolds Durning Harry Beaumont Ford Wallace-Dunlap Wm. V. Lee Jerome Storm Al St. John Summerville Buckingham Kennedy MacDermott Blystone Erle Kenton Noel Smith	Tom Mix Dustin Farnum Shirley Mason All-Star Buck Jones Wm. Russell John Gilbert Al St. John Clyde Cook Chester Conklin Lee Wee Holmes Lupino Lane Booker Syd Smith	D. Short August Good Schneiderman Ables August Depew Zellers S. Wagner Vallijo Zellers Turner Scheurich Williams	Brand Wellman Thompson Phoenix R. Flynn Keese J. J. Dunn Stoloff Cohen Flynn Hollingshead Regan Blythstone La Mont	Furthman Schofield Sloan Strumwasser Katterjohn	"Alcatraz" "Strange Idols" "The Lights of the Desert" "Kentucky Days" "Trooper O'Neil" "A Self-made Man" Drama Comedies Comedies Comedies Comedies Comedies Comedies Comedies Comedies	2nd Week Cutting Cutting Finishing 2nd Week 2nd Week 1st Week Schedule Schedule Schedule Schedule Schedule Schedule Schedule Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						
James Hogan Cliff Smith McCarty-Meehan Jess Robbins	Geo. Cooper Johnny Walker Lester Cuneo Edward Horton	J. Thompson John Thompson Jas. Kennedy Floyd Jackson	Geo. Bunny Dick Rush Co-Directed S. Cleethorpe	Hogan J. Oliver Curwood McCarty & Meehan	2-Reel Comedies North Woods Western "The Ladder Jinx"	595187 Schedule Preparing Preparing Preparing
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy	Beresford	"The Hands of Nara"	Wil. 81 Finished
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						
Rupert Hughes Maurice Tourneur Allan Holubar R. A. Walsh	All-Star All-Star All-Star	Chas. Van Enger	Flood	Rupert Hughes Carey Wilson	Comedy-Drama "The Christian" "Broken Chains" "Captain Blackbird"	761711 Preparing Schedule Preparing Preparing
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS. H. J. Howard, Casting. 6719 Putnam Ave., Culver City.						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	761281 Cutting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle Mason N. Litson F. Caldwell Hunt Stromberg Marshall Neilan Frank Urson	All-Star Johnny Jones J. Frank Glendon Bull Montana All-Star	George Benoit Norbert Brodin Al Breslan Lyman Broening D. J. Kesson Ray June Karl Strass	Walter Mayo Wm. J. Reiter Fred Bain Tom Held	Ferdinand Earle Mason N. Litson John B. Clymer Rex Taylor Marion Fairfax	"Faust" Juvenile Comedies "Night Life in Hollywood" Comedy Dramas Dramas	Preparing Schedule Cutting Idle Idle
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Horne John Griffith Wray	McLean All-Star	M. Du Pont Henry Sharpe	Lederman Scott Beal	Bradley King C. Gardner Sullivan	"The Sunshine Trail" "Someone To Love"	Finishing Finishing
JOY COMEDY COMPANY. Fred L. Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive. Holly 910						
Billy Joy	Virginia Fox	Ernie Miller	Edwin Marriott	J. C. Zeidler	"Jerry's Fambly"	1st Week
KELBINE MOTION PICTURE CO., 410 Court Street.						
Otto F. Himm	Marjorie Androus		Harry Pariser	Otto F. Himm	"Golden Hoofs"	Cutting
KLUMB, ROY H., PRODUCTIONS. Miss R. Marguerite Mansfield, Casting, 5107 Hollywood Blvd.						
Klumb Klumb	Ted Edwards Ted Edwards	Griffin Boyle	Dick Sheer Doc Lawson	Davenport	"Daddy's Love" "Lucky Thing"	Cutting Finished
KING VIDOR PRODUCTIONS. Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd. Holly 2806; Holly 2807						
King Vidor	Florence Vidor	Geo. S. Barnes	Dave Howard		"Shuttle Souls"	Cutting
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Sam Wood Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford Fred Niblo Paul Powell Irvin Willat Cecil B. de Mille Alfred Green	Gloria Swanson Jack Holt Betty Compson Reid-Daniels Daniels-Kirkwood Hawley-Sills Rodolph Valentino Agnes Ayres Dorothy Dalton All-Star Wallace Reid	Al Gilks Faxon Dean Guy Wilky Bert Glennon Alvin Wyckoff Schoenbaum Alvin Wyckoff Wm. Marshall	Frank Armer Johnston Geo. Hippard Robt. Lee Cy Clegg D. H. Cox Robinson Waters Tate Schwartz	Elmer Harris Julien Josephson Ouida Bergere Clara Beranger Nash-Levien Olga Printzlau June Mathis Nash-Hurn J. MacPherson J. Cunningham	"Her Gilded Cage" "The Man Unconquerable" "To Have and to Hold" "Nice People" "Pink Gods" "Burning Sands" "Blood and Sand" "Borderland" "The Siren Call" "Manslaughter" "The Ghost Breaker"	Laboratory Finished 4th Week Cutting 3rd Week 5th Week Cutting 7th Week 5th Week 3rd Week 1st Week
LYONS, EDDIE, PROD. Berwillia Studios. Holly 157						
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	Schedule Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl Reginald Barker	All-Star All-Star	Robt. E. Kurlie Percy Hilburn	Sydney Algier Walter Mayo		Drama Drama	Preparing Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Clifford S. Elfelt, Pres. 4811 Fountain Ave. Holly 3266						
C. S. Elfelt	J. B. Warner	C. De Vinna	Jack Pierce	Frank Clark	"Crimson Gold"	2d Week
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seitz	Curt Rayfeld		"The Black Orchid"	8th Week
MISSION FILM CORP. Fine Arts Studio. C. H. Geldert, Pres. 4534 Sunset Blvd. 595187						
Clarence Geldert	All-Star	Gordon Pollock	Arthur Osborne	Clarence Hatheway	"Carry on the Race"	Cutting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan John Robertson Arthur Rosson	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country" "Garrison's Finish"	6th Week 3rd Week 2nd Week
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios. Lincoln 2120						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Lois Zellner	"White Shoulders"	3rd Week
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. Holly 4211						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Richard Andres	"A Tailor Made Man"	9th Week
R-C STUDIO. Melrose and Gower. Holly 7780						
Val Paul Malcolm St. Clair Robt. Thornby Chester Bennett Norman Dawn C. D. Bricker	Harry Carey Mr. & Mrs. DeHaven All-Star Jane Novak All-Star Frankie Lee	Thornley-DeGrasse Lee Garmes Del Reynolds Thos. Rea P. Goodfriend	Moreno F. A. MacDonald C. Woolstenhulme	Geo. E. Hall Beatrice Van Winifred Dunn Guyol-Catlin Josephine Quirk	Western Feature 2-Reel Comedies "Wreckage" Snow Picture "Son of Wolf" "Little Man"	4th Week Schedule 1st Week Cutting Cutting 1st Week
REEL, FREDERICK JR., PRODUCTIONS. R-C Studios. Holly 7780						
Fred Reel, Jr.	Harold Mills		G. A. Gocke, Jr.		Special Features	Preparing
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd. 54109						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Schedule
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Sup. Director West 3730						
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilliker C. Morehouse	Taylor & Ha vez Thompson-Staff Thompson-Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Productn

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
SANFORD PRODUCTIONS. 6048 Sunset Blvd.						Holly 6034
Marcel Perez Marcel Perez	Tweedy Pete Morrison		F. S. Mattison Benny Kline	Perez-Mattison	Comedies "The Better Man"	Schedule Preparing
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	9th Week
THOMAS, RICHARD PROD'NS. Richard Thomas, Casting. Berwillia Studio, 5821 Santa Monica Blvd.						Holly 3130
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Preparing
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Chester Bennett Frank Lloyd Chas. Bryant Sidney Franklin	Ruth Roland Jane Novak Jackie Coogan Nazimova Constance Talmadge Guy Bates Post Dorothy Phillips Norma Talmadge Owen Moore Elaine Hammerstein All-Star	Thompson-Wheeler Jack McKenzie Arthur Rice Gaudio Benoit Haskins Gaudio Cronjager Gerstad McGann	F. Gerehty Doudas Dawson H. Wile Albert Kelly Millard Webb J. Whipple Buoquet Wile Brotherton Barringer	John W. Grey Marion Fairfax R. W. Tully Frances Marion Sara Y. Mason Mong	Serial "The Snow Shoe Trail" "Oliver Twist" "Salome" "East is West" "Omar the Tentmaker" Drama "Mirage" Comedy-Drama Drama Drama	7th Week Finished Cutting Finished 1st Week Preparing Cutting Preparing 4th Week 3rd Week Preparing
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Edw. Laemmle Stuart Payton Baggot W. Crafft Wm. Worthington Edward Laemmle	Art Acord Prevost All-Star Lorraine-Walsh Frank Mayo Gladys Walton	Moore Milner	Webb Barry Killgannon Slaven Rex Welfer Marchant	Bernard Hyman	Serial—"Buffalo Bill" "They're Off" "The Kentucky Derby" "With Stanley in Africa" "Afraid to Fight" "Top o' the Morning"	Cutting 5th Week 5th Week Cutting Cutting 4th Week
Morris-Pratt Bob Hill Watson Robt. N. Bradbury Tod Browning Perry Vekroff Jack Conway Hobart Henley Nat Ross Lambert Hillyer Harry Pollard	Roy Atwell Neely Edwards Tom Santschi Priscilla Dean William Desmond Herb Rawlinson All-Star Art Acord Frank Mayo Hoot Gibson	Virgil Miller V. Milner	Voltaire McCarey J. Marchant Wright Smith Rau-Laemmle Messenger-Kurland	E. T. Lowe, Jr. Geo. Morgan A. P. Younger	Comedies "Advent. of Robinson Crusoe" Comedies Westerns "Under Two Flags" "Perils of the Yukon" "Come Through" "The Flirt" Northwest Mounted Dramas "Broken Chains" "The Cherub of Seven Bar"	Schedule Cutting Schedule Schedule 12th Week 7th Week Cutting 4th Week Schedule 2nd Week 2nd Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
David Smith Semon-Taurog Wm. Duncan Robt. Ensminger John Smith	Alice Calhoun Larry Semon Duncan Earle Williams Aubrey	Steven Smith Konenkamp Robinson David Smith Ernie Smith	Fred Tyler Roland Asher Clark McDermott Peebles	Bradley J. Smollen Semon-Taurog Bradley J. Smollen Graham Baker Smith	"The Gamin Girl" Special Comedy Untitled "Dicky" Comedy	Starting Finished Finishing Starting Starting
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Wallace Worsley	Wesley Barry	Griffen & Ed DuPar	James Chapin	Chas. Kenyon	"Rags to Riches"	1st Week

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	1st Week In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON, ELMER, PRODUCTIONS. New Bedford, Mass.						
Elmer Clifton	Raymond McKee	A. G. Penrod Paul Allen	Leigh R. Smith	John L. E. Pell	"Down to the Sea in Ships"	Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Harry Millarde Herbert Brenon	All-Star Wm. Farnum	Ruttenburg T. Molloy	David Solomon N. Hollen	Paul Sloane Paul Sloane	Drama Wall St. Drama	Cutting Cutting
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress
PYRAMID PICTURES, INC. J. A. Bannon Casting. 150 West Fifty-fourth St.						Fitzroy 4421
Ray Smallwood Kenneth Webb	Martha Mansfield Betty Blythe	M. Joyce H. Stradling	Geo. McGuire J. J. McKnight		"Queen of the Moulin Rouge" "The Mayor's Wife"	Cutting Cutting

Who's Where

(Continued from Page 6)

SUPERBA

Carl Laemmle presents
Gladys Walton in

"SECOND HAND ROSE"

Story and scenario by A. P. Younger
Directed by Lloyd Ingraham

CAST

Rose O'Grady.....	Gladys Walton
Isaac Rosenstein.....	George B. Williams
Lillian Rosenstein.....	Grace Marvin
Nat Rosenstein.....	Eddie Sutherland
Frankie "Bull" Thompson.....	Wade Boeteler
Abe Rosenstein.....	Max Davidson
Rebecca Rosenstein.....	Virginia Adair
Rachael Rosenstein.....	Alyce Belcher
Terry O'Brien.....	Jack Dougherty
Tim McCarthy.....	Walter Perry
Hawkins.....	Bennett Southard
Little Rosie.....	Camilla Clark
Little Nat.....	Marion Faducha

JUNIOR ORPHEUM

Albert E. Smith presents

Corrine Griffith in
"ISLAND WIVES"

Story by Bob Dexter

Scenario by William B. Courtney
Directed by Webster Campbell

CAST

Elsa Nelton.....	Corinne Griffith
Jimmy.....	Charles Trowbridge
Hitchens.....	Rockcliffe Fellows
McMasters.....	Ivan Christy
Piala.....	Edna Hibbard
Bibo.....	Norman Rankow
McMaster's Native Wife.....	Peggy Parr
Captain of Yacht.....	Barney Sherry
Lester.....	John Galsworthy
Mrs. Lester.....	Mrs. Trowbridge

MISSION

William Fox presents

"THE COUNT OF MONTE CRISTO"

From the novel by Alexandre Dumas

Scenario by Bernard McConville

Directed by Emmett Flynn

CAST

Edmond Dantes.....	John Gilbert
Mercedes.....	Estelle Taylor
De Villefort.....	Robert McKim
Caderousee.....	William V. Mong
Princess Haydee.....	Virginia Brown Faire
Luigi Vampa.....	George Seigmann
The Aobe.....	Spottiswoode Aitken

CLUNE'S

Realart Pictures presents

Wanda Hawley in

"THE TRUTHFUL LIAR"

By Will Payne

Scenario by Percy Heath

Directed by Percy Heath

CAST

Tess Haggard.....	Wanda Hawley
David Haggard.....	Edward Hearn
Harvey Mattison.....	Charles Stevenson
Arthur Sinclair.....	Casson Ferguson
Larry Steffens.....	Lloyd Whitlock
Mark Potts.....	George Seigmann
Peter Vanetti.....	E. A. Warren
Police Commissioner Rogers.....	
.....	Charles K. French

RIALTO

Jesse L. Lasky presents

Gloria Swanson in

"BEYOND THE ROCKS"

By Elinor Glyn

Scenario by Jack Cunningham

Directed by Sam Wood

Photographed by Al Gilks

CAST

Theodora Fitzgerald.....	Gloria Swanson
Lord Bracondale.....	Rodolph Valentino
Lady Bracondale.....	Edythe Chapman

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TALLY'S

Selznick presents

Owen Moore in

"REPORTED MISSING"

Scenario by Lewis Allen Browne

Story and Direction by Henry Lehrman

CAST

Richard Boyd.....	Owen Moore
Pauline Blake.....	Pauline Garon
Sam.....	Tom Wilson
J. Young.....	Togo Yamamoto

Harry Gribbon, after finishing his present picture at Fox, will accept a vaudeville engagement.

C. M. Franklin has been looking for locations for his next picture entitled "Troubled Waters" of which he is the author.

Director Ed Kennedy is in the midst of a two-reel comedy for the Fox Corp., which has Chester Conklin as its star.

Capt. Fitzgerald.....	Alec B. Francis
Joshiah Brown.....	Robert Bolder
Morella Winmarleigh.....	Gertrude Astor
Mrs. McBride.....	Mabel Van Buren
Lady Ada Fitzgerald.....	Helen Dunbar
Sir Patrick Fitzgerald.....	Raymond Blathwayt
Lord Wensleydon.....	F. R. Butler
Lady Anningford.....	June Elvidge

LOEW'S

R-C Pictures presents

"BEYOND THE RAINBOW"

By Eustace Hale Ball and Loila Brooks

Continuity by William Christy Cabanne


Directed by William Christy Cabanne

CAST

Edward Mallory.....	Harry Morey
Marion Taylor.....	Lillian "Billie" Dove
Henrietta Greeley.....	Virginia Lee
Frances Gardener.....	Diana Allen
Louis Wade.....	James Harrison
Count Julien de Brisac.....	Macey Harlam
Mrs. Burns.....	Rose Coghlan
Dr. Ramsey.....	Wm. Tooker
Mrs. Gardener.....	Helen Ware
Mr. Gardener.....	George Fawcett



Contemporary Criticisms


"WATCH HIM STEP"

Phil Goldstone Productions

"'Watch Him Step' is an appropriate title for most anything that Richard Talmadge does. This light comedian of the fearlessly reckless knockabout type is due, and don't be a bit surprised if one of these fine evenings you find his name sparkling forth from some electric sign prominently displayed from some rooftop on Broadway.

"And his liveliness, recklessness and daring seems to furnish all his pictures, and particularly this one, with an atmosphere that is peculiarly refreshing, for he does give his audience something different. Perhaps, the stories are not new, but the way Dick and his players tell them is different, for injected into them are new and original stunts that appeal to the grown-up as well as the youngster."—Moving Picture World.

"As a 'stunter,' Richard Talmadge surely 'steps.' The main title refers to the amount of territory he can cover in speedy bounds.

"Richard Talmadge deserves better material than the shallow story known as 'Watch Him Step,' only a vehicle plainly improvised to show off the star's ability in hair-raising stunts, without offering his audience anything to balance the excessive presence of the athlete. Very good photography helps, and a pleasing ingenue lead, but clever acrobatic accomplishments and otherwise good elements in screen entertainment are lost in the shallowness of a story unnecessarily far-fetched. — Motion Picture News.

"THE WIFE TRAP"

(Paramount)

"Principal interest in 'The Wife Trap' centers in the sets, some of which are above the average. The picture, which was foreign made, gives every evidence of having been cut either for the purpose of shortening it or to eliminate scenes that did not come up to the high moral standard that the industry adheres to in this country. But as it stands now it is not plausible, and the spectator must shut his eyes to a good deal of improbability if he wishes to force upon himself the idea that he has enjoyed the production."—Moving Picture World.

"This may be drama in Germany, but it sure is comedy in America. . . While the offering is intense drama throughout and would probably be received as such in the hinterland, we Yankees will be reminded of the first motion pictures made in the land of the free and ever and anon smile up our sleeves at the amateurish 'emoting' of some of the characters in this 'eternal triangle' story.

"'The Wife Trap' has one redeeming feature. Its exterior settings are really beautiful, several being laid along the Riviera. Those in Egypt, however, are far from convincing in their realism and many of the interiors are extremely overdone in seeking an air of luxury. The sets are too crowded. The photography is poor in many of the interior scenes. The direction in this picture is jarring on one's nerves, after one has become acquainted with the work of the artists who preside at the small end of the megaphone in this country."—Motion Picture News.

"THE SPANISH JADE"

(Paramount)

"The reaction of an American audience to 'The Spanish Jade' will upset tradition if it is favorable. The picture is poorly constructed, tells a flimsy story in ragged continuity and frequently childish subtitles; in short, falls far short of the standard set by American producing units working abroad.

"David Powell and Marc McDermott are badly handicapped by story and support. The large cast is made up of strangers, apparently foreign, who display considerably less ability than is commonly observed in importations."—Exhibitors Herald.

"Here is something different. An entertaining picture staged in Spain with a wealth of attractive exteriors which are a decided relief from our own California locations. The entire company which acted this story was taken to the vicinity of Seville, the actual locale of this Maurice Hewlett dramatic romance. . . It's all really a treat to the eye which has become jaded with artificial backgrounds and Hollywood-made settings. 'The Spanish Jade,' from a photographic viewpoint is a thing of beauty for which Roy Overbaugh, who presided at the crank, must be given credit.

We are given an insight into life in the land of the senoritas, fandangoes, castanets and love—we have all heard of Spanish love. The native fair is a riot of color. The fights are all thrilling. We recommend this picture as a welcome addition to 'different' features."

"WESTERN SPEED"

(Fox)

"A full share of villains, sheriffs, fights and horses come with 'Western Speed,' Charles Jones' latest picture. Lots of action takes place, but it does not vary materially from the usual offerings given in stories of this type. The plot has numerous intricate situations that necessarily call for much shooting up.

"Exteriors and interiors are good and lend the proper atmosphere to the picture. Continuity smooth, action fast and direction good."—Exhibitors Trade Review.

"Relying upon a good display of characteristic action which is taken out in the open country, fulfilling the demands of its romance, and giving Charles (Buck) Jones the opportunity to flash his horsemanship and other heroic talents; 'Western Speed' will get by as an average picture of cowboy life in the wild and woolly places."—Motion Picture News.

"Action for action's sake is an abundant factor in this Charles Jones feature. Evidently the chief purpose has been to live up to the title; in other words, to thrill by an effect of continual skirmishes and physical feats. The pursuits and fights are of the type usually found in Westerns, only that the hero probably has more enemies than customary, and consequently the struggles are more frequent.

"There are a number of thrilling rides against spectacular backgrounds."—Moving Picture World.

"THE MAN FROM HOME"

(Paramount)

This screen version of the Tarkington-Wilson stage play offers less comedy and a larger proportion of garish melodrama than did the original plot.

"As a scenic attraction the feature leaves nothing to be desired, but in point of real human interest it drops 'way below zero mark."—Exhibitors Trade Review.

"Booth Tarkington's and Harry Leon Wilson's famous play, 'The Man from Home,' reaches the screen in a production made in Italy by George Fitzmaurice.

"The Famous Players-Lasky Company recently working in England went down to the Italian sea coast at Sorrento and made the picture under Mr. Fitzmaurice's customarily expert direction from a smooth running scenario written by Ouida Bergere.

"The villas of two Italian noblemen were loaned for the screening, and the formal gardens and the views of the surrounding mountains and sea coast have seldom made more beautiful settings. Some of the scenes have smoking Vesuvius as a distant background.

"The film translation is remarkably faithful, the original theme being bolstered up with a little more drama than it contained when played on the stage. It has general appeal."—Moving Picture World.

"SECOND HAND ROSE"
(Universal)

"'Second Hand Rose' is a human-interest story, one requiring no lavish sets nor extravagant ensembles. . .

"This picture will amuse, particularly, the Irish and the Hebrew, but is sufficiently equipped with human interest touches to entertain all other picture goers. It is clean, full of innocent fun, and incorporates an interesting escapade of the second-hand man's own son, as well as a romance of the daughter."

—Motion Picture News.

"Another feature picture based on a well-known song has reached the screen. This one is 'Second Hand Rose,' produced by Universal and starring Gladys Walton. The implied pathos in the title has been carried through the story and the 'second-hand' idea followed throughout.

Like several other recent pictures, there is considerable of Hebrew home life shown, and the picture is strong in heart interest, with comedy touches here and there."

—Moving Picture World.

"HATE"
(Metro)

"Even though there is a map drawn plainly for the spectator interested in this picture and he knows the ultimate climax that the electric chair even when he passes through the little green door, there is so much melodramatic suspense revolving around the attempt to save him which coupled with crisp incident, gives this offering an appeal, which makes it satisfying entertainment. . . Even with events working out satisfactorily for the accused you catch the electrifying action because it is so tense."

—Motion Picture News.

"A picture about three men and a girl
(Continued on Page 16)

A SCREEN EXPONENT OF THE SPIRIT
OF YOUNG AMERICA

By Raoul Rodriguez

He impresses you with the atmosphere of the North, of Rex Beach and of James Oliver Curwood, of Jack London, but most of all, of Harold Mills. Tall, broad-shouldered, smiling, easy-going, the man one always thinks of meeting in the bar, or the hotel-lobby of a mining camp in the North. He is the type of young American, caring little of the solemn trifles one calls "life," if only he can go through his smiling, with his right hand out, ready to shake yours.

As a man's life as seen in this moment is the sum total of all his past moments, and as this nation is the result of the fusing together of all the nationalities, with their rich, long trains of history in which dark textures and light are intermingled to make This Day, so is Harold Mills of today the product of all the Harold Millses of yesterday. And how many there are of them!

The first one is an eight-year old cantata member, taking part in a successful performance of one called "The Shepherd's Dream." The success of his part in this production so consumed him, that it proved fatal to the stability of life so praised and desired by so many of those sedentary philosophers whose brains always sit and never arise to sing and dance. The years between his virgin effort and the end of his college career, important ones in a man's life, were not enough to still this restlessness for success. His actor soul found solace in a stock company, in which he did everything, from juvenile, all the way to old men's parts. He was in stock when, with so many others of our nation's best, this husky chap was called, and answered.

After the war, in the West, those two fascinating noises, the click of the camera and the hum of the projection machine, burned him, and he entered the pictures, refusing, in order to do it, a handsome offer made him by Florence Stone, to play stock in that most discredited of cities, since 1918, Milwaukee. On the west coast, he supported many of our bright lights of the screen, with such success, that Frederick Reel Junior, looking for a virile type for the productions that he will soon begin to release under the Robertson-Cole banner, lost no time in signing up Mr. Mills as a star. His first starring vehicle will be called "The Great White Darkness." It is a northern story, and very well suited to Mr. Mill's exuberant, virile personality.

(Continued from Page 5)

corner, and sedately sits down, crosses his legs, and begins to talk. In all this, no behindhandedness, no embarrassment, no inness, or put-on hilarity. This young person receives interviewers as though he had done it all his life, (and he has, practically), as though it were part of the day's work and meeting it as a business proposition. Immediately you are impressed with his candor and with a feeling that it will not be necessary for mother to urge him to talk, or to give him candy, or show him birds.

As he is in his parlor, so he is in his play, and so he is on the lot. His audiences have felt the contrast between this nonchalant boy and of the stiff bits of marionette-like pantomime handed us by so many of our present "boy stars."

All this is natural, however, in a purely screen product such as this. He can well say that he is the first actor "born on the silver sheet."

SECOND-HAND CRIMES NOT WANTED

By Roberta Lynn

For the benefit of those people who consistently and persistently refuse to see any good in the movies, it might not be untimely to mention that where there may be a casual concern willing, and seeking, to make capital of sensational crime, there is an overwhelming opposition among picture men who not only do not stoop to that, but are only too glad to swing their weight to any movement which will discourage such enterprises.

Further, I might add that any piece of fiction, however presented—printed, played, or pictured—which is built around a series of melodramatic facts, or around the personality of one or more of the principal participants therein, never really gets over. A few such make their morbid bow, struggle for breath, gasp inarticulately—and are junked.

All which seems to sum up to the conclusion that it is hardly worth while to get violently exercised about the screen's portrayal of the Hamon case, or the Stillman case, or the Obenchain case.

When people tell you that the drama—be it photo or stage—will prostitute itself to any idea, they imply that it is not only willing but anxious to pander to the sordid, the unworthy, the vicious. Anything, they amplify, to keep the box-office busy. But to this unfair and unscrupulous defamation, you can reply most truthfully that neither facts nor figures will bear them out. And you can reflect, too, that there are always with us a few agitators who will sacrifice anything to making sweeping manifestos.

As a whole, motion picture executives need no more defense than any other class of men—else I am blind and deaf and mute. And the high principles among the majority of them so far outshadow the deleterious commercialism of the few who have sought to more intimately acquaint us with Clara Hamon, Fred Beauvais and the husband of Madalayne Obenchain, that this brief comment would be superfluous, except that it analogizes the passion some people have for refusing to believe that all dogs are not black because one is.

Incidentally, it is poor business indeed on the part of those would-be promoters who attempt to foist that sort of stuff on the public, not to be able to see that such pictures are bound to fail. In point of truth, most such enterprises fail before they are well launched. What became of the Hamon film? Have you ever heard of anyone attending the Beauvais immortalization. And the next for the block will be "The Man in a Million" farce.

Reviewing in my mind all the many films I have seen, I can only recall three others which approach this type in the possibility of their putting a premium on crime. And they were all rank failures—rank in the sense of artistic appeal as well as financial. Though two of them guaranteed, in the photographic recounting of the well-known exploits of two real bandits, to turn all venturesome little boys definitely away from the fascinating pursuit of train robbery, they were at best mighty poor entertainment. I went—under protest. And—without protest—they flickered out after a brief run.

The young person featured in the third picture evidently did not win either herself or her backers a fortune, for I have not heard of her since, except for an item in her home-town paper to the effect that she had attempted to commit suicide to escape the pressure of several of Gotham's persistent bill collectors.

So, rather than waste breath thundering anathema against this type of film and their



Martha Franklin

Appearing with Jackie Coogan in
"TROUBLE"
Kinema Theatre

Current Release: "Mama Aronson" in
"Little Miss Smiles," Shirley Mason
All Agents

(Continued on Page 16)

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Production Notes

(Continued from Page 9)

HOPPER STARTING ANOTHER

"Women Love Diamonds," an original story by Carey Wilson, will go into production shortly at Goldwyn. E. Mason Hopper, who is now putting the finishing touches on Peter B. Kyne's "Brothers Under Their Skins," will direct the all-star cast, which includes Pat O'Malley, Helene Chadwick, Claire Windsor, Norman Kerry and Mae Busch.

UNIVERSAL RELEASE

Forthcoming Universal releases are:

"The Black Bag," featuring Herbert Rawlinson.

"No Greater Love," 11th episode of "The Adventures of Robinson Crusoe," featuring Harry Myers.

"A Powder Romance," featuring Roy Atwell.

International News Nos. 45 and 46.

"Some Class," featuring Brownie, "The Wonder Dog."

"Jaws of Steel," featuring Reginald Denny.

RECENT INCORPORATIONS

Inland Amusement Corp., Buffalo. Capital, \$20,000. Incorporators: M. F. Steffen, J. R. Stuart and P. A. Dunn.

Raritan Bay Amusement Co., New York. Capital, \$200,000. Incorporators: D. D. Sanneman, J. A. McKinney and J. J. McCarthy.

Federal Photoplays, Wilmington, Del. Capital, \$2,500,000. Incorporators: Corporation Trust Co., Wilmington

Cosmograph Co., Wilmington. Capital, \$500,000. Incorporators: Corporation Trust Co. of America.

WELCH LOANED TO WARNER BROS.

Myron Selznick has loaned Niles Welch to Harry Rapf for one of the principal roles in the screen version of "Rags to Riches," which is to be produced on the West Coast with Wesley Barry. Welch is under contract to Selznick and has just finished playing one of the leading roles in the Elaine Hammerstein picture, "Under Oath."

WARRENTON WITH LE SAINT

Gilbert Warrenton, previously with Lasky-Famous Players is at present associated as cameraman with director Ed. LeSaint, who is directing Alice Lake, Rosemary Theby, Philo McCullough and others.

(Continued from Page 15)

promoters, really all one needs to do is let the bunglers go ahead, spend a pile of coupons on their offerings to false gods—and then smile when they drift back to oblivion.

At most there is nothing in this scandal-screening to alarm any one. Both patrons and producers are safe, as long as the artistic output includes such satisfying entertainment as Frank Keenan furnished in "The Bells," Mary Pickford in "Daddy Long Legs," Bryant Washburn in "Skinner's Dress Suit," Charles Ray in "The Pinch Hitter," Kathlyn Williams in "Conrad In Quest of His Youth." And these are but a handful of the many good pictures.

Why worry because an occasional promoter seeks to commercialize an occasional crime? No, people want their sensations first-hand.

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GREEN ROOM CLUB New York City

Contemporary Criticisms

(Continued from Page 14)

with a new crime angle stirs deep interest here, in this Alice Lake feature. The conventional plot twists have been avoided, and the result is an ingenious development of a quadrangular love affair with just enough uncertainty to make it fascinating.

"It affords a relief from the obviously moral picture with its sharp delineations of the good man and the bad man. Each one of the girl's suitors is a human composite of weakness and strength, and the shifting of sympathies is one of the several proofs of realism."

—Moving Picture World.

"DON'T WRITE LETTERS"
(Metro)

"Don't Write Letters" starts out by being advice, but merges into pure entertainment that steadily increases in heart interest. While the theme is one that has been made possible by the war, there is no unwelcome emphasis upon war scenes, but for the most part, only a lingering sympathy for the doughboy who didn't have a sweetheart, or worse, for the one who lost hers during the war. The subject has been developed naturally and interestingly, with just enough humor to make the pathos effective."

—Moving Picture World.

"Suggesting a delightfully romantic idea which actually occurred during the war, the plot of this picture is appealing enough to score with picturegoers the world over. It may not be overly humorous as the theme suggests, but it carries such a fanciful flight of romance that the youth of the land will respond to its highlights.

"It is an idea which leaves the orthodox channel. It suffices for five reels because of some adaptable incidents. . . . Its sentiment is appealing without becoming sticky."

—Motion Picture News.

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Scenario Market

Universal Film Mfg. Co. is in the market for stories for five-reel productions to be used for both star and all-star features. Scripts should be directed to the Scenario Dept., Universal City, Calif., and if unsuitable they will be returned within ten days.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

David Butler Productions, Hollywood, Los Angeles, is in the market for either original or published stories submitted in synopsis form for star who plays small town or country roles. Scripts will be returned as soon as read.

Chester Bennett Production, United Studios, require stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Metro Pictures Corp., 900 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Realart Studios, Selig-Rork, Christie Comedies and Jackie Coogan Productions.

Kel-Pine Production Co., 410 Court St., is in the market for two reel country to city situation comedies at once for girl or boy star. If unavailable, script will be returned in ten days.

George Fitzmaurice's Paramount production, "The Man from Home," based on the Booth Tarkington novel with James Kirkwood and Anna Q. Nilsson in the leading role will open Monday, May 29th, at the Grauman Million Dollar Theatre.

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Chit Chat and Chatter About Southland Film Folks

By Harry Burns

Lon Chaney is seriously considering an offer to go to Europe to make "The Hunchback of Notre Dame," backed by local capital. Plans which have been under way for some time past should be completed very shortly.

Henry Lehrman, dame rumor has it, is soon to start another picture at the Century studio.

Henry Walthall is playing the role of villian for the first time in years. He and Charles Le Moyne are proving excellent trouble makers for Harry Carey in a western drama that is laid along the border across from Mexico. Walthall is working in his last motion picture for a long spell, as he is going to join the vaudevillians who entertain theatre-goers on the spoken stage.

Vera Stedman and Tommy O'Brien, who will be remembered for their performances in Charles Ray's picture, "Scrap Iron," are playing similar roles in the Bobby Vernon comedy at the Christie studios.

'Tis said Gale Henry is intending to do a come-back stunt, once more becoming a star in her own right, with her own company.

Clyde Cook ventured out to the fights Friday evening on crutches, which leads one to believe that the Fox funster is getting along nicely and should be back in harness shortly.

Bess True, previously with Fox, is considering an offer to go north and co-star with a well-known comedian, who is at present working in one of the southland studios.

Fred Fishback resigned from the Century studios in order to make his own pictures, and general talk along film row has it that he is to move over to the United Studios.

Hughey Mack, just finished an excellent part with Rex Ingraham at Metro.

It is said that Nat Ross, whom Universal recently promoted to directorship from the assistant director class, will soon be given a series of Jack London sea stories to do with Reginald Denny as star.

Max Asher is playing a character part at the Century studios.

Hap Ward is busily engaged with his dog, Camisol putting fun in the funny films that are daily making at the Century studios.

Ben Kline is cameraman with the Sanford productions who have established their headquarters at the Horsley studios.

Harold Beaudine is assisting his brother William at Christie's in the production of "Pardon My Glove."

Alf Goulding, Jr., made his bow in one of

his Daddy's comedies on the Century lot, in which Baby Peggy is the star.

Tom Buckingham no more than finished his picture at Fox than he returned to his first love, directing comedies for the Century studios, and there he intends to stay for some time.

Craig Hutchinson, who recently went north for a vacation, is to return to Universal and direct Roy Atwell in a one-reel subject, and then either Reggie Morris, Gilbert Pratt or Craig will draw Roy Atwell in his next story which is to be a two-reel subject.

Charles Hockberg is putting the final touches to the William S. Campbell Comedies that are to be released on the Educational program. Cecil Meyers is photographing the scenes while Charles is doing the shouting of "camera" and "cut."

Florence Murth is playing a part in Earl Williams vehicle at Vitagraph.

Johnny Fox, Jr., is making his bow as a star in his own little way at the Century Studios. Jimmy Adams, erstwhile comedian, is directing.

Eugene Cori has just finished a part with Agnes Ayers at the Lasky Studios.

Jean Temple is now connected with the Film Daily in the offices of Harvey Gausman who is local representative for that periodical.

Harry Keaton, who was injured some time ago, has entirely recovered. Keaton, it will be remembered, was hurt while working in a Larry Semon comedy at Vitagraph.

Gus Leonard and Tom Dempsey, old timers along film row, are working at the Christie studios.

Fred Caldwell will soon write "fnis" to "The Night Life in Hollywood," a seven-reel feature, which he expects will do much to enlighten the four corners of the globe of the truth about Hollywood.

R. A. Walsh is expected to arrive in L. A. about the tenth of next month, and will work at the Goldwyn studios.

George Walsh, we are told, is soon to take a flyer in vaudeville.

Lou Howland is once more acting in the capacity of press agent for the Assistant Directors Association.

Stanley Laurel is working on the Universal lot under the direction of Gilbert Anderson (Broncho Billy).

Little Frankie Lee is soon to start a series of two-reel dramas in which he will be the featured player.

Ted Slomann is dickering for the rights of a story which he expects to produce at the Pacific Studios, San Mateo. His unit will be the first to reopen activities at the Northern

Harry Fowler is taking a two weeks rest before "shooting" again for the Frederick Reel, Jr., Co. at the R-C studios.



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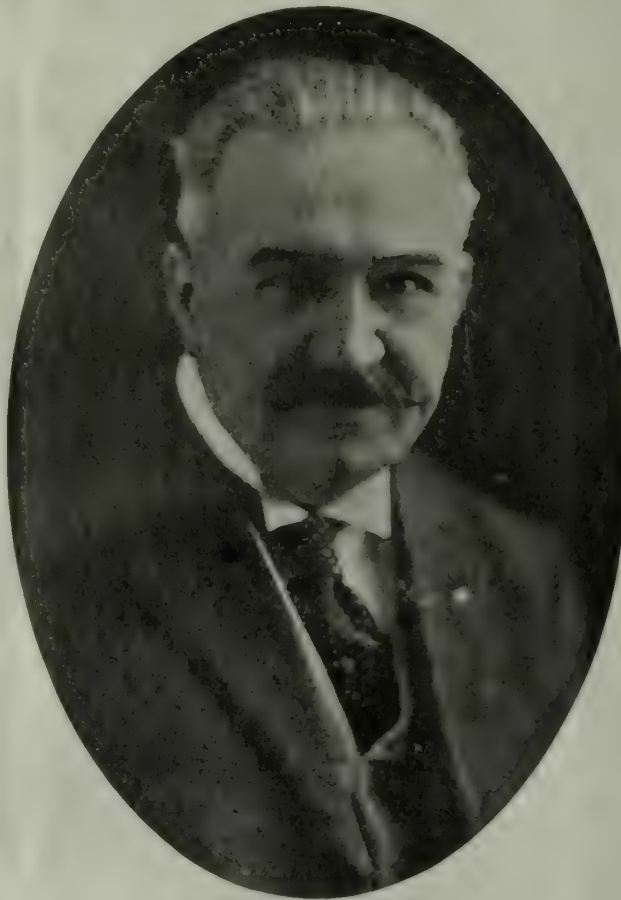
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Vol. 5

No. 7

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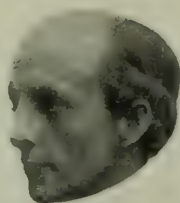
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DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

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No. 7

Hold the Mirror Up to Motion Pictures

BEFORE the Wampas last Monday Adela Rogers-St. John advanced an interesting theory for the apparant non-response of the public to stars of motion pictures.

Since the war, people seem less liable to make idols, and more liable to tear them down, she declared.

This condition is aggravated by a mistaken tendency on the part of many players and directors—and more particularly of executives of the studios.

The tendency that has harmed motion pictures in the eyes of the public is that of exploiting utter drivel, and of suppressing facts that had to do with legitimate news—from the newspaperman's viewpoint.

Miss St. John is right.

The prejudice that many journalists feel towards cinema people is undoubtedly due to:

1. The reams of carbon-papered, mimeographed, or galley-proofed bunk that flood desks of editors daily;

2. The denials, subterfuges or stony silences of film folk and their representatives when information, concerning news occurrences the public is entitled to know about, is sought.

The writer knows. He pleads guilty on both counts. He has written reams of bunk. He has suppressed facts that might have been printed. With regard to the latter, these facts are almost invariably such that their publication would cause less harm than their suppression. You don't have to answer questions if you don't care to, but you can't prevent anyone from using his imagination.

As Miss St. John pointed out, no individual or corporation yet has succeeded in gagging the newspapers.

It has been tried, it being tried, but it can't be done.

Facts are bound to come out, sooner or later.

The later they come, the more damaging they are likely to prove in effect.

Frankness pays. The public has a right to know what it wants to know. The American press has made it its business to give the public its rights.

If facts are not available for public consumption, that great, news-greedy maw swallows fabrication.

Everyone is born, lives, loves, hates, suffers, dies. There is nothing to be ashamed of; nothing to conceal.

Misfortunes of many kinds occur to the best people; the public is ready to sympathize if it can understand. It cannot understand denials, untruths, haughty silences.

Motion pictures have suffered much from misrepresentation.

Some of that misrepresentation resulted from our own attitude.

Let's hold the mirror up to movie life.

Let's make Truth the rule.
—T. T.

CHICAGO Vs. HOLLYWOOD

While attending a dinner in Chicago recently, Rupert Hughes, eminent author, was confronted by a sweet young thing in abbreviated gown, who lisped, "Oh Mr. Hughes, tell us about wicked Hollywood." To which Mr. Hughes replied, "Madam, I'm going back there to get my mind cleaned up and learn to live quietly again."

Here's a Good Anti-Censor Argument:

DES MOINES.—Dr. Gustave A. Briegleb of Los Angeles advocates before the Presbyterian general assembly legal elimination of motion picture scenes showing:

Women in abbreviated costumes;
Drinking by men or women;
Smoking by men or women;
Triangle situations;
Inharmonious home life;
Crime or the underworld;
Death agonies.

Film Capital Production Notes

NEW BIBLE FILMS IN PRODUCTION

Sacred Films Inc. of Burbank, started this week on the production of the eleventh Old Testament story, "Ishmael." As soon as this story is finished, Sacred Films will launch a production campaign for the summer at which time the Egyptian sequences will be filmed. The stories which will be transcribed from the Scripture to the screen during the ensuing summer months will be as follows: "Jacob and Esau," "Rachel," "Return of Jacob," "The Reconciliation," "Joseph, the Boy," "Menephtah," "The Exodus," "Sinai and Pishgah." Upon the completion of the episodes which are now being released throughout the world, Sacred Films will announce future production activities which will be in the nature of feature films, that is, productions of multiple reel length.

TAKING AMERICAN COMPANY TO HOLLAND

Elsie Cohen, manager of the Hollandia Film Company, after spending two months in this country, is taking an American company with her back to Holland. Miss Cohen has chosen Evelyn Greeley and Carlyle Blackwell, with Oscar Apfel as director.

Joseph Farnham has written the adaptation from a well known play, the name of which will not be divulged until a latter day. The first production will be made in Harlem—that is the interiors—while the exteriors will be made in France, Austria, and possibly Russia. The Producers Security having been made American representatives for the Hollandia company, will make all distribution arrangements in this country.

"JOHN JACKSON" TO BE FILMED

"John Jackson, Detective," who has flourished through many issues of the New York Sunday Telegraph, is going to continue his work by becoming a screen actor. Irving J. Lewis, author of these short stories, has sold the motion picture rights to Hoey Lawlor, who is making a series of one-reel pictures with John Jackson as the hero. Work has already been started on the first picture. There will be twenty-four single reels in all.

"THE DANGEROUS AGE" NEXT STAHL PICTURE

An original story entitled "The Dangerous Age," will furnish the theme for the next John M. Stahl Production, for First National release.

Frances Irene Reels, who wrote "The Song of Life" and "The Woman in His House," is the author, and J. G. Hawks and Bess Meredyth are collaborating with the director in the preparation of the scenario.

C. B. C. PRODUCTION SCHEDULE

Harry Cohn, Joe Brandt, and Jack Cohn of C. B. C., will handle a series of six melodramas the first of which "More to Be Pitied Than Scorned," on which work is well under way, has in its cast Rosemary Theby and Alice Lake. Edward Le Saint will direct. Second is "Only a Shopgirl," and others on the list are "Sidewalks of New York," "Pal O' Mine," "The Lure of Broadway," and "Forgive and Forget."

BEATTY MAKES SPECIAL FILM

While Jerome Beatty was in Hollywood he was engaged at the Lasky studio in producing "A Trip to Paramounttown," a special picture showing intimate off-stage shots of stars and directors and scenes for some of the fall productions in the making



JOHN STEPLING
Supporting Viola Dana in
"Glass Houses"

SEMON SUIT SETTLED

Larry Semon will hire his own company and make his own comedy productions hereafter at his studio at Vitagraph. It is understood that Semon will receive a specified lump sum for each picture, and will be responsible for all expenses incurred in production.

Semon's suit against Vitagraph for \$1,000,000 alleged damages to his career, and Vitagraph's suits against Semon for \$395,000 alleged loss on "The Suitor" and \$210,000 alleged waste on five later comedies have been dropped.

CAMERAMEN RESTRICTED

A number of American cameramen were in Oberammergau when the Passion play was given its first public performance in ten years. They were restricted to the taking of street scenes, however.

"WINE" TO BE FILMED BY SELZNICK

Myron Selznick has purchased the motion picture rights to the story, "Wine," by William MacNarg, which originally appeared in Hearst's International magazine. "Wine" will be produced as a special feature with an all-star cast. In the schedule of production "Wine" will follow "The Easiest Way" and "Rupert of Hentzau," which are soon to be made at United.

CHEROKEE PRODUCTION CO., Inc.

The Nighthawk Keetooah Society, having its origin in the days of the seven council fires of the Iroquois and composed wholly of full blooded Cherokee Indians, are going to produce a series of two reel pictures using Indian legends for the story material and the cast to be composed of full blooded Indians. There will be twelve two-reelers in this series, after the completion of which the production will commence on a ten-reel historical picture depicting the contemporary history of the red and white man since the colonization of America. Continuity and direction will be under the supervision of John Paul Jones.

FILMING SONG

The Mission Film Corporation, which has just released the production, "Science—or God?", is now producing a short screen version of the song, "The Ninety and Nine." Clarence Geldert is directing, and Nigel de Brulier is portraying the role of the Shepherd.

The picture is being made on the Melone ranch, in the Napa Valley, near San Francisco.

Leon Rice, tenor of note, is assisting Mr. Geldert in preparing it for the screen. He is working in collaboration to time the action of the film to correspond with the words of the song so that it may be used as an illustrated song number. Gordon Pollock is cinematographer.

AUERBACH TO CONFER WITH SELIG

Louis Auerbach, vice-president of the Export & Import Film Company, Inc., is expected in Los Angeles presently for a conference with Col. Wm. N. Selig.

Export & Import Film Company recently contracted with Selig for the world rights of his entire output for a period of three years. "The Jungle Goddess" serial was the first production to come through under this contract.

Auerbach expects to remain on the coast about a month at the end of which time it is understood the Selig Studios will again be bustling with activity.

ELFELT CASTING

Clifford S. Elfelt, president and general manager of Metropolitan Productions, is now assembling the cast for the company's next picture, "Flaming Hearts," in which James B. Warner will be featured. The actual "shooting" on the picture will be started immediately upon completion of "Crimson Gold," now in the final stages of production. The story is by Frank Howard Clark. Clyde De Vinna will be in charge of the photography.

GOODMAN BUSY

"What's Wrong with the Women," is the title of the first picture which Daniel Carson Goodman Productions, Inc., will present to the public. The settings have been provided by the Tilford studios and the Equity Picture Corporation will distribute it.

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Current Reviews



"THE MAN FROM HOME"

Grauman's

They couldn't freshen up the former story much, so they took "The Man From Home," across the Big Pond, and gave him a set of real foreign backgrounds, such as suffering palaces, terraced villas beside the sea, dippy mountain sides, Mediterranean sunsets and a Mount Vesuvius with a stationary column of smoke.

The entire result is a satisfactory production, for the story is that good, old, sure-fire one about the Yankee abroad kidding the monocles. Jim Kirkwood is it—Dan Pike from Kokomo, and he surely is the breezy, likeable native product from the ground up. He foils second-hand royalty and rescues Anna Q. Nilsson from the clutches of adventurers. Anna is very sweet about everything; playing victim or the rescued.

And, any gent who sports a pedigree but needs the money, should study Norman Kerry closely in this production, if he expects to steal an American heiress from her Kokomo lover. Kerry has a way all his own.

But the histrionic honors are stolen by someone else. One, Jose Rubens, a stranger to us, we regret, carries off two of the most difficult situations ever given an actor to face. And Annette Benson, as the Italian flower girl, registers strongly, even in her "bit."

Director Fitzmaurice proved a wiz in the selection of the beautifully balanced cast. It includes such competent and convincing persons as Dorothy Cummings, Geoffrey Kerr, John Milner and Clifford Grey. The foreign backgrounds and locations are striking at all times.

"BEYOND THE RAINBOW"

Loew's State

Cast, story and direction are admirable in William Christie Cabanne's latest production for R-C pictures release, "Beyond the Rainbow."

Cabanne still adheres to the old Griffith methods of production. The only fault—if one can call it a fault—one can find with his productions is that he includes so many motion picture favorites in his casts that it is hard to concentrate on any one of them as to their merits.

Lillian "Billie" Dove is featured in "Beyond the Rainbow." Considering this is her first big play, she carries off many honors. Not only is Miss Dove beautiful and graceful, but she has poise as well.

Harry Morey need not be introduced here. He "heavies" for the picture in a most satisfactory manner while Walter Miller, another heavy, forms one more link in this strong cast.

Then George Fawcett, best-loved of character men, fathers many of the cast, with Helen Ware playing capably the role of his wife. What chance has an old fellow in a picture with such charming daughters as Diana Allen and Clara Bow?

Miss Bow, playing a sub deb role, starts all the trouble in the story. She is cute and unaffected, and new to the screen.

Huntley Gordon, appearing opposite Miss Dove, fills his role acceptably.

Marguerite Courtot playing Esther, a char-

acter left somewhat in the dark as to her object in the play, is very good.

Macy Harlan, the pseudo-count, adds a brilliant touch.

Rose Coughlin, William Tooker, Edmund Breese, Charles Craig and Virginia Lee all work toward moulding the plot.



RUTH ASHBY

SECOND HAND ROSE

Superba

The title "Second Hand Rose" is the best thing about this Universal production. The popular song by that title has acted as a forerunner and paved the way for a mediocre picture. It is unfair to a little star with the ability of Gladys Walton to give her a story of this kind, for it will hurt her professionally.

Miss Walton, in previous pictures, had a promising outlook but to bind her hand and foot with this commonplace vehicle is unpardonable.

In "Second Hand Rose" she struggles along doing the best she can with the part of the little girl who lives in second hand clothes, has a foster father and handed down brother. But like all program pictures of this sort, the saccharine ending comes along to the great joy of the anxious fan.

The lighting and camera work are poor and do not do any of the cast justice. However, Miss Walton can stand bad lighting and photographing and still have charm.

George B. Williams as Rosie's adopted father, is a splendid character. His demonstrative role is a different one, and he handles it well.

Eddie Southerland, Rosies' brother, that causes all the difficulties in the story, is an appealing figure and decidedly well cast.

Jack Dougherty plays opposite Miss Walton and gives a creditable performance.

Lloyd Ingraham has done the best he could in the direction of a flimsy plot.

THE PALEFACE

Kinema

The difficulty in setting a high mark in comedy is living up to it, as Buster Keaton has no doubt found out by this time.

The latest Keaton comedy has less slapstick than his previous productions, consequently there are laughs in milder form throughout.

Keaton has made a slight transition in his type of comedy, or maybe he had no better material than "The Paleface" at hand. He only pulls a few gags and the laughs all depend upon whether or not the audience is in a responsive mood. Indeed this is Buster's off-day picture and let it be said, the first one that has fallen below his customarily high standard. At that this comedy production is far above the average and good clean amusement as well.

PARTED CURTAINS

New Pantages

"Parted Curtains" is at least two years old and shows such players as Henry Walthall and Mary Alden to poor advantage. Director Bertram Bracken was evidently not overly experienced when he made this production, for he has allowed his characters to walk through one scene after another in automaton fashion.

Walthall, since the making of "Parted Curtains," has recovered his looks and it is a shock to see him as he appeared two years ago.

Margaret Landis, probably new to the films at that time, was rather stiff and mechanical.

Mary Alden does the best she can under the circumstances. Her schooling in screen technique enables her to get along well with very little direction.

The story, however, is one of ancient vintage and shows its wear and tear.

"YELLOW MEN AND GOLD"

"California"

Gouverneur Morris has Captain-Kidded "Yellow Men and Gold" into a treasure island thriller. The strength of the story rests on the author's name.

Irvin Willat pilots it capably over stormy seas. He makes the scenes more breath-taking and colorful than the fiction story.

Richard Dix and Helene Chadwick take the defensive in the dash for treasure. Dix's fights cause many a fear in feminine hearts. But "our hero," as always, is invincible.

Helene Chadwick shows a bit of versatility in climbing ropes on board the treasure-seeking vessel as well as when she dives in to save the doped hero. But later he saves her—so that's that.

Rosemary Theby gives a first impression of being a villainess, but has a change of heart. She does justice to her role.

Richard Tucker's personality is wasted on the small part given him.

Harry Barrows creates dislike of the character he so well portrays.

Fred Kohler, Henry Herbert, William Moran, Goro Kino, George King, William Carroll and R. T. Frazier complete the cast.

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Where to Find People You Know

DRYDEN WITH PATIO PLAYERS

Wheeler Dryden is at present associated with the Patio Players, an organization composed of actors, authors, musicians, playwrights and other members of the Hollywood and Los Angeles dramatic, artistic, musical and literary colonies.

Under the sponsorship of Alfred Hollingsworth and Joan Warren (Mrs. Hollingsworth), the Patio Players are holding periodical soirees at the Hollingsworth residence, which is fitted with a miniature theatre, called The Patio Playhouse, where several "little theatre" productions have already been presented and will continue to be produced in the future.

Mr. Dryden has been elected to the Production Committee.

UNIVERSAL ACQUIRES KENYON

Charles Kenyon, author and writer for the screen, has joined the group of authors at Universal City. Kenyon is Universal's latest literary acquisition following the engagement of George Randolph Chester, creator of "Get-Rich-Quick Wallingford."

"Kindling," "Husband and wife," and "The Claim" are among Kenyon's stage plays.

ROBERTS ADDED TO CAST

Edith Roberts has been added to the cast of "The Sunshine Trail," the Douglas MacLean comedy vehicle now in production at the Ince Studios under the direction of James Horne.

DEMPSTER WITH GRIFFITH

Carol Dempster will have the principal role in the new D. W. Griffith picture for United Artists, which is starting production in New York.

DOUGHERTY SUPPORTING DARMOND

Jack Dougherty is supporting Grace Darnmond in "The Wheel of Fortune," which Capt. Leslie T. Peacocke is directing at the Fine Arts Studios.

Phyllis Haver will have a prominent role in Goldwyn's "The Christian," about to start production in Europe.

John Cossar recently completed an important role in "The Self Made Man," with William Russell at the Fox Studio.

St. Elmo Boyce, formerly with the Maurice Tourneur Company, and the William Fox Studios, is finishing his fourth production with Douglas MacLean at the Ince Studios.

Dr. Horace R. M. Maddock has been engaged as Oriental expert and consultant for the serial, "The Riddle of the Range," in which Ruth Roland is starred for Pathe.

Master Ben Alexander has just finished a five weeks' engagement with Fox in "Puppy Love." He will also be seen in a new Robertson-Cole photoplay, "The Midnight Call," not yet released.

BURNS ASSISTING PEACOCK

C. French Burns, who has been writing and directing in France for the past sixteen months, has recently returned to Hollywood and is at present assisting Capt. Leslie T. Peacock at the Fine Arts Studios.



HARRY LAMONT

Who recently completed an eight weeks' engagement as a Spanish toreador in "Blood and Sand," a Lasky-Niblo production starring Rodolph Valentino.

Who's Where on Los Angeles Screens

NEW PANTAGES

Alder and Unander presents
"THE FIRE BRIDE"
Directed by Arthur Rosson
CAST

Lois Markham.....	Ruth Renick
Steve Maitland.....	Edward Hearn
Capt. Markham.....	Walt Whitman
Capt. Blackton.....	Fred Stanton
Atel.....	Paki
Kalom.....	Taura

JUNIOR ORPHEUM

Lewis J. Selznick presents
Conway Tearle in

"THE MAN OF STONE"

By John Lynch and Edmund Goulding

Scenario by Lewis Allen Browne

Directed by George Archainbaud

CAST

Capt. Deering.....	Conway Tearle
Laila.....	Betty Howe
Lady Fortescue.....	Martha Mansfield
Lieut. Waite.....	Colin Campbell
Lord Branton.....	Warren Cook
Lord Reggie.....	Charles Brown

(Continued on Page 13)

ASSISTANT DIRECTORS NOTES

At the bi-monthly meeting of the A. D. A., which was held recently, there were ten vaudeville acts to entertain the members and invited guests.

Eugene de Rue has just finished the fourth two-reel comedy featuring Bobby Dunn and is now making a series of twelve comedies under the Eddie Lyons contract, as well as co-directing with Mr. Lyons at the Berwill Studio.

Gordon Hollingshead is assisting Director Ed. Kennedy on the third feature comedy starring Chester Conklin at the Fox Studios.

Scott R. Beal has returned from Boulder Creek with the John Wray Productions and is now shooting at the Ince Studios.

Charles Stallings, former Assistant with Reginald Barker, and until recently Location Manager at the "U," has been appointed Production Manager in charge of the companies featuring Frank Mayo, Reginald Denny, Art Acord, Hoot Gibson and Bill Desmond for Universal.

Evelyn Selbie has been cast for the part of "Zarah" in Richard Walton Tully's production, "Omar the Tentmaker," which James Young will direct.

STONE IN STAHL'S NEXT

Alan Forest, James Mason and Andree Tourneur are supporting Shirley Mason in "Lights of the Desert."

Charles Ogle has an important role in "The Old Homestead," which James Cruze is directing at Lasky's.

Eileen Burdette has been signed by Billy Watson to play a comedy lead opposite Neely Edwards at Universal.

Mary Lee Wise has been engaged by Lasky to play Queen Anne in "To Have and To Hold," under the direction of George Fitzmaurice.

Gilbert Warrenton, who has been working with Ed. LeSaint by special arrangement on a super-production, has rejoined the Famous Players-Lasky forces and is en route to New York to photograph the forthcoming Alice Brady production.

Ramsay Wallace has been selected by Vitagraph as leading man for Alice Calhoun in her production of "The Gamin Girl," which David Smith is now directing.

Bryant Washburn and Nigel Barrie will play principal supporting roles in "White Shoulders," the new Katharine MacDonald starring vehicle for Associated First National.

Helen Kesler and Frank Alexander, who rendered support in Jimmy Aubrey's recently completed comedy, will be with Aubrey in his new one, which is starting production at Vitagraph.

Lewis Stone has been signed to enact the leading role in the next John M. Stahl cinematic production for Associated First National.



Pickups By The Staff



GANTVOORT DISCUSSES CAMERA ANGLES

"The principal difference between acting before the camera and on the stage in a matter of space," says Carl Gantvoort, recently recruited from light opera by Benjamin B. Hampton to play the leading male role in his production, "Golden Dreams," which Goldwyn will soon release.

"On the stage, the range in which to act is not limited, but in motion pictures, I soon discovered that there are camera 'angles.' When I first acted before the camera I was accused of running out of the scene."

Mr. Gantvoort related how at one time the cameraman photographed only his nose.

"Of course, it hinders progress for a while, but it just means adjusting oneself to a new medium of expression. I have since learned that the camera's vision is limited whether in a close-up or in a long shot."

"Golden Dreams" makes Mr. Gan'voort's sixth appearance on the screen.

GOLDWYN VISITOR

Lady Priscilla Annesly of England, who has been visiting in Los Angeles, made a tour of the Goldwyn studio recently as the guest of Mrs. Abraham Lehr, wife of the Vice-President. Lady Annesly saw Rupert Hughes directing "The Bitterness of Sweets" and E. Mason Hopper making "Brothers Under Their Skin."

Anita Stewart is expected to leave for California in about a month, arriving in Los Angeles in time to attend the opening of her next Louis B. Mayer-First National release, "The Woman He Married," which Fred Niblo directed.

Five hundred extra people were used this week in support of Earle Williams' current Vitagraph production, "Dicky."

Clarke Irvine, writer of "Studioland," was recently appointed correspondent of the Evening Star in Shanghai, China.

Hereafter Fred Lancaster will be known on the screen as Fred F. De Silva.

Upon the completion of "The Self Made Man," with William Russell, Director Rowland V. Lee will take a three weeks' vacation.

The wedding of Miss Ruth Sweeney, director of telephonic communication at the Ince Studio, and William Francis Burke, assistant auditor, will take place on June 1.

Antonio Moreno made his debut on the stage in "Two Women," a Rupert Hughes play, starring Mrs. Leslie Carter.

Four women musicians are working with Constance Talmadge on the production, "East Is West."

Herbert Fortier, Frank Crane, and Oliver (Babe) Hardy have been cast in Alice Calhoun's Vitagraph production of "The Gamin Girl."

Edna Murphy, Wallace MacDonald and Jack Curtis are in the cast of Frank Mayo's current outdoor special at Universal.

A. M. P. A. HEARS OF HOLLYWOOD

Robert L. Sherwood, motion picture editor of Life, who has been looking into Hollywood conditions, addressed the A. M. P. A. of New York recently. His subject was "In Darkest Hollywood."



PHILIPPE DE LACEY

ACTRESS HAS MONKEY PET

Actresses of Paris have nothing on Buddy Weller, pretty motion picture actress, when it comes to setting styles in pets.

Miss Weller has been taking her pet monkey, Lady Diana, about with her for three years, and now we learn that the fair damsels of Paris have just taken up the fad.

Dick Smith and Buddy Ross have been playing vaudeville dates in the Southland as are also Billy Bletcher and George Fox.

William de Mille says: "The best argument against censorship which I have heard for some time is Dr. Briegleb's list of what he would compel us to eliminate from the films."

In the cast of "Under Oath," the lately completed Elaine Hammerstein starring vehicle, are Niles Welch, Mahlon Hamilton, Wallace MacDonald, Carl Gerrard and Dwight Crittenden.

Miss Carmelita Geraghty, daughter of Tom J. Geraghty, supervising director of Famous Players-Lasky, has returned from New York where she enjoyed a four weeks' vacation. Accompanying Miss Geraghty is Miss Elizabeth Cobb, daughter of the humorist, Irvin Cobb.

R. C. Ceder has once more joined the Eddie Lyons forces after a brief lay-off, taking Robert McGowan's place.

Frank Whitson, Milton Ross, William McCall and Arthur Travaras are among those cast in "Dicky," Earle Williams' next cinemaplay for Vitagraph in its first week of production.

PLAYING TAG WITH RHINOS

By William E. Wing

A large and very healthy appearing fellow slipped into town recently, carrying a husky appetite and a large package under his strong right arm.

He slid in so quietly that the first to discover his presence was the official cat at a laboratory. The gentle stranger deposited his goods, removed his coat and called in some hired help. The staff then proceeded to do a death grapple with a hundred miles of film, more or less.

The mysterious stranger was Henry A. Snow, and his name is going to slip around the globe in much faster time than the owner formerly slid bases in a bush league.

For Henry A. Snow had returned from a three year's hunt in the wilds of darkest Africa, with camera and gun, during which trip he travelled 50,000 miles by land and sea, to the tune of the clicking "box."

A little private showing was sprung a few days ago. K. C. B. borrowed lunch money and, after treating the writer royally at a hot-dog joint, chaperoned the same to the projecting room.

What we witnessed there is responsible for the above prediction regarding friend Henry. Both had witnessed the Rainey, Roosevelt and other jungle pictures, but despite the fact, were entirely unprepared for the sensational 10 reels of jungle dangers which rushed at us from the screen.

Lions were seen in the game of trying to "get Henry before he gets us." Five rhinos charged Snow and his men with two tons of death behind each ugly horn. Wild elephants pursued Snow's blacks, literally mowing down a small forest of trees in their mad rush. One monster tusker, which would have made Jumbo look like a lap pet, dashed directly up to the camera and, as we discovered in a following scene, straight over the instrument.

Thousands of strange animals, many of them never even photographed previously, were filmed feeding, at water pools, running, and in remarkable close-ups.

There is an individual of that expedition who cannot be denied worthy mention. He is the man who stood behind that frail camera and cranky away until the jungle beasts in their death rush were right upon him. He is Sidney Snow, a sturdy replica of a brave father. One can easily visualize the rush, the awful nearness of that crushing force, and then—what we do not see—the swift leap to safety, timed to a second, it would seem.

If we had the nerve of both Henry and son combined, we certainly would see that our life insurance was on straight, before trying just one of those cute little camera-rush tricks pulled so many times by the Snows.

If the impression made upon our group of reviewers is a criterion, Henry A. Snow's jungle special is going to zipp into the theaters of the world. We are just recovering from a severe case of gooseflesh, while K. C. B. hasn't been able to overcome his involuntary pompadour.

Alice Brady will resume production for Famous Players in June at the Long Island Famous Players Studio.

Production Notes

(Continued from Page 4)

AT LASKY'S

Cecil B. DeMille took a portion of his company to Santa Barbara this week for scenes in "Manslaughter," his latest production.

The building of a ship to represent one of the vessels in which the colonists were conveyed from England to Virginia in the old days, has been a task for the Lasky craftsmen. The ship is for George Fitmaurice's production, "To Have and To Hold."

Mary Miles Minter will start in the near future, with Tom Moore, in a production of "The Cowboy and the Lady," Clyde Fitch's play which offers a new angle on the boundless West. John Robertson is to direct the picture.

On completing "The Siren Call," in all probability this week, Irvin Willat, will begin preparations for his next production, "On the High Seas." The new picture will have Dorothy Dalton and Jack Holt in the featured roles. Mitchell Lewis will again appear in the cast in an important part. "On the High Seas" is by Edward Sheldon and is his first original screen story. He will be recalled as author of "Salvation Nell," "The Song of Songs," "Romance," etc. E. M. Ingleton is adapting the original.

Sam Wood, on his arrival from New York, will proceed with his work on his next production, "The Impossible Mrs. Bellew," with Gloria Swanson. While in New York Mr. Wood obtained some scenes, including shipping, street and other views. David Lisle wrote this story which Percy Heath adapted.

Alfred Green recently took his company, making "The Ghost Breaker," to Big Bear Valley to film Kentucky mountain scenes.

AT THE UNITED STUDIOS

Myron Selznick is assembling the cast which will support Elaine Hammerstein in her next starring vehicle the title of which has not been announced.

Owen Moore will complete this week his current Selznick production, "A Previous Engagement."

Richard Walton Tully and Director James Young are selecting the cast for the second Guy Bates Post starring vehicle, "Omar the Tentmaker."

Lloyd Hamilton, Jack White, General Manager E. H. Allen and Lloyd Bacon of Hamilton and Mermaid Comedies, will return to the studios from New York around June 1st.

AT VITAGRAPH

James Aubrey this week finished a two-reel comedy and immediately started another.

"The Fighting Guide" is the final title selected for William Duncan's latest photoplay.

Bradley J. Smollen is preparing a new script for Mr. Duncan's next production.

RE-ELECTED OFFICERS

At the annual meeting of the Urban Motion Picture Industries, Inc., the officers and directors were re-elected. The officers are Charles Urban, president; F. R. Minrath, secretary, and M. E. A. Tucker, treasurer, and the directors, Charles Urban, E. St. Elmo Lewis, William Gettinger, M. E. A. Tucker, F. R. Minrath, Henry Siegrist and John Mason.

AT THE INCE STUDIOS

John Griffith Wray expects to complete "Someone to Love," C. Gardner Sullivan's circus story, before June 1st. This feature will be an Ince special release for next December.

Bradley King is preparing an original screen story for early production.

Director Ward Lascelle has started production on the Mary Roberts Rinehart story, "Affinities," with Colleen Moore in the leading role. The first scenes will include many water locations in the vicinity of Balboa.



JACK DONOVAN

SENNET OFFERINGS

The newest Mack Sennett comedy featuring Billy Bevan with Mildred June in the leading feminine role and directed by Roy Del Ruth will be completed, cut and titled, and on its way to New York for distribution through the exchanges of the Associated First National Pictures, Inc., before the middle of June. This latest two-reel special, produced under the title "Such is Life," has been renamed and will be released with the title of "Oh, Daddy!" Supporting Bevan and Mildred June in this new comedy are Dot Farley, Kewpie Morgan, Jim Finlayson, Kalla Pasha and Teddy, Mack Sennett's wonder dog.

Ben Turpin's next picture for First National release will be known as "The Frozen Trail."

HAYAKAWA IN NEW YORK FOR SETTLEMENT

Sessue Hayakawa is in New York from Los Angeles, where it is stated that he hopes to reach some sort of a satisfactory basis under which he will continue with R-C until August 1st, when his agreement ends. If an amicable settlement should be reached Hawakawa will make two more pictures for the company.

The Granada Theatre, Hollywood, is the setting for the first scenes of the comedy, "The Son of a Sheik," which Scott Sidney is starting this week. Neal Burns and Viora Daniel are featured in this comedy.

AT UNIVERSAL

Frank Mayo, Gertrude Olmstead, Lambert Hillyer, director, and other members of the company working on Mayo's forthcoming production, have returned from Sonora, where they have been on location for a week.

Two episodes of "The Perils of the Yukon," the chapter history of Alaska with William Desmond and Laura La Plante, are being shipped to exchanges.

Starring vehicles for Herbert Rawlinson, Marie Prevost, Gladys Walton, Frank Mayo and Hoot Gibson, are in the final stages of editing.

Von Stroheim is busy preparing his forthcoming production. The entire back ranch stage with offices and dressing rooms, has been turned over to him and is being altered for his use. He will film a continental story.

Carl Laemmle has ordered the production of a scientific serial based on the wonder of the age, the radio. The Chapter will be called "The Radio King." Robert Dillon wrote the story and Robert F. Hill, who directed "Robinson Crusoe," will direct.

"That Lass O'Lowrie's," in which Priscilla Dean starred under Hobart Henley's direction, has been retitled "The Flame of Life."

Independent companies leasing space at the studios are: Irving Cummings Productions, Campbell Comedies, Herbst Productions, Phil Goldstone Productions, Warner Brothers, "Broncho Billy" Anderson and Sunset Productions. Harry Myers is the Warner Brothers star. Franklyn Farnum and Richard Talmadge, the Goldstone stars, and Jack Hoxie, the Sunset star.

R-C PICTURES RELEASES

Forthcoming R-C releases are: "Such is Life in Monte Carlo," third of the Hy Mayer TraveLaugh series.

The second Carter DeHaven two-reel comedy, "Christmas," "The Understudy," the latest Doris May comedy drama.

Starland Revue No. 3, the third of the series of novel short subjects now being offered on the R-C short subject program.

Pauline Frederick's latest production, "The Glory of Clementina."

MAYER STUDIO NOTES

Louis B. Mayer is enroute to New York for a business conference with his associate and counsel, J. Robert Rubin, and his sales manager, Paul C. Mooney.

With the scenario of "The Dangerous Age" practically completed, John M. Stahl is now assembling the cast for this future Louis B. Mayer-First National attraction.

BRABIN FORMS BRABIN PRODUCTIONS

Charles J. Brabin is one of the incorporators of the Brabin Productions, \$50,000 company. The other incorporators are A. L. Raboch and N. April.

NEW WHITE UNIT

The Jack White Corp. has been formed with a capitalization of \$200,000. The incorporators are: E. Krachie, A. Skillman and H. G. Liese.

This company will produce the 1922-1923 series of Mermaid comedies for Educational.

William Fox has issued orders that whenever the Nazimova version of "Salome" is shown, the Fox picture starring Theda Bara and made three or four years ago, shall be exhibited simultaneously.

Graf Productions, Inc., have moved to their new offices in the California Commercial Union Bldg. in San Francisco.

The Screen Writer's Forum -

Conducted by
William E. Wing

THE FELINE RETURNETH

SUPPRESSING the moot subject of what the public wants, seems to be about as successful as discouraging a pre-Volstead thirst.

That cat still is returning.

It mews plaintively, this time, on the pages of a trade journal, in an interview emitted by one of our own citizens, while he was otherwise engaged in guarding his personal effects during a visit to the eager and alert suburb of New York.

But, it is his conclusions as to the reason for the slump which really should interest authors. Concretely, he fears that screen writers have catered too exclusively to women, thus driving the male populace from the theater into more arid regions.

As many persons of the stern sex are unmarried, and some husbands have money also, the theater owners necessarily feel the concussion followed by the vacuum of their absence.

If it is true that the craft is crowding the boards with so much "misunderstood wife" stuff that the crude male is taking to the tall timber, it also must be true that to write "up to" man exclusively will cause a stampede of the roll-down-your-owns also.

Therefore the problem before the screen writer becomes a bit complex, as the gent said when he found it would cost him \$10 to rescue a ten-dollar gold piece he had dropped in the bay.

But there is help in sight. Someone seems to have recognized truth in the analysis of the interviewed, for we are confronted with the most startling compromise production of the day, upon the advertising pages of the same trade journal.

The solution occurs in announcing a new release, so arranged that it first will appeal to the women, next the men and last the gallery—all in a single five-reel gasp.

Read it brethren, and get wise:

"See Glorious Gloria in forty amazing gowns! See the spectacular cabaret scenes!

"See the fight with the wildcat in the lost forest!

"See Gloria on horseback leap over the precipice with a hundred bandits in pursuit! See the thrilling fight on the stairs!"

And, we might add, write one of these Duke's Mixtures yourself and see if you can sell it.

FULLER AYER SAYS:

"We're thinkin' uh startin' an skenario contest, offerin' Umpty Thousand dollars fer th' first prize, an' reg'lar rates fer th' next 1,000 winners. Our reg'lar rates is 80 cents per."

ENTERTAINMENT VALUE

The matter of tomorrow's needs, is the most serious question confronting the photoplay writer. It is a greater problem than ever in the past, for an evolution seems upon us which is making its demands in a new, universal language which few have mastered.

In writing, as in any other line of professional endeavor, the motto "safety first" still applies. And, to play perfectly safe, one must play the sure thing.

Seven years ago a cry of anguish was heard from the conductor of a writer's de-

partment in a certain publication. He emitted his yowl because a certain author was trying to "spill the beans," for the sake of "having a little fun."

The author who raised the tempest had calmly announced that "theme" was all right, but that any story which carried 80 percent entertainment value could totter along very well without a theme. He wanted nothing more than a nice story for a foundation; a tale which was sufficient to carry the load of entertainment.

Today the yowler is silent, for the woods



RAYMOND McKEE

are full of successes which travel upon a mighty thin trail, but which send the audience away "feeling good."

The outpouring of almost rabid praise for one of these thin ones alone should bring comfort to the brain-fagged writer. Listen to the outbursts following the appearance of just one: "excellent entertainment," "a delightful skylark," "leaves one with a chuckle in one's throat," "an ingenious piece of work," "an example of what the screen can do for real entertainment," "whimsical and altogether delightful," etc., etc.

Yet, "theme" is all right. But, when the theme is sex, sex, sex, and ecetera, ecetera, until the cows come home, can one blame an ennuied public from gathering up wife, twins and other offspring, and shaking the dust off the family feet in making a grand departure away from there?

The world is tired of thinking all the time. Let it recreate when visiting the picture theater of the future.

NO JOKE

Director—But you have no comedy in your scenario.

Author—Oh, you will supply all that when you begin changing my continuity.

"MOVIE STUFF"

The valiant critic who has sighed, chided and endeavored to guide the destinies of the motion picture so many years, has adopted a phrase which seems to roll under his tongue as smoothly as a man-sized "chaw" between the jaws of a western sheriff.

He has begun bouncing on the writer's bean the taunt "movie stuff." Humble word slingers of the studios have been laboring under the impression that "movie stuff" was the real stuff for the pictures. But the critics know better.

Therefore it behooves the erring screen scribe to write stuff that is not "movie," whatever that is.

Perhaps the undaunted critics will tell us.

SPLIT SCENES

Are they laughing with us or at us?

Timely subject: "Where's Our Iceman?"

Printers' ink still possesses an uncanny fascination for the studio editor, but the original screen story still is given the Third Degree.

We would like to see a Canadian story in which the hero struggles along without surrounding himself with one of those gorgeous sunsets called a mounted police uniform.

A censor is a perfect lady or gent who shudders delightfully through the private showing of a picture, and then tells the rest of humanity to remain at home and play with the cat.

Certain companies are "saving money" by making the director write his own stories and continuity. There also was an esquimo who carried home a gas jet with which to illuminate his igloo.

The short-reel comedy story is in hard luck. Studios will not pay anything like a price for that class of goods, and most concerns are devising their own as they go along. And many of them look it.

The writer with a penchant for incorporating children and domestic pets in his screen tales seems to have the right of way. Even the purveyors of rapid-fire comedies, as a surcease from copying, have turned to kids and animals.

Lots of folks ate mush from childhood up, but they wouldn't pay cover charges now to get it in a cafe. They once got all their excitement from strawberry socials and stereoptican entertainments, but most of 'em wouldn't pay a nickel for the combined treat today. It is up to the author to invent new recreation foods, and teach them to like it.

"Westerns" still are going, but action pictures demand somewhat different backgrounds. Canadian woodlands stories, semi-westerns and lumber-camp tales are going rather good. Outside of cheap production, the demand in melodramatic stories is for bigger themes than in the past.

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASTRA STUDIOS. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						
Harry Edwards	Baby Marie Osborne	Ollie	Rhody Hathaway	Staff	2-Reel Comedies	Glen. 2332-J Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						
Morante Bill Thompson Bill Thompson C. W. Stater Robinett Bob Horner	Geo. Chesebro All-Star All-Star Pauline Stark All-Star All-Star	E. MacManigal Fishback Fishback	Al Morante O. Leong Robinett	Thompson Stater Staff Horner	Northwest Mounted Drama Drama Drama Comedies 5-Reel Western	Home 609 Preparing Cutting Preparing Preparing Schedule 1st Week
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						
F. H. MacQuarrie	Wasser Theideman Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	Douglas 6588 Schedule
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy News-ettes	Schedule
CENTURY FILM CORP. Zion Myers, Casting. Julius Stern, Gen. Mgr. 6100 Sunset Blvd.						
Alf Goulding A. Gilstrom Al Herman Jimmy Adams	Baby Peggy Lee Moran Horse Johnny Fox	Jerry Ash K. McLean E. Corby B. Wagner	Dave Smith Sullivan Geo. Monberg Jack Dawn	A. Goulding Gilstrom Al Herman J. Adams	Comedy Comedy Comedy Comedy	Holly 96 Schedule Schedule Schedule Schedule
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						
Charlie Chaplin Syd Chaplin	Charlie Chaplin Edna Purviance	Totheroh & Wilson	Charlie Chaplin M. Bell		2-Reel Comedy Comedy Drama	Holly 4070 9th Week Preparing
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						
H. Beaudine Scott Sidney	Vernon Burns	E. Ullman Nagy	H. Beaudine Hasserman	Graham Darling	2-Reel Comedy 2-Reel Comedy	Holly 3100 1st Week 3d Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						
Bruce Mitchell Cinal Blanchard Federal Photoplays Zane Grey Co. Great Authors Joe Rock Dann Hogan	Jack Richardson Joe Rock	V. Walker	R. Hathaway	T. R. Coffin	2-Reel Comedies Slow Motion Subjects Educational Standard Novels Zane Grey Clara Louise Burnham Comedies Feature	Wilshire 2115 Preparing Schedule Schedule Preparing Finished Preparing Preparing Preparing
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting. Universal Studio.						
Irv. Cummings	All-Star	A. Freid	Wm. Crinley		Drama	Holly 2500 Preparing
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						
Lynn Reynolds Dorning Harry Beaumont Ford Wallace-Dunlap Wm. V. Lee Jerome Storm Al St. John Summerville Buckingham Kennedy MacDermott Blystone Erle Kenton Noel Smith	Tom Mix Dustin Farnum Shirley Mason All-Star Buck Jones Wm. Russell John Gilbert Al St. John Clyde Cook Chester Conklin Pee Wee Holmes Lupino Lane Booker Syd Smith	J. Short August Good Schneiderman Ables August Depew Zellers S. Wagner Vallijo Zellers Turner Scheurich Williams	Brand Wellman Thompson Pheney R. Flynn Keese J. J. Dunn Stoloff Cohen Flynn Hollingshead Regan Blythstone La Mont	Furthman Schofield Sloan Strumwasser Katterjohn	"Alcatraz" "Strange Idols" "The Lights of the Desert" "Kentucky Days" "Trooper O'Neil" "A Self-made Man" Drama Comedies Comedies Comedies Comedies Comedies Comedies Comedies	4th Week Cutting Cutting Cutting Finishing Finishing 3d Week Schedule Schedule Schedule Schedule Schedule Schedule Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						
James Hogan Cliff Smith	Geo. Cooper Johnny Walker	J. Thompson John Thompson Jas. Kennedy Floyd Jackson	Geo. Bunny Dick Rush	Hogan J. Oliver Curwood	2-Reel Comedies North Woods	595187 Schedule Preparing
McCarty-Meehan Jess Robbins H. A. Revell Capt. L. T. Peacock	Lester Cuneo Edward Horton All-Star Grace Darmond	J. M. Hayes F. Cotner	Co-Directed S. Cleethorpe C. F. Burns C. F. Burns	McCarty & Meehan Mary Bixley Helen Robinson	Western "The Ladder Jinx" "The Scenario Writer" "The Wheel of Fortune"	Preparing Preparing Preparing 2d Week
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy	Beresford	"The Hands of Nara"	Wil. 81 Cutting
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						
Rupert Hughes Maurice Tourneur Allan Holubar R. A. Walsh	All-Star All-Star All-Star	Chas. Van Enger	Flood	Rupert Hughes Carey Wilson	Comedy-Drama "The Christian" "Broken Chains" "Captain Blackbird"	761711 Preparing Schedule Preparing Preparing
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS. H. J. Howard, Casting. 6719 Putnam Ave., Culver City.						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	761281 Cutting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle Mason N. Litson F. Caldwell Hunt Stromberg Marshall Neilan Frank Urson	All-Star Johnny Jones J. Frank Glendon Bull Montana All-Star	George Benoit Norbert Brodin Al Breslan Lyman Broening D. J. Kesson Ray June Karl Strass	Walter Mayo Wm. J. Reiter Fred Bain Tom Held	Ferdinand Earle Mason N. Litson John B. Clymer Rex Taylor Marion Fairfax	"Faust" Juvenile Comedies "Night Life in Hollywood" Comedy Dramas Dramas	Preparing Schedule Cutting Idle Idle
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Horne John Griffith Wray	McLean All-Star	M. Du Pont Henry Sharpe	Lederman Scott Beal	Bradley King C. Gardner Sullivan	"The Sunshine Trail" "Someone To Love"	Finishing Finishing
JOY COMEDY COMPANY. Fred L. Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive. Holly 910						
Billy Joy	Virginia Fox	Ernie Miller	Edwin Marriott	J. C. Zeidler	"Jerry's Fambyly"	2d Week
KELBINE MOTION PICTURE CO., 410 Court Street.						
Otto F. Himm	Marjorie Androus		Harry Pariser	Otto F. Himm	"Golden Hoofs"	Cutting
KLUMB, ROY H., PRODUCTIONS. Miss R. Marguerite Mansfield, Casting, 5107 Hollywood Blvd.						
Klumb Klumb	Ted Edwards Ted Edwards	Griffin Boyle	Dick Sheer Doc Lawson	Davenport	"Daddy's Love" "Lucky Thing"	Cutting Finished
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Sam Wood Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford Fred Niblo Paul Powell Irvin Willat Cecil B. de Mille Alfred Green	Gloria Swanson Jack Holt Betty Compson Reid-Daniels Daniels-Kirkwood Hawley-Sills Rodolph Valentino Agnes Ayres Dorothy Dalton All-Star Wallace Reid	Al Gilks Faxon Dean Guy Wilky Bert Glennon Alvin Wyckoff Perry Schoenbaum Alvin Wyckoff Wm. Marshall	Frank Armer Johnston Geo. Hippard Robt. Lee Cy Clegg D. H. Cox Robinson Waters Tate Schwartz	Elmer Harris Julien Josephson Ouida Bergere Clara Beranger Nash-Levien Olga Printzlau June Mathis Nash-Hurn J. MacPherson J. Cunningham	"Her Gilded Cage" "The Man Unconquerable" "To Have and to Hold" "Nice People" "Pink Gods" "Burning Sands" "Blood and Sand" "Borderland" "The Siren Call" "Manslaughter" "The Ghost Breaker"	Laboratory Cutting 5th Week Tiling 4th Week 6th Week Cutting 8th Week Finished 4th Week 2d Week
LYONS, EDDIE, PROD. Berwillia Studios. Holly 157						
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	Schedule Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl Reginald Barker	All-Star All-Star	Robt. B. Kurrle Percy Hilburn	Sydney Algier Walter Mayo		Drama Drama	Preparing Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Clifford S. Elfelt, Pres. 4811 Fountain Ave. Holly 3266						
C. S. Elfelt	J. B. Warner	C. De Vinna	Jack Pierce	Frank Clark	"Crimson Gold"	2d Week
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seitz	Curt Rayfeld		"The Black Orchid"	9th Week
MISSION FILM CORP. Fine Arts Studio. C. H. Geldert, Pres. 4534 Sunset Blvd. 595187						
Clarence Geldert		Gordon Pollock	Arthur Osborne		"The Ninety and Nine" (song)	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan John Robertson Arthur Rosson	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country" "Garrison's Finish"	7th Week 4th Week 3d Week
PICTURECRAFT PRODUCTIONS. Caswell Studio. Betty Jane Ford, Casting. 1110 Tamarind Ave.						
Harry Ford	Non-Star	J. Thompson	Harry Humber	Ted Dickson, Jr.	South Sea	Preparing
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios. Lincoln 2120						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Lois Zellner	"White Shoulders"	Finishing
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. Holly 4211						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Richard Andres	"A Tailor Made Man"	10th Week
R-C STUDIO. Melrose and Gower. Holly 7780						
Val Paul Malcolm St. Clair Robt. Thornby Chester Bennett Norman Dawn C. D. Bricker	Harry Carey Mr. & Mrs. DeHaven All-Star Jane Novak All-Star Frankie Lee	Thornley-DeGrasse Lee Garmes Del Reynolds Thos. Rea P. Goodfriend	Moreno F. A. MacDonald C. Woolstenhulme	Geo. E. Hall Beatrice Van Winifred Dunn Guyol-Catlin Josephine Quirk	Western Feature 2-Reel Comedies "Wreckage" Snow Picture "Son of Wolf" "Little Man"	5th Week Schedule 2d Week Cutting Cutting 1st Week
REEL, FREDERICK JR., PRODUCTIONS. R-C Studios. Holly 7780						
Fred Reel, Jr.	Harold Mills		G. A. Gocke, Jr.		Special Features	Preparing
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd. 54109						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Schedule
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Sup. Director West 3730						
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilliker C. Morehouse	Taylor & Havez Billy Dale Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Productn

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
SANFORD PRODUCTIONS. 6048 Sunset Blvd.						Holly 6034
Marcel Perez Marcel Perez	Twecedy Pete Morrison		F. S. Mattison Benny Kline	Perez-Mattison	Comedies "The Better Man"	Schedule Preparing
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	10th Week
THOMAS, RICHARD PROD'NS. Richard Thomas, Casting. Berwillia Studio, 5821 Santa Monica Blvd.						Holly 3130
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Preparing
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Chester Bennett Frank Lloyd Chas. Bryant Sidney Franklin	Ruth Roland Jane Novak Jackie Coogan Nazimova Constance Talmadge	Thompson-Wheeler Jack McKenzie MacWilliams Arthur Rice Gaudio	F. Gereghty Douglas Dawson H. Wile Albert Kelly Millard Webb	John W. Grey Marion Fairfax	Serial "The Snow Shoe Trail" "Oliver Twist" "Salome" "East is West"	8th Week Finished Cutting Finished 2d Week
James Young Allan Holubar Heerman Archambaud Frothingham Geo. Marshall Fred Hibbard	Guy Bates Post Dorothy Phillips Owen Moore Elaine Hammerstein All-Star Walter Robbins All-Star	Benoit Haskins Cronjager Brotherton Bartinger McClung Corby	J. Whipple Buquet Brotherton Bartinger Updegraff Goodwin	R. W. Tully Sara Y. Mason Montagne Mong Tuttle Gregg	"Omar the Tentmaker" Drama Comedy-Drama Drama Drama Western Comedies Comedies	Preparing Cutting 5th Week Preparing Preparing 1st Week 1st Week
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Stuart Payton Bogart Wm. Worthington Edward Laemle	Prevost All-Star Frank Mayo Gladys Walton	Moore Milner	Webb Barry Rex Weller Marchant	Bernard Hyman	"They're Off" "The Kentucky Derby" "Afraid to Fight" "Top o' the Morning"	Cutting 6th Week Cutting Cutting
Morris-Pratt Bob Hill Watson Robt. N. Bradbury Tod Browning Perry Vekroff Jack Conway Hobart Henley Nat Ross Lambert Hillyer Harry Pollard	Roy Atwell Neely Edwards Tom Santschi Priscilla Dean William Desmond Herb. Rawlinson All-Star Art Acord Frank Mayo Hoot Gibson	Virgil Miller V. Milner	Voltaire McCarey J. Marchant Wright Smith Rau-Laemmle Messinger-Kurland	E. T. Lowe, Jr. Geo. Morgan A. P. Younger	Comedies "Advent. of Robinson Crusoe" "The Radio King" Westerns "Under Two Flags" "Perils of the Yukon" "Come Through" "The Flirt" Northwest Mounted Dramas "Broken Chains" "The Cherub of Seven Bar"	Schedule Cutting Preparing Schedule 13th Week 8th Week Cutting 6th Week Schedule 4th Week 3d Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
David Smith Semon-Taurog Robt. Ensminger John Smith	Alice Calhoun Larry Semon Duncan Earle Williams Aubrey	Steven Smith Konenkamp Robinson David Smith Ernie Smith	Fred Tyler Roland Asher Clark McDermott Peebles	Bradley J. Smollen Semon-Taurog Bradley J. Smollen Graham Baker Smith	"The Gamin Girl" Special Comedy "The Fighting Guide" "Dicky" Comedy	Schedule Finished Finished Schedule Starting
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						Holly 6140
Wallace Worsley	Wesley Barry	Griffen&Ed DuPar	James Chapin	Chas. Kenyon	"Rags to Riches"	2d Week
EASTERN STUDIOS						
Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	2d Week In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON, ELMER, PRODUCTIONS. New Bedford, Mass.						
Elmer Clifton	Raymond McKee	A. G. Penrod Paul Allen	Leigh R. Smith	John L. E. Pell	"Down to the Sea in Ships"	Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	Started May 15
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress

Who's Where

(Continued from Page 6)

CLUNE'S

Realart Pictures presents

May McAvoy in

"THROUGH A GLASS WINDOW"

By Olga Printzlau

Directed by Maurice Campbell

CAST

Jenny Martin.....May McAvoy
 Mrs. Martin.....Fanny Midgeley
 Dan Martin.....Burwell Hamrick
 Tomasso Barilio.....Raymond McKee
 Matt Clancy.....Fred Turner
 Molly Clancy.....Carrie Clark Ward
 Jimmy.....Frank Butterworth
 Hartigan.....Wade Boteler
 "Coffee Pete".....Russ Powell

SUPERBA

Carl Laemmle presents

Marie Prevost in

"KISSED"

By Arthur Somers Roche

Scenario by Doris Schroeder

Directed by King Baggot

CAST

Constance Keener.....Marie Prevost
 Merton Torrey.....J. Frank Glendon
 Dr. Sherman Moss.....Lloyd Whitlock
 Mrs. Keener.....Lillian Langdon
 Horace Peabody.....Arthur Hoyt
 Editor Needham.....Percy Challenger
 Bob Rennesdale.....Harold Miller
 Miss Smith.....Marie Crisp
 Jim Kernochan.....Harold Goodwin

LOEW'S

Metro presents

Viola Dana in

"GLASS HOUSES"

Story by Clara Genevieve Kennedy

Adapted by Edith Kennedy

Directed by Harry Beaumont

CAST

Joy Duval.....Viola Dana
 Billy Norton.....Gaston Glass
 Aunt Harriet.....Mayme Kelso
 Cicily Duval.....Helen Lynch
 Mrs. Vicky.....Claire Du Brey
 Orville King.....Ellsworth Gage
 The Lawyer.....John Stepping

MISSION

William Fox presents

"THE COUNT OF MONTE CRISTO"

From the novel by Alexandre Dumas

Scenario by Bernard McConville

Directed by Emmett Flynn

CAST

Edmond Dantes.....John Gilbert
 Mercedes.....Estelle Taylor
 De Villefort.....Robert McKim
 Caderousee.....William V. Mong
 Princess Haydee.....Virginia Brown Faire
 Luigi Vampa.....George Seigmann
 The Abbe.....Spottiswoode Aitken

JUNIOR ORPHEUM

Albert E. Smith presents

Corrine Griffith in

"ISLAND WIVES"

Story by Bob Dexter

Scenario by William B. Courtney

Directed by Webster Campbell

CAST

Elsa Nelson.....Corinne Griffith
 Jimmy.....Charles Trowbridge
 Hitchens.....Rockcliffe Fellows
 McMasters.....Ivan Christy
 Piala.....Edna Hibbard
 Bibb.....Norman Rankow
 McMaster's Native Wife.....Peggy Parr
 Captain of Yacht.....Barney Sherry
 Lester.....John Galsworthy
 Mrs. Lester.....Mrs. Trowbridge

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Contemporary Criticisms

"THE BEAUTY SHOP"

Paramount

"In adapting Channing Pollock's and Renold Wolf's musical comedy, 'The Beauty Shop' to the screen, Cosmopolitan played wise and placed the bulk of the story telling on the subtitles and not on the action in the picture. In doing this they have given the screen a boiled down musical comedy without the music and chorus that will probably get by on its humorous subtitles."—Exhibitors Trade Review.

"There is absolute truth in the statement that this picture carries all the earmarks of a musical comedy plot.

"It is all much ado about nothing, the plot skipping along on one cylinder most of the time telling of some eccentric beauty doctor who inherits a rich estate in a mythical kingdom and going after it dressed up in a circus uniform. The scenes and incidents which brought amusement upon the speaking stage do not register any too well here.

"Hitchcock is fairly amusing after a fashion. But Hitchy needs his voice."—Motion Picture News.

"Designed as entertainment of the lightest kind, 'The Beauty Shop' fulfills its purpose of amusement. Raymond Hitchcock has always been funniest when he can use his peculiar voice or his method of pointing a joke, but he contributes as much humor as possible under silent restriction with a performance embracing all of his familiar comedy mannerisms."—Moving Picture World.

"A musical comedy adapted to the screen is about as successful as a musical comedy would be minus the music, and it holds true in the case of 'The Beauty Shop.'

"It does contain some clever ideas, but they are not strong enough to hold up for six reels without a great deal of padding, and it is this superfluous footage that makes 'The Beauty Shop' a rather uninteresting and slow-moving picture."—The Film Daily.

"SHACKLES OF GOLD"

Fox

"Somewhat restricted in its scope, 'Shackles of Gold,' deserves praise for its style rather than the material. It is an ambitious treatment of a conventional story.

"A less compelling actor than William Farnum would have been somewhat eclipsed by this material.

"The lack of originality is most evident at moments when important crises are pictured."—Moving Picture World.

"An intensely dramatic and interesting story of the stock market. Adapted from Henri Bernstein's famous play, 'Samson' and directed by Herbert Brenon.

"William Farnum is particularly well fitted for the role of John Gibbs, the main character in this screen play. The story has plenty of suspense and grips one from the start. It is artistically produced and convincingly told."—Exhibitors Herald.

"The latest William Farnum release isn't an attractive offering in spite of the fact that Henri Bernstein's play provides a good role for the star and one that he handles very well. It is a stilted society drama with

situations neither original nor conclusive. It may be that they are true-to-life, but they do not succeed in convincing you that such things are probable.

"The story is such that you cannot help but be annoyed with the characters and the things they do."—The Film Daily.

"'Shackles of Gold,' adapted from the play 'Samson,' presents good material for William Farnum. It is by no means an offering



CECIL HOLLAND

of any striking originality, but to devotees of the star it should prove to be thoroughly enjoyable."—Exhibitors Trade Review.

"SHERLOCK HOLMES"

"The producers of this picture have spared no expense in making it distinguished from the general run of offerings. Technically, it is a feature which is almost perfect.

"Looking at it for story interest, one discovers that the action is marred considerably by a profusion of subtitles and a continuity which has emphasized the mystery element to the total elimination of logic.

"The picture relies for its strength upon its incident. John Barrymore succeeds in carrying out the demands of the role even if his appearance does not suggest the character. It is a finely imaginative performance."—Motion Picture News

"'Sherlock Holmes' is one of the outstanding pictures of the year. Coming during a season that is marked by superlative productions of all kinds and nationalities, that statement has more than ordinary force. Its value may be summed up in one phrase. It has everything.

"'Sherlock Holmes in the flesh! Think of that. As Barrymore plays the character and looks the part it is one of the most vivid interpretations of a man out of literature it has been the pleasure of the writer to encounter.'"—Moving Picture World.

"The star's work is distinguished by his

usual skill and the ability to play any part convincingly. He is not given to any emotional acting in this but he makes the shrewd, crafty Holmes everything that Doyle intended him to be.

"Director Parker has plainly endeavored to make the production a very worthy work and, so far as bringing the greatest detective character in fiction to life is concerned, he has succeeded, but the production nevertheless has its faults. It is too long and it is not easy to follow the story.

"The adventures of the detective furnish plenty of thrills and excitement for those who like it regardless of the improbabilities. The exteriors are splendid and there are numerous familiar scenes that are very interesting."—The Film Daily.

"DEUCE OF SPADES"

First National

"While Charles Ray has had stronger vehicles, this adapted Charles E. Van Loan story, 'The Weight of the Last Straw,' provides him with a role altogether pleasing and containing many amusing situations. There is a slight love theme, but no heavy love-making and the story is clean and full of human interest."—Exhibitors Herald.

"Charles Ray has done better pictures and has done some worse than 'The Deuce of Spades.' For wholesome entertainment his latest is quite acceptable. Some of the situations are humorous, but on several occasions there is too much visible evidence of padding. The story is sufficiently good to bear up under these little differences and no doubt will bring in its share of laughs."—Exhibitors Trade Review.

"This is by far the poorest picture that Charles Ray has ever turned out. The story in this one might have served adequately for a one or possibly a two-reel picture, but wherever they got the notion that it would do for a feature is inconceivable.

"Once more Ray directs and it serves to prove further that he had much better stick to acting and do one job at a time and do it right. There is little or no variation to the settings and they are certainly far from pleasing to the eye."—The Film Daily.

"The typical Charles Ray punch is late in coming, but when it does come in 'The Deuce of Spades,' its good enough to leave you with the impression that you've seen a good picture. There is too much stress upon characterization, too much of the hick and his peculiarities, too much description and not enough action."—Moving Picture World.

"THE REFEREE"

Selznick

"A man's picture. Fast moving, logically developed story of the prize ring, based upon a 'Red Book' story by Gerald Beaumont.

"If any story or picture should persuade those opposed to prize fighting that the game is clean, this Conway Tearle vehicle is the one to do it."—Exhibitors Herald.

"Put this down as a neat little fight picture—one which is established upon a foundation of heart interest and carrying a pleasant romance to give it balance. There is a

(Continued on Page 15)

Contemporary Criticisms

(Continued from Page 14)

humanity about the story which appeals to all classes, particularly those who like to read about self-made men—whether their profession is prize-fighting or making mouse traps.

"All power to Ralph Ince in producing the story so that the atmosphere of the ring is ever dominant.

"A simple little story, one perfectly obvious, but ringing true all the time."—Motion Picture News.

"STEP ON IT" Universal

"Step on it is right. They open the action throttle wide in this Hoot Gibson western, giving you plenty of gun-play, dashing horsemanship, some snappy humor and the balancing love interest. It is a picture which carries all the distinctive flavor of the West.

"The atmosphere, settings and photography are first rate, and the acting up to requirements."—Motion Picture News.

"Here is a satisfying offering that is rather unlike the average westerns that flood the market.

"The chief situation has to do with cattle rustlers and while this in itself is not original, there is a new twist and a clever touch in the method employed by the thieves to cover their tracks.

"The picture is short but a good live number that should particularly please admirers of westerns."—The Film Daily.

"Superior to many Westerns which, like this, have more than average action, 'Step On It' is convincing as well as entertaining and succeeds in making time pass quickly—which should indicate that it fails to bore at any moment."

—Moving Picture World.

"HIS WIFE'S HUSBAND" American Releasing

"The story has been well handled in all departments of production. The result is that the spectators' interest is obtained early and held throughout. Even taking into consideration that it is what might be called a thrice told tale."

—Moving Picture World.

"There isn't a great deal that is different in Anna Katherine Greene's novel, 'The Mayor's Wife,' from which the photoplay has been adapted, but good direction, a more or less capable cast and one or two fairly new twists makes a satisfactory offering of it."

—The Film Daily.

"'His Wife's Husband' is an adaptation for the screen from the novel, 'The Mayor's Wife,' by Anna Katherine Greene. The story offers mystery, pathos and numerous complications in unraveling a plot that hinges on bigamy. The story is keenly interesting and contains many moments of suspense."

—Exhibitors Trade Review.

"QUEEN OF THE TURF" R-C Pictures

"It's a good racing drama—much like others that have gone before—but the racing season is about to open north of the Mason-Dixon line and this picture, therefore, has the value of being exceptionally timely.

"Fair direction is reflected on the screen. The photography is not the best we have seen. The settings are adequate."

—Motion Picture News.

"At times the continuity is not good or perhaps the irregularity is due to the cutting

which the film has undergone in preparation for the American market. At any rate the characters are jumped from place to place without indication of their going or coming, or a reason for their so doing.

"The race is the big event in the picture and is particularly effective and furnishes a real live thrill that is unmistakable."

—The Film Daily.

"LADY GODIVA" Associated Exhibitors

"The picture was made in Germany under the careful direction of Hubert Moest, who has handled the story in fine taste at all times. Many of the settings are artistic and



JOHN BROWN

Just finished with William Russell in
"A Self Made Man"

there are several large sets in which many extras are employed. . . . The famous ride of Lady Godiva is another instance of splendid judgment.

"The photography is not up to our American standards, and the lightings vary between good and bad. The acting is very good.

"In adapting Lord Tennyson's famous poem to motion pictures, Wistaria has given the screen a production that will, in all probability, soon be ranked as a classic. It has been splendidly done, and done in such a manner that it holds sustained interest throughout the six reels. There is nothing in it that will offend even the most straight-laced reformer. On the contrary, it appeals, and one of its most appealing points is the ride of Lady Godiva through the streets of Coventry in a nude condition. It has been a long time since we have seen anything that has the sheer artistry or carries the suspense that this portion of 'Lady Godiva' does."

—Exhibitors Trade Review.

"THE MAN WHO MARRIED HIS OWN WIFE" Universal

"'The Man Who Married His Own Wife,' gets the spectator's interest in the beginning with a gripping scene and the story is good enough to hold it throughout.

"Particularly noteworthy though is the scene at sea in the first part of the production with a schooner plowing heavily through a rough ocean into which sheets of sleet are falling, while from another direction races a millionaire's yacht, also battered by the elements. The two boats

crash in the night, both go down, and some extraordinary photography graphically illustrates the disaster amid the raging of the waves and the sombre sky."—Moving Picture World.

"This latest picture of Universal's, starring Frank Mayo, starts out like a house afire with a swift moving story that keeps up the pace for the full first reel, then it stops a bit short and slumps slightly while some titles endeavor to create an atmosphere of mystery.

"Otherwise the direction is first rate and the story moves along at a good pace toward a satisfactory conclusion.

"The storm scenes in the opening reel are splendid and usually thoroughly realistic even though miniatures are used. The rain effect is especially fine."

"IN SELF DEFENSE" Swedish Biograph

"Especially interesting because it touches on the revolutionary condition in Russia without laying enough stress on it to be harrowing or morbid at any time, 'In Self Defense' is different enough from the ordinary run of features to be striking. The foreign atmosphere registers because it actually is foreign and carries realism to a remarkable degree. Based upon a theme that because of its intense humanness will be universally appreciated, this production made by the Swedish Biograph Company should prove a decided success."—Moving Picture World.

"This latest production from the studios of the Swedish Biograph has for its main asset the very fine acting of the star and villain and a capable supporting company generally. Also the direction at times is very good, but beyond that the picture does not measure up to some previous offerings that have come from the Swedish company.

"Many times over the same plot has been worked out in American pictures. There is no particularly new twist to 'In Self Defense' to lend any distinction to it and there is much that is unconvincing.

"Some of the dramatic moments are very well handled and the director has made a sincere attempt to put force into the drama, but the shortcomings of the story he had to work with were too great a handicap."—The Film Daily.

MORE HINTS By Edward J. Montagne

(Selznick Scenario Department)

Don't send a desert story to Western companies. Try the East. Some director around Times Square might like the trip and your story will give him his excuse.

Don't write sex stories. No one likes them—except the public.

Don't steal other people's ideas. Bound to get caught. Look at Shakespeare, Dumas, Aristotle, Belasco, all accused of plagiarism. Think of the disgrace.

Don't have anything happen until the fifth reel. You may disappoint your spectators who expect to sleep through the first four.

Have a marriage ceremony performed without an interruption. Give the gray-haired sexton a chance. He's the only one who hasn't rushed down the aisle shouting, "Stop that marriage!"

Don't use a typewriter. Use your worst scrawl. Someone may think it is a fan letter and read it.

Don't pay any attention to the critics. They can't sell their stories either.

Don't write a story without at least five changes for the star. Contract says that company pays for wardrobe and the star feels the story must be awful if she can't nick the boss for a fur coat, evening gown, sport suit and riding habit.

Don't write any hints for scenario writers.

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NOTES FROM BROADWAY

By Hank

Atlanta, Ga., the place where many a picture has been produced, has made a strong legitimate bid for recognition in the world of films. The local men have pooled \$2,500,000 to build studios and make pictures for release, we understand, through Hodgkinson. They want to put Los Angeles off the map in other words. Well, we offer them our best wishes, but Los Angeles was never stronger than it is now.

Constance Binney is to leave Famous Players. She is now drawing salary weekly until her contract expires.

Monte Blue is playing again with Mae Murray and then goes with Griffith. Dorothy Gish, we understand, can be secured for a picture or a series of pictures. Producers, wake up.

Alice Joyce is out of Vitagraph, which will be news to all. She is open to offers also, salary and percentage in pictures, we hear on good authority. Another tip for producers.

Edgar Lewis is in town. Dallas Fitzgerald is on Broadway. E. H. Griffith is directing up in Canada.

We hear Pearl White will return to Pathe to make a serial, her first love in the movies and her best place, her most successful as well. Eddie Polo is producing a serial here with Burton King directing.

Doris Kenyon will be starred in a series of features in New York. Anna Q. Nilsson will also make a series with a new outfit. Things look promising just now. Seven new outfits started the past week.

"I Am the Law," will play the Strand Theatre in June. This is an Ed. Carew feature made in L. A. by Bennie Zeidman and Bernie Fineman with C. C. Burr as distributor. Papers speak highly of it, and it is being advertised all over New York City.

F. B. Warren has placed all his product with the Keith Circuit of theatres in Greater New York and they are being extensively exploited as well. Broadway has taken everything he has released so far. Some record!

"Silas Marner" is playing the Loew Circuit of Theatres. This is an Associated Exhibitors release with all star cast. Arthur Kane can feel proud of this one.

Frank Gillmore is up for election as president of the Green Room Club. Frank Bacon was the last head of this old theatrical organization, and is still a member and loyal.

The Brooklyn Vitagraph Studio has one company working—Corinne Griffith with her hubby directing her. Biograph has Henry King and his troupe, and a few newcomers. Famous Players Studio is housing the Marion Davies troupe and Arthur Smallwood and his brother, Ray, filming a picture with an all star cast. George Terwilliger also is working at this studio. Famous will shoot one picture there this summer themselves. Arliss and Henry Kolker started this week.

England will not place a new tax on American films which should be good news to producers.

F. B. Warren has come out for the abolition of the deposit scheme that the exhibitors have had to contend with from distrib-

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GREEN ROOM CLUB New York City

utors. He made his announcement recently at the Convention in Washington. Thos. Ince also spoke against censorship and more co-operation.

The New York exhibitors are not keen for Sidney Cohen, who was re-elected their president.

Vic Nuremberg has written the song, "The Isle of Zorda," for the Pathe release of the same name.

R. C. Cole, formerly of Robertson-Cole, will make pictures on his own, we learn.

"When Knighthood Was in Flower," the Hearst production, is being made entirely indoors. Costumes were imported from Europe as well as fancy trick riders for this picture which Robert Vignola is directing with Marion Davies as star.

The M. P. D. 'A. made the exhibitors a proposition in Washington to sell direct to them, the exhibitors to select the stars, directors, stories, etc., and the proposition is being taken under consideration. David Hartford made the proposition. We will have more details later on. This would eliminate the distributor entirely.

Will Nigh started shooting a picture called "Notoriety" and Famous has announced a picture of the same title for early Fall release.

D. W. Griffith is going to England to film a war picture for the British Government, we hear. It will be used as a record of the past events of that conflict. He is being financed by English capital. Monte Blue will go with him.

Hamilton Smith has completed "The Isle of Doubt" and preparing to shoot another. Wyndham Standing is featured.

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Frank Coleman is playing an engagement with Director Ed Kennedy at the Fox Studios.

Fred Church is assisting G. M. Anderson, whose third of the series of Stanley Laurel comedies was recently previewed.

Production Notes

(Continued from Page 8)

AT THE ROACH STUDIOS

Another Harry "Snub" Pollard two-reeler has started production with Herman C. Raymaker directing, and Director General of Comedies Charles Parrott in supervising capacity. Marie Mosquini and Noah Young are playing in support.

The current "Paul" Parrott comedy is being made on location in the vicinity of Palms. Jobyna Ralston and Eddie Baker are chief support with J. A. Howe directing.

"His Rascals," the kiddie-animal company, were launched this week in a new vehicle. In addition to the regular featured animals, a monkey and cat will appear in the scenes while the same children will have leading roles. Tom McNamara, who wrote the story, is now engaged on the next one. Bob McGowan will direct.

Film editing by T. J. Crizer is proceeding on two Bolland comedies, the first being nearly completed.

Harold Lloyd week was observed in Yokohama, Japan, recently, when twelve of the comedian's pictures were shown as follows: "Nothing but Trouble," "I'm on the Way," "Don't Shove!" "Crack Your Heels!" "He Leads, Others Follow," "A Sammy in Siberia," "Going! Going! Gone," "Ask Father," "Get Out and Get Under," "Haunted Spooks," "Number, Please?" and "High and Dizzy."

C. H. Roach, secretary and treasurer of the studios, has returned from a six weeks' trip.

BELASCO PRODUCTIONS TO PRODUCE ALASKAN STORY

Edward Belasco, president of the Belasco Productions, Inc., of San Francisco, recently signed a contract with Esther Birdsall Darling to film her book, "Baldy of Nome."

CUBAN ACTOR IN NEW YORK

Marco Antonio Gonzales, who is starred in the three pictures, "Blood Will Tell," "Cruel Dreams," and "The Monster," made by the Compania Gloria Film, of Havana, Cuba, is in New York to arrange for the showing of the pictures there.

INSTALLS L. A. DISTRIBUTING BRANCH

Another Los Angeles independent motion picture producing concern has renounced its eastern distribution affiliations and has added a distributing branch to its local headquarters.

The latest concern to break away from New York is the O'Connor Productions, producers of a new series of Billy Franey comedies. These productions, of which the first six have already been completed, will be twenty-six in number of two reels each, to be published bi-monthly and delivered direct to the state rights exchanges throughout America from the O'Connor offices at the Caswell studios, Hollywood.

F. E. Samuels, former manager of the local Clune exchange, is general sales manager. He will arrive in the east the first week in June to establish a branch office in New York.

Billy Franey's principal feminine support in his latest series consists of Gale Henry, Vera Reynolds and Ena Gregory.

Robert O'Connor is head of the producing concern bearing his name, while Gus Schumacher is general manager.

Vic Potel is working with Hoot Gibson.



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Chit Chat and Chatter About Southland Film Folks

By Harry Burns

Glen Cavender, for years at the Fox studios where he has appeared in both comedy and dramatic photoplays, has moved himself bag and baggage to the Century Studios where he is being directed by Norman Taurog.

Ray Gray is assisting Richard Jones at the Sennett Studios.

Eddie Sutherland is working at the "U" in the current Hoot Gibson starring vehicle.

James Davis, directing Paul Parrott, rented space recently at Universal to film some scenes on the New York street set. Besides the star there were Jobyna Ralston, Gaylord Lloyd, Wallace Howe, Eddie Baker, Earl Montgomery, Harry Gerstead and others.

Louise Lorraine, Blanche Payson, Jerry Mandy, William Irving and Jack Henderson are working for Henry Lehrman.

Gordon Griffith is sharing his services with Jack Ford at Fox's and Edwin Le Saint at the Hallroom Studios.

Fred Hibbard has started on his first comedy at the United Studios and has cast Fay McKenzie and Eddie Barry for some important scenes. Hibbard up to a short while ago made Century Comedies with Baby Peggy, Brownie, and others.

Ida May McKenzie recently completed an engagement with the Jack Ford Company.

Frank Lanning is playing a Chinese part in "East Is West," starring Constance Talmadge, which S. A. Franklin is directing at United.

Bessie Love is at present drawing a Fox Studio check.

Eddie Laemmle has completed the Gladys Walton picture at the Big U and is busy cutting same.

Jay Marchant is leaving the last of the week for Mt. Rainier, Washington, to get some snow scenes for a Universal serial.

Jess Robbins, besides cutting his last feature, is preparing a new story for probable production at the Fine Arts Studios.

Jack Cooper intends to have his own producing unit within the next four weeks making two-reel comedies in which he will be the star.

John McDermott after finishing his picture at Fox's sailed for the continent.

H. J. Howard is casting at the Herbst Productions studios at Culver City, where they are featuring Big Boy Williams.

Bud White, owner of John Brown, the 600-

pound bear, has an offer to go to Honolulu for the big fair, and may take his charge over there to fill the date.

John Rounan is still in New York City, where he attended the Federated meeting. Rounan has four of the Chester Snookey comedies to be released on the Federated program.

Eric Von Stroheim will be shouting "camera" within the next two weeks on the Universal lot.

Doc Joos is assisting Nat Ross at Universal in the direction of Art Acord in a Canadian Northwest Mounted story.

Truman Van Dyke recently finished playing an important role with Florence Vidor.

Jack Hoxie is about to start another western feature.

George Marshall has started on the first of the Tuttle stories at the United Studios, with Hugh McClung photographing the scenes.

Nick Cogley is working with Owen Moore at United.

Frank Lawrence, who edited and cut "The Hearts of Humanity," is doing the same with the latest Allen Holubar feature recently completed with Dorothy Phillips in the stellar role.

Dick Smith, Billy Franey, Charles Conklin, and a small colony of funsters who belong to the old school of comics are holding down the main batting spots on the daily lineup on the Fox comedy lot.

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LEN. S. BROWN

823-4 Loews State Theatre Bldg., Los Angeles

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Current Reviews

(Continued from Page 5)

"ISLAND WIVES"

Junior Orpheum

It isn't the wisest thing in the world to show a picture like "Island Wives" while the gentle reformer is at large for the self-appointed ones would only see the worst, completely overlooking the beauty of the film. The actual production is beautiful, but the story is not elevating in the least.

The plot deals with the eternal triangle, with salacious touches that lose weight in that the situations are not taken seriously.

Like another "wife" story this also has sketchy subtitles.

Corrine Griffith gets by with her beauty and gowns. There her talent stops. In stresses of emotion she resorts to the ten-year-old trick of clutching at her face.

Webster Campbell is responsible for the direction, which proves to be old-fashioned in spots and commonplace the rest of the time.

Rockcliffe Fellowes, heavy and lead, takes all the male honors in the picture.

Ivan Christy does well, but his type of character is most repulsive.

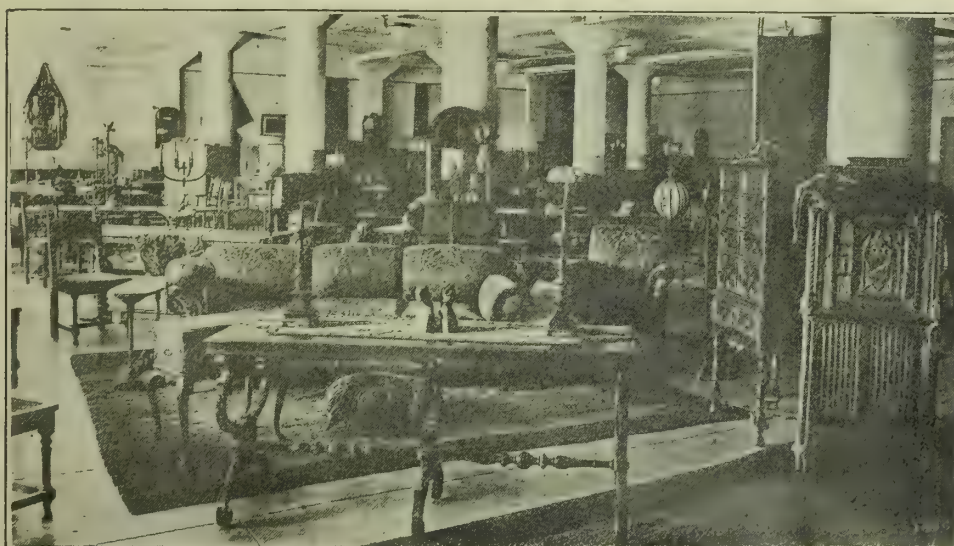
Edna Hibbard as Puala, a little native girl, is very pleasing.

Filling out the cast are Chas. Trowbridge, Norman Rankow, Peggy Parr, John Galsworthy, Mrs. Trowbridge and Barney Sherry.

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LILLIAN LEIGHTON

At Present With
Nell Shipman Productions

Vol. 5

No. 8

SATURDAY, JUNE 3, 1922

Cal

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



The Screen Writer's Forum

conducted by William E. Wing, one of the most prolific and consistently successful of scenarists, is now a weekly feature of Camera! From his fund of active years in studios Mr. Wing gives invaluable suggestions to fellow craftsmen, with a humorous undertone of comment on matters cinematic. Turn to page 8.

ALSO: Photodramatic reviews from the professional viewpoint; production news of the film capital; pulse of the studios (a copyright, exclusive Camera! feature); where to find people you know; Harry Burns' chatter about film-land folks.

Don't miss one single issue of Camera!

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor
Athene Sterling Assistant Editor

Scotty Macnicoll Advertising Sales Manager
Ora Brook Circulation Manager

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Vol. V.

SATURDAY, JUNE 3, 1922

No. 8

"BETTER" PICTURES

With new companies starting work and new individuals entering motion pictures with the same old bromidic generalities about "fewer and better pictures," "special feature productions," and the array of imitations touted "better-than-such-and-such," it may be timely to discuss this "better" stuff.

Every artist, artisan, business or professional man and woman is constantly striving for improvement. If they don't they drop behind. So we'll take the desire for better pictures for granted.

Now, what will make pictures better?

Acting?

Some of the best acting in the world is done for motion pictures. Also some of the worst. But placing the screen in comparison with the stage—stacking best against best, average against average, and inferior against inferior—the screen excels by far. No, not acting.

Stories?

The average story is as good as can be expected. Note "average." There are few masterpieces. People who don't sympathize with motion pictures say there are none. But the run of screen stories is above the grade of the popular magazines, small credit though that be. And there is constant improvement here. No one expects perfection all at once. So it isn't stories alone.

Direction?

Cinema direction, in the main, is handled by men really striving to fulfill some ideal. Many of them are held in check by other things—lack of authority, of funds, etc. And there are averages here just as elsewhere. But there is a goodly band of directors who are accomplishing things, and to whom motion pictures should give due credit for progress. It's not directors we're after here.

Motion photography has reached the point where it is pictorial art of the highest type.

Design and construction of settings is in general as near satisfaction as possible.

Other production details appear developed to a point approaching perfection.

There are three glaring exceptions.

They lie in laboratories, production offices, and distributing organizations.

They are the evils of too-mechanical developing and printing, of arbitrary "efficiency" in production schedules, and of routing pictures of one general appeal to a public of one general type.

As each of these is overcome, the motion picture will take successive steps towards its rightful place among literature, art and drama.

These are three things to think about, to talk over. They won't be solved tomorrow. Nor the next day. Maybe not next year. Remedies and suggestions will be branded impractical, visionary. They will continue to be so branded until some one goes ahead and proves them otherwise.

Rex Ingram had a laboratory man constantly on his set when he filmed "The Four Horsemen." That's what every unit making any pretense towards artistry should do.

Griffith takes as much time as he has need for in producing his pictures. Every director demonstrating ability and responsibility should be able to work under such conditions.

The Cameo theater in New York caters especially to shoppers; the Strand theater, Watertown (N. Y.), caters especially to children; it is possible with the array of films now on the market to cater to almost any class of persons. There should be several class-catering theaters in every city.

These are mere sketches of suggestions of what is meant by things to think and talk about.

These are things that will improve pictures and interest new sections of the public in them.

Ted Taylor.

Film Capital Production Notes

FOX TO DIRECT FEATURE

Finis Fox, writer, director and producer, has been engaged by Cosmopolitan Film Company to direct "The Bishop of the Ozarks," an original story by W. M. Howard, congressman, lecturer and author.

Production is expected to start as soon as Mr. Fox finishes the continuity.

McCARTHY TO RESUME PRODUCTION

John P. McCarthy has secured the film rights of the Frederic Remington works, and will produce a series of features suggested by these paintings. The story and continuity for the first one have been completed and production is expected to begin at once.

Associated with Mr. McCarthy is R. Holmes Paul, formerly art director with Thomas H. Ince, and James C. M. Whipple, who will act as assistant director.

YOUNG TO START SHORTLY

"The Hands of Nara," Clara Kimball Young's lately completed starring vehicle will be released in September through Metro. Miss Kimball is expected to start work shortly on her next offering which is in preparation. Harry Garson will again direct Miss Young.

DE LUXE PICTURE CUTTING

W. E. Keefe, formerly associated with D. W. Griffith, has been engaged to title and edit "Night Life in Hollywood," the initial De Luxe production recently completed under the direction of Fred Caldwell.

Hubert Win, Goldwyn cutter, is cutting the picture. It is expected that the film will be ready for release around June 10th.

"NERO" IS RELEASED

"Nero," the spectacle which J. Gordon Edwards produced in Italy, is now showing in New York at the Lyric. While most of the scenes in "Nero" were photographed in Rome and its vicinity some were taken near Naples and a few in the Alps. "Nero" took nearly a year to complete and includes in the cast Jacques Gretilat of the Theatre Odeon.

COMING FOX RELEASE

Roger Lytton, veteran of the stage and screen; Florence Billings, Peggy Shaw, Ernest Hilliard, Robert Agnew, Adelaide Prince and Niles Welch have the principal roles in "A Little Child Shall Lead Them," a special production which is to be released by William Fox next season.

KIRKWOOD TO RETURN TO SPOKEN STAGE

It is rumored that James Kirkwood is to return to his first calling, the footlights, after he makes two or three more films. 'Tis said he is to have a featured role in a stage play from the pen of Bayard Veiller, which A. H. Woods is to produce.

UNSELL COMPLETES FOUR

Eve Unsell, scenario chief at the R-C studios, has completed four continuities. Among them is one of her own original stories, tentatively titled, "The Man of God," which is to be made into an all-star special.



BORIS KARLOFF
who has been engaged to play Iman in
"Omar the Tentmaker"

Casts of the Week

Halperin Productions

"GOBLIN POINT"

Directed by Lloyd Ingraham
Carmel Myers Wm. P. Carleton
Vernon Steele Joseph Dowling
Buddy Boyle

Lascelle Pictures "AFFINITIES"

Directed by Ward Lascelle
Colleen Moore John Bowers
Joseph Bonner Jack Duffy
Grace Gordon Pete Soso

Joseph H. Schenck Productions "EAST IS WEST"

Directed by Sidney Franklin
Constance Talmadge Edward Burns
Frank Lanning E. A. Warren
Warner Oland

SACRAMENTO COMPANY FORMED

The Sacramento Pictures Corp. has been formed in Sacramento, Calif., to make six five-reel productions, based on the "Billy Fortune" stories by William R. Lighton.

GOLDWYN WRITING

Samuel Goldwyn is writing a book called "Mirror of the Movies," in which he will narrate his experiences in motion pictures since his entrance into the business ten years ago.

Goldwyn has as yet made no plans for his future activity in the industry.

"SALLY" ON SCHEDULE

The Lee-Bradford Corp., releasing via the state right market, has on its current release chart a picture called "Sally." It was originally called "Birthright," and was made on Long Island by New Superior Prod., Inc. Flora Finch heads the cast.

NEW COMPANY IN OAKLAND

United Stars Productions, a new company, chartered at \$1,000,000, states it will construct a studio in Oakland, Calif. N. J. Whelan, Peter N. Toscano, Lawrence A. Hughes and Eugene A. Perry, the latter former manager of Loew's State, constitute the board of directors. It is understood that Arthur Rosson will be director-general.

GRAF STARTING AT SAN MATEO

Graf Productions, Inc., are the first to renew studio activities at the Pacific Studios in San Mateo. "A Modern Madonna," starring Milton Sills, will start production June 7th under the direction of James Horne.

SHIPMAN BUYS LUPORINI INTERESTS

Ernest Shipman has purchased the interest held by Mario Luporini in the Ultra Productions, the F. Marion Crawford Productions, and the series of Pina Menichelli features.

GRIFFITH OUTLINING "AT THE GRANGE"

D. W. Griffith's current comedy-drama is being rehearsed under the working title of "At the Grange." The story is by a Kentucky authoress, Irene Sinclair.

STRAUSS PREPARING "APHRODITE"

Malcolm Strauss has completed arrangements to film "Aphrodite," to be released through W. W. Hodkinson Corp. Alan Crosland will direct the story, based upon an old legend.

FRENCH COMEDIAN WITH ALLIED

Max Linder recently completed arrangements to make a series of comedies for the Allied Corporation, the new subsidiary of United Artists. He may produce some of his future pictures in Paris.

Edward Burns and Warner Oland are supporting Constance Talmadge in her special production for Associated First National, "East Is West."

Buddy Boyle is included in the cast of "Goblin Point," under production at Fine Arts studios under the direction of Lloyd Ingraham.

(Continued on Page 8)

Current Reviews

"THE GOOD PROVIDER"

COOL, bubbling waters rushing forth into a land of thirst; a delightful current of fresh air into dust-choked places; "The Good Provider," a soothing balm among the ailments of sez, sluch and social mush.

Yea; the good firm of Hurst, Borzage, Davidson & Gordon has returned, with no change of trademark, and once more bringing home the goods. Fanny Hurst's homey and humble tale of father's efforts to live up to the title, has been translated to the screen by Director Borzage with such faithfulness as to fairly rival his former success, "Humoresque."

This second production, along lines of the first, emphatically and finally establishes Mr. Borzage as a master director in his chosen field. He needs fear no rival upon this, his own stamping ground.

The Hurst story once more is one of those bits of life which seem drawn from a little niche somewhere but, when fully presented, expand in the mind of the spectator until one finds that, after all, he has been witnessing a panorama of life itself.

Father's innings are presented by Dore Davidson, who battles his way from poverty to the upbringing of his family to discover that, while he, the father, thinks FOR his offspring, the mother thinks WITH them.

Just what this combination does to father, must be seen to be appreciated.

Mr. Davidson's remarkable interpretation of this role hardly can be done justice in words.

Vera Gordon is the same wonderful mother as in the past. She is a supreme actress in the role.

Willie Collier, Jr., young, boyish and likeable upon the screen, wins much credit as the son.

Vivienne Osborne is the acceptable daughter.

Miriam Battista, a clever juvenile; John Roche, Blanche Craig, Ora Jones, Edward Philips, Muriel Martin and Margaret Severy make a glove-fit of the minor roles.

"THE FIRE BRIDE"

If "The Fire Bride," made in Tahiti of the South Seas, was intended solely for a scenic picture then it is a success. But something about this production arouses suspicions that someone has tried to weave a story into the beautifully picturesque footage. That "something" is a more or less well-known cast and a couple of stage sets that fail to match up with the real exteriors. Each player dashes about in a circle all his own until they are all killed off, leaving the hero and heroine the only white people on the island. And then she has to propose to him, which is rather different after all.

Arthur Rosson directed "The Fire Bride." The only credit due him is the way he handles the natives, working in their customs and dances. He should continue directing educational.

Ruth Renick deserves better treatment than this. At the climax of her own little corner of the picture she becomes stiff in action due to lack of direction.

Edward Hearn is included in the cast and that it about all. No doubt he was kept in the dark as to his action also.

Walt Whitman is good at all times, even here.

Fred Stanton, the heavy, has the heavy work

"STEP ON IT"

(Reviewed by Camera's office boy)

Dear Editor:

I did not like the picture "Step on It" starring Hoot Gibson and Barbara Bedford, the story as a whole was onley fair and the acting was no better.

The scene in the opening where hoot was driving to a wedding with his mother was poor lighting and the wedding was very poor. the sluice gate scene was no good the minute they opened the gate the river was to go dry which could not be as it would have been damp afterwards. the fire was pretty good and the love scene was not up to much as hoot gave her to passionate a kiss which she did not return.

Miss bedford did not play her part good as an actress might, it seems as if she did not put any skill into it. Hoot played his part to perfection.

Me for better pictures

CRIS.

of the picture. That is, the largest part of action, which he handles quite well.

Two island natives play parts without the least animation.

"GLASS HOUSES"

GLASS Houses" is a tired business man's picture. A fast moving comedy this, full of improbable complications all to be laughed at while the picture runs and to be forgotten the next minute. There is no depth to the story at any time but the director has followed out the situations with good results.

Viola Dana has her own way of doing her scenes. Her cute mannerisms, are constantly coming to the front and many laughs are due to a moue or wrinkled nose. Her usual debutante role gives way to a character wearing horn-rimmed glasses, slicked back hair and a missionary smile. One trembles with fear lest this get-up scare away the leading man whose other name is Gaston Glass.

And speaking of Gaston, credit must be given him for carrying a big share of the acting honors for this production.

Mayme Kelso "aunties" for handsome Gaston, in true-to-life fashion.

Helen Lynch, the older sister (who looks younger than Viola) pleases in the short time she is seen.

Shannon Day has only a bit but she has an individuality that steals the scenes in which she appears.

Claire DuBrey has an opportunity but shows no personality to back it up.

John Steppeling, the family lawyer, is right "there" with his jovial air serving to brighten things up.

The Japanese servant furnishes quaint comedy.

Ellsworth Gage completes the cast as one of those things called a fiancée.

"THE MAN OF STONE"

Every now and then they ought to remove the game laws on an adapter or director and give the poor author a chance for action.

In the case of the production "The Man of Stone," it is likely that Conway Tearle, the lead, also would plead pitifully to be handed a gun and to join in the fray.

The picture hardly could be hashed or injured more than as presented.

The reviewer has seen poor productions, but all of them must grovel much lower in the dust in abject surrender to this production.

Conway Tearle is a highly reputable screen artist. To subject him to such an ordeal as this release is very unfair. Martha Mansfield is badly miscast and misdirected pitifully in the melodramatic scenes in the desert. Betty Howe's scenes could have been made strong. Instead she is directed through them like a tame cat searching for a soft pillow.

The production throughout impresses one as very artificial and unconvincing.

"OVER THE BORDER"

Direction, cast, and photography are good in Sir Gilbert Parker's "Over the Border," from the original story, "She of the Triple Chevron." Though the story shows the wear of years it furnishes good entertainment and proves a satisfactory vehicle for an all-star cast.

The last half of the film is dragged out by losing several of the characters in snow-drifts and rescuing them.

The psychology of showing a snow picture in the summer time adds to the attractiveness of the feature. The photography is beautiful, and the blizzard enough to convince one of the difficulty in filming the storm scenes.

Penrhyn Stanlaws, always the artist, has arranged the action in scenes to start or terminate in groups that form living paintings. His direction may be rough in spots but he makes his players true to life.

Betty Compson is charming and talented, indeed. She has no gowns nor odd head-dresses to rely on to get her over, her role depending entirely upon her skill.

Tom Moore, though playing an ordinary type part, goes through it with smoothness and will please his followers.

J. Farrell MacDonald attracts a greater part of the attention by his skilful action as the smuggler and without realizing it one's attention becomes focused on his work.

Casson Ferguson was rather unfortunate in being cast as a character that has no vital connection with the story.

Jean deBriac, one of the newer faces to the screen, is most appealing and gets as much as possible out of his role.

Sidney D'Albrook is a picturesque person as an Indian spy. His facial expressions are excellent.

The other members of the cast, L. C. Shumway, Edw. J. Brady and Joseph Ray as officers of the Northwest Mounted, are adequate.

Where to Find People You Know

MOORE AND BOWERS IN RINEHART STORY

Colleen Moore and John Bowers are cast in the leading roles in "Affinities," the Mary Roberts Rinehart story entering production at the Thos. H. Ince Studios this week under the direction of Ward Lascelle.

WERKER WITH SCHENCK

Al Werker, assistant director with Mary Pickford for three years, has become identified with Joseph M. Schenck Productions at United Studios. He is acting as general assistant to Lou Anger, Mr. Selznick's general manager.

LORRAINE SIGNED BY ELFELT

Clifford S. Elfelt, President and General Manager of Metropolitan Productions, has signed Louise Lorraine to play the lead opposite James B. Warner in the company's next five-reel special, "Flaming Hearts." Miss Lorraine completed work recently in "Stanley in Africa," "Heading West," "Up in the Air Mary" and "The Fire-Eater."

FROTHINGHAM SIGNS MYERS

Harry Myers has been engaged to play the principal male role in the J. L. Frothingham production, "The Vengeance of the Deep," an original story by A. B. Barringer, which Mr. Frothingham will personally direct. Myers recent appearances have been in "The Connecticut Yankee" and "Robinson Crusoe."

Marion Feducha recently completed the title role in "Ishmael," produced by Sacred Films, Inc.

Walter Anthony has been engaged to write the titles for Jackie Coogan's recently completed feature, "Oliver Twist."

Boots Fabing supplies the fun making in the Mission Film production, "Science or God?" which will be released presently.

Frank Lanning and E. A. Warren are interpreting important roles in Constance Talmadge's first seven-reel special production, "East Is West."

A number of Peggy Hamilton's fashion model girls were used this week in the filming of Alice Calhoun's latest picture for Vitagraph, "The Gamin Girl."

Grace Gordon is playing a part in "Affinities," which lately went into production at the Ince studios under the direction of Ward Lascelle.

Milano Tilden, for several years personal stage manager for Guy Bates Post, will supervise the properties, wardrobe and makeup for the Richard Walton Tully production of "Omar the Tentmaker," at United Studios.

William P. Carleton and Vernon Steele will be seen in principal supporting roles in the new Halperin Productions picture, "Goblin Point," which has Carmel Myers in the featured role.

DOWLING SUPPORTING MYERS

Joseph Dowling is enacting an important part in support of Carmel Myers, the featured player in "Goblin Point," which Lloyd Ingraham is directing at the Fine Arts studios for Halperin Productions.



DULCIE COOPER

Who's Where on Los Angeles Screens

GRAUMAN'S

Jesse L. Lasky presents

Ethel Clayton in

"FOR THE DEFENSE"

By Elmer Rice

Directed by Paul Powell

CAST

Anne Woodstock.....	Ethel Clayton
Christopher Armstrong.....	Vernon Steel
Jennie Dunn.....	Za Su Pitts
Dr. Kasimer.....	Bertram Grassby
"Smith".....	Mayme Kelso
Cousin Selma.....	Mabel Van Buren

KINEMA

Warner Brothers presents

"YOUR BEST FRIEND"

Story and Scenario by William Nigh

Directed by William Nigh

CAST

Mrs. Esther Meyers.....	Vera Gordon
Robert Meyers.....	Harry Benham
Harry Meyers.....	Stanley Price
Aida.....	Belle Bennett
Aida's Mother.....	Beth Mason
Morris.....	Dore Davidson

ASSISTANT DIRECTORS NOTES

Fifty-five members and eighteen guests recently attended the Second Quarterly Smoker in the Association Club rooms and were entertained by Oscar Van der Steyn and pupils of his Hollywood School of Stage Dancing.

Everett Sullivan has just finished assisting Director Wesley Ruggles in "Over the Wire," starring Alice Lake.

Billy Tummell and Director Vekroff who is directing Bill Desmond in a serial for Universal are now in Truckee shooting final scenes.

James Kilgannon leaves for Balboa with Director Fitzmaurice this week.

Sandy Roth is scheduled to start as gag man with Al St. John at Fox Studio in a series of comedies.

Fred Tyler is assisting Director Dave Smith in the production of "The Gamin Girl," starring Alice Calhoun at Vitagraph.

Sidney Algiers who has been with Director John Stahl for the past twelve months will assist him in the production of "The Dangerous Age."

Virgil Hart has been engaged to assist Howard Mitchell at Fox in the production of a William Russell film. The company is preparing to go to Yosemite.

Gordon Hollingshead and Director Ed Kennedy spent last week at San Pedro Harbor using Submarine "L 8" with Captain Kruger and crew.

Tod Browning and his assistant, Leo McCary, have completed "Under Two Flags" at Universal.

The Brown children, Winfred and Julia, are working with Director Franz on the Fox lot.

E. K. Lincoln recently completed work on "A Lady by Luck," the initial film of Genius Film Corp.

Peggy Hyland will produce and appear in a series of two-reel comedies with Gibson Gowland as leading man in England.

Muriel Frances Dana left recently for San Francisco to play a part in "The Modern Madonna," a Max Graf Production.

We hear that Tom Moore is to be featured opposite Mary Miles Minter in "The Cowboy and the Lady," Clyde Fitch's play.

Joseph Bonner, Jack Duffy and Pete Soso are among those cast in the new Mary Roberts Rinehart story, "Affinities," starting production at the Ince Studios in Culver City.

Carmel Myers will portray the leading feminine role in "Goblin Point," the new photoplay for Halperin Productions which Lloyd Ingraham is directing at Fine Arts studios.

Henry King has renewed his contract with Inspiration Pictures, Inc. King has directed Richard Barthelmess in all of his pictures for that company.

Miss Dorothy Hall, star of "The Quest," a Blake-Coyle production, has signed with the Blake-Coyle Productions, an Eastern company, to make a series of fifty-two two-reel features.

(Continued on Page 13)



Pickups By The Staff



AVIATRIX MAKES CHARITY FLIGHTS

Andree Peyre, French aviatrix and stunt flier, who is playing an important role in the Ruth Roland serial, "The Riddle of the Range," has been making exhibition flights on Sundays for various charitable affairs. Last Sunday Mlle. Peyre flew for the benefit of the French War Orphans at a fete given by the Societe de Charite des Dames Francaises; the preceding Sunday she took part in an aviation demonstration given by Army and Navy aviators to Rear Admiral W. F. Fullam, and next Sunday she will do a number of air stunts at the annual festival given by the French League.

WRAY RESTING

John Griffith Wray, who recently completed the Ince feature, "Someone to Love," with Madge Bellamy, Cullen Landis and Noah Beery in the cast, is vacationing in the mountains in the Big Bear region and will not return until his next story is ready for production.

NAZIMOVA GOING EAST

Mme. Nazimova expects to go to New York soon to join her husband, Charles Bryant, director of "Salome," who is busy with the distribution plans for the picture as well as with preliminary plans for the presentation of the next Nazimova photoplay which will be made sometime in the fall and probably at United Studios.

PRIZE WINNER

Charles Ray, whose latest production, "Alias Julius Caesar," is scheduled for First National release, is proud of his wire-haired terrier, "Whiskers." This pup recently won one first prize, two seconds and a fourth prize at the dog show of the Los Angeles Kennel Club.

JACKIE GIVES FILM TO SCHOOL BOARD

Jackie Coogan this week donated to the Board of Education a propaganda film which shows the dire need of new schools and additional room to take care of the thousands of kiddies who have to sit three in a seat to gain their knowledge.

Douglas MacLean, accompanied by Henry Sharp, Bogart Rogers and other friends, left during the week for a sojourn in the Sierras following the completion of the MacLean Picture, "The Sunshine Trail." This picture, which was directed by James Horne, makes four MacLean pictures which will be released during the coming season.

Ruth Stonehouse has returned to Los Angeles after nine months of personal appearances throughout the eastern and middle western states.

Elaine Hammerstein, who just finished "Under Oath," at United Studios, is having her first glimpse of San Diego and Tia Juana.

Earle Williams, accompanied by his wife, left this week for a vacation in Santa Barbara.

NORMAND READY FOR EUROPE

Mabel Normand's mother will accompany her on her European jaunt, and we also understand that Raymond Hitchcock and his wife, Flora Zabelle, will add their party to Miss Normand's.



MICHAEL DARK

FARNUM COMING WEST

William Farnum is enjoying a final rest at his Sag Harbor home before coming to the West Coast. He is about to star in a new picture at the Eastern studio under the direction of Herbert Brenon, and upon its completion will leave at once for California. He has opened his Hollywood home and will not return East again until some time next spring.

Monday evening in their clubroom in the Brack Shops, the Photoplaywrights will be entertained.

Mrs. Marguerita Stevenson, a writer of stories, will read her work, "The Defender of His Kindred."

Other stories will be heard and matters of vital importance to the club will be discussed. All members are requested to be in attendance. The meeting is open, and readers of Camera! cordially invited.

Expounding a theme of "father love," Fannie Hurst's and Frank Borzage's "The Good Provider," featuring Vera Gordon and Dore Davidson, will open its second week Sunday, June 4th, at Grauman's kialto.

The technical staff of "Affinities," which Ward Lascelle is directing at the Ince studios consists of Guy Frum, assistant director; Abe Scholtz and J. Miehle, cameramen; Carl Shillinger, film editor, and Harry Jackson, scenario editor.

CHIT, CHAT AND CHATTER ABOUT SOUTHLAND FILM FOLKS

By Harry Burns

Nate Watt has opened up a radio apparatus store on Hollywood Boulevard. So he's through with movies for a while.

"All Wet," Al. St. John's latest comedy, was previewed recently at Rosemary Theatre, Ocean Park.

Vester Pegg, who just finished with Harry Carey at the R-C studios, will be in the next cast with the same star.

Ray Rockett has returned from Washington, D. C., where he has been gathering data concerning the life of Abraham Lincoln, which he will use for a forthcoming production.

Fred Jefferson is working at the Century tury studios.

It is announced that Hampton Del Ruth will be the supervising director of the Balboa Studios, to be known in the future as the Long Beach Studios. A. J. Thorine will continue as General Manager.

It is understood that "Thelma" is the title of the next Chester Bennet cinemoplay starring Jane Novak.

Eddie Lyons will soon go to New York City where he is expected to sign a new contract with the Arrow Corp. to release his comedies and some other units.

Dorothy Vernon has been working for Henry Lehrman at the Century Studios for the past week.

Morris R. Schlank dropped in to see the boxing bouts the other evening at the American Legion Stadium.

Lex Neal expects to start working with Lloyd Hamilton about the first of next month as scenario writer and gag man.

Syd Chaplin was a guest of honor at the A. D. A. meeting held recently at their club rooms.

Hank Mann, 'tis said, is soon to have his own producing company backed by Northern capital and will make a series of two-reel situation comedies.

Margaret Fitzroy (Cullington), who played Maggie in the "Bringing Up Father" series, has been cast for an important part in the Neal Burns burlesque on "The Sheik" at Christie's.

The next Cosmopolitan production to be released will be "The Young Diana," by Marie Corelli, starring Marion Davies. Two directors will be credited in the billing of the picture, Robert G. Vignola and Albert Capellani.

It is understood that Erich Von Stroheim's next production will be titled "Merry Go-Round," and that there is a possibility that Von Stroheim will take his company to Vienna to film part of the production.

Production Notes

(Continued from Page 4)

METRO ANNOUNCEMENTS

Definite announcement of the resumption of normal production activities at the Metro studios in Hollywood was made recently by Joseph W. Engel, first vice-president and general manager of productions for Metro Pictures Corporation.

Four companies will be at work before July first and a fifth unit will commence actual filming early in July. This number will be continued indefinitely, according to present plans.

Rex Ingram will remain at Metro for some time, finishing "Black Orchids," his newest production. Upon its completion he will go to New York to film several feature pictures which require east coast locations.

Viola Dana's company will be the first of the new units to start actual production. The little star who has recently returned from a personal appearance tour extending over a period of more than four months will commence work next Monday.

Harry Beaumont again has been signed by Metro to direct Miss Dana. He handled the megaphone for five of her recent pictures. "Page Tim O'Brien," a story by John Moroso, for which J. G. Hawks prepared the continuity, has been selected as her new starring vehicle.

Billy Dove, who was featured for several years by the Ziegfeld Follies, and who was recently signed as a Metro star by Marcus Loew, arrived here a few weeks ago to start work on her initial picture.

Emile Chautard has been engaged to direct Miss Dove in "Country Love," which will be her first story. It was written by Hurlbert Footner and prepared for the screen by Edith Kennedy.

Sawyer and Lubin, who have made a number of special productions under the S-L banner for Metro, have renewed their agreement for several more pictures. Arthur Sawyer is at Metro studios at present, completing plans for the filming of the forthcoming production, "Quincy Adams Sawyer."

Clarence Badger has been engaged by Mr. Sawyer to direct this picture. Bernard McConville is preparing the continuity upon which production will commence within two weeks.

AT UNIVERSAL

Starring vehicles for Herbert Rawlinson, Marie Prevost, Gladys Walton, Frank Mayo and Hoot Gibson are in the final stages of editing and each star is busy on new ventures.

Short dramas with Art Acord, Reginald Denny and Tom Santschi are being put into shape, while active progress is being made with comedies starring Roy Atwell and Neely Edwards.

"They're Off," starring Marie Prevost, just finished by Stuart Paton, has been retitled "The Married Flapper."

Thirty reels of "The Kentucky Derby," the all-star Jewel special directed by King Baggot, are in the editorial department. Reginald Denny, Lillian Rich, Gertrude Astor, Lionel Belmore, and Kingsley Benedict are included in the cast.

Two episodes of "Perils of the Yukon,"

the chapter history of Alaska, are being shipped to exchanges.

Gladys Walton's next starring vehicle will probably be "Melisse."

FIRST NATIONAL NOTES

J. D. Williams, general manager of Associated First National Pictures, Inc., accompanied by Mrs. Williams, arrived in Los Angeles recently. In addition to conferences with Joseph M. Schenck regarding future production plans for Norma and Constance Talmadge and Buster Keaton, Mr. Williams will view "The Eternal Flame," Norma's recently



PEGGY BLACKWOOD

completed picture; "Hurricane's Gal," Allen Holubar's sea thriller just completed; Mack Sennett's drama of early California, "Suzanna," starring Mabel Normand; Katherine MacDonald's "White Shoulders," her most ferences with Charles Chaplin, John M. Stahl, J. L. Frothingham, Richard Walton Tully, Charles Ray, B. P. Schulberg, Larry Trimble and several other producers, Mr. Williams promises some announcements regarding First National's future plans. During his visit Mr. Williams will discuss with officials of the West Coast Theatres, Inc., Messrs. A. and M. Gore, Sol Lesser and Adolph Ramish, Southern California franchise holders of First National, the plans for Ramish's new First National Theatre, plans for which are now under way. Mr. Williams' business headquarters, during his stay, will be at the office of John McCormick, western representative of First National.

Katherine MacDonald's next starring vehicle is to be "The Lonely Road," an original story from the pen of Charles Logue, who has written two other MacDonald film stories. The picture will be directed by Tom Forman, who was responsible for the direction of "The Woman Conquers" and who is now completing "White Shoulders," the Saturday Evening Post story by George Kibbe Turner.

The negative and masterprint of Allen Holubar's "Hurricane's Gal," are now enroute to an eastern laboratory where release prints are to be made.

Charles Chaplin is now making his eighth

First National two-reel comedy, as yet untitled.

John M. Stahl is casting for "The Dangerous Age," an all-star Louis B. Mayer production, in which Lewis Stone will play one of the principal roles.

"The Crossroads of New York," Mack Sennett's latest super-feature which recently opened at the Capitol Theatre in New York City, will have its Los Angeles premiere on June 16th, which date has been selected for its opening at Miller's Theatre for an indefinite run. Directed by F. Richard Jones, its cast includes such players as George O'Hara, Kathryn McGuire, Noah Beery, Ethel Grey Terry, Billy Bevan, Charlie Murray, Mildred June, Robert Cain, Dot Farley, Eddie Gribbon, Herbert Standing and James Finlayson. Mr. Jones, director of Sennett's "Suzanna," starring Mabel Normand, is to direct Ben Turpin and Phyllis Haver in the next Turpin special, "The Frozen Trail."

Buster Keaton is engaged in making his latest two-reel comedy, temporarily titled "The Vision."

Joseph M. Schenck is selecting Norma Talmadge's next starring vehicle, which will follow the release of "The Eternal Flame."

"Fools First," Marshall Neilan's latest production for First National release, is soon to have its western premiere at the Kinema Theatre.

AT UNITED

Director Victor Heerman has completed the script of the original story which will be Owen Moore's next Selznick vehicle.

Lloyd Hamilton of Hamilton-White Comedies will resume production on June 15th, when he will start work on the first of six special comedies. Jack White will also start at that time on the first of a series of twelve Mermaid Comedies.

Constance Talmadge has begun work on her first seven-reel special production for First National, "East Is West," in which she plays "Ming Toy." Sidney Franklin is directing. Frances Marion is responsible for the screen adaptation of this Samuel Shipman play. Interest is attached to this "East Is West" picture, because it marks Constance Talmadge's departure from the type of picture in which she has been appearing.

AT VITAGRAPH

Larry Semon, who returned lately from New York, announces that he plans to begin shooting next week on a comedy called "Golf." Hereafter, Mr. Semon will attend to all production detail of his pictures and will use the studios recently erected for his special use.

About ten days of cutting and titling remain to be done on "Dicky," starring Earle Williams.

"The Prospector" is selected as working title for Jimmy Aubrey's new two-reel comedy.

AT THE ROACH STUDIOS

"Paul" Parrott's next vehicle will have the working title, "The Tail of a Shirt," which J. A. Howe will direct, with Jobyna Ralston and Eddie Baker playing in support. Parrott is now finishing work on a tenement story which Jim Davis is directing.

Mickey Daniel has been added to the array of juvenile talent for "His Rascals" in the new vehicle, "Lady Bountiful" story which has gone under production. "Sunshine Sammy," Jackie Condon, Peggy Cartwright and others including a pair of twins will be among those present. McGowan is directing with Tom McNamara, author of the script, on the set.

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The Screen Writer's Forum -

Conducted by
William E. Wing

WHEN GENIUS WALKS

The ease with which writers may sell really good stories has been the good old subject fallen back upon by the studio editor everytime he has been called upon to write a few lines upon the market subject.

It certainly makes good reading. Just get a novelty idea with new and original twists and gallop right down to the studio with it. Then watch the mail for your check.

You will get that acceptance, so glowingly announced by the same editor—excepting under these circumstances—quoted:

"You have written a good story, but it doesn't fit any of our stars."

"We did a story last year somewhat along the lines of your photoplay."

"You play up a male star. Our present needs call for a feminine lead."

"Our needs are not along the line you have written."

"Our exhibitors desire a different kind of story."

"This type of story used to go, but we must find something different now."

"We will not be in the market for stories for several months."

Or—

Merely your manuscript returned with an enclosure of deep, mournful silence.

One of the more recent articles from an editor refers to the "unerring" pounce of the story searcher upon the good story. Just let him glimpse it once and it is as good as in his larder. Nothing can escape his eagle eye, and no corker ever gets past him.

Well, getting down to facts near the ice, allow us to gaze around upon what has happened and what is happening.

What has occurred to the really corking story?

We know of one which pelted around and pestered in and out of studios for a year. By that time the author began to have suspicions that he had fooled his agent but no one else. Finally someone who was not so darn unerring, but who wanted a strong story, put it on and it went over big.

At this point more than 100 good and true men of the pictures are going to recall a similar story which suffered about the same experience.

One well-known author sold a story to a certain studio. When it appeared an indignant editor of a big institution demanded to know why the author had not given him a chance at it.

"That story was in your studio two weeks and then was returned without a line of comment," was the reply.

Another studio of much pomp and reputation rejected two knockouts in a year which cleaned up within a year afterwards—for someone else.

Deep within their hearts several prominent editors know that if "The Old Nest," "Humoresque," "Come On Over," "The Four Horsemen," as adapted, had been offered to them they would have rejected all, as well as certain other stories which have cleaned the boards in the market.

The editor may be unerring, but the fact is that a studio system stands between him and his prey. "Miracle Men" may come and "Clansmen" may go, and he never may know that half a million dollars have been kicking up their heels within the studio walls.

For most studios still adhere to the old system of readers first.

And, unless the reader has story genius within him, some of the best efforts will continue to beat a retreat without ever meeting the eye of a single person of authority.

What occurs when everyone in the studio knows that a good story has arrived? In most cases, whether the studio manager was butcher, baker or candlestick maker previously, it must suit his peculiar desires or temperament to be given further hearing.

Many times the director next can cast his ballot or his brickbat. In case both are interested and willing—yea, even anxious—



DORÉEN TURNER

some star still has the power to weep, growl or grow stubborn, and to take such a violent opposition to the story as to send it back to the waiting author.

It is said that this power is being wrrenched from the star's clutch in many places. Let us hope so, for heaven help a market which is filled with the sole likes and dislikes of leading men or leading women.

The cry today is for a reading system within every studio which is imbued with genius rated more than \$25 a week. To grasp full values of a story, to read between the lines in examining the written page for screen possibilities, and to write a synopsis review of such stories which will convey to the editor full values of the manuscript, demands much the same imagination and creative ability as that of the successful writer.

At the best, the views of a single person are not unerring and, many times, are incorrect. The fiction world is filled with tales of famous writers who ran the entire gantlet without missing a rejection, only to be "discovered" by some humble editor. Therefore a reading system which will give the story its chance at two or more hands, undoubtedly would wipe out much of the grief caused by observing the other fellow clean up on something we once had loafing around the old desk.

There are good stories in the market today; and there will be more in all the tomorrows. There are studios and editors who do purchase these stories but, these facts do not overcome the fault which allows many worthy manuscripts from drifting about unrecognized many weary months, some of them undoubtedly never to be produced.

STORIES WANTED

The scenario market is in the same condition that it always has been.

The studios need stories.

The need is greater than ever in the past, although production is somewhat limited.

Many of the foremost stars are delayed because of the lack of vehicles.

The only trouble existing seems to be that the management is looking for stories which "suit," but cannot convey much accurate information to writers as to that which is suitable or desired.

Therefore it is largely up to the author to get into this guessing match and try until he lands.

The majority of stories which seem to please, are those which virtually are of humorous composition but which carry, hidden away, a worth-while story. These might be termed as straight comedies, were it not for the fact that a few sober moments are provided in which heart-interest creeps in.

But, in such offerings, it matters not how many "high spots" are necessary, the major portion of the action must be of that "smiling through," "delightful" stuff which always gathers the cosmopolitan audience within its soft arms, and sends the crowd away feeling that it has been delightfully entertained.

Sometimes it is called comedy drama. But "comedy" is the wrong word. Rather let it be known as bubbling humor, with a mingled sigh and tear, and there you have the story "they" will buy.

SCRIPT MARKET

Rural dramas and comedy-dramas seem to be in favor. The De Luxe Film Company needs one.

Graf Productions, Incorporated, first to renew activities at San Mateo, is in the market for light comedy and melodramas. The company does not go into detail. Ask them for yourself.

Universal still is asking for stories for Hoot Gibson, Gladys Walton, Marie Prevost, et. al. Inquire for details at the studio. Our guess probably would be a poor one.

Other editors who desire to attract the attention of writers, should send in their dope. We are not a mind reader.

SPLIT SCENES

Slapstick comedy seems to be getting a slap in the face.

If we are trapped in a theater again where one of those infernal-triangle productions is running, someone is going to get trampled upon when we leave.

It seems as if legs had so surfeited the public, that nothing but the legitimate will bring the people back.

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Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS PRODUCTIONS. 1412 Bond St.						21654
Edmund Adams	Billy and Betty	Larry Adams		Doris E. Kemper	Animated Figures	Schedule
ASTRA STUDIOS. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
Harry Edwards	Baby Marie Osborne	Ollie	Rhody Hathaway	Staff	2-Reel Comedies	Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						Home 609
Morante	Geo. Chesebro	E. MacManigal	Al Morante		Northwest Mounted	Starting
Bill Thompson	All-Star	Fishback	O. Leong		Drama	Cutting
Bill Thompson	All-Star	Fishback		Thompson	Drama	Preparing
C. W. Stater	Pauline Stark			Staff	Drama	Starting
Robinett	All-Star		Robinett		Comedies	Starting
Bob Horner	All-Star			Horner	5-Reel Western	3d Week
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Wasser Theideman Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	Schedule
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
CENTURY FILM CORP. Zion Myers, Casting. Julius Stern, Gen. Mgr. 6100 Sunset Blvd.						Holly 96
Alf Goulding	Browne	Jerry Ash	Dave Smith	A. Goulding	"Rivals"	Schedule
A. Gilstrom	Baby Peggy	K. McLean	Sullivan	Gilstrom	"The Messengers"	Schedule
Al Herman	Animals	Jerry Ash	Dave Smith	Al Herman	"The Three Nots"	Schedule
Jimmy Adams	Johnny Fox	E. Wagner	Jack Dawn	J. Adams	Comedy	Schedule
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	10th Week
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
H. Beaudine	Vernon Burns	E. Ullman Nagy	H. Beaudine	Graham Darling	2-Reel Comedy	2d Week
Scott Sidney			Hagerman		2-Reel Comedy	Finishing
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Bruce Mitchell	Jack Richardson	V. Walker	R. Hathaway	T. R. Coffin	2-Reel Comedies	Preparing
Clinal					Slow Motion Subjects	Schedule
Blanchard					Educational	Schedule
Federal Photoplays					Standard Novels	Preparing
Zane Grey Co.					Zane Grey	Finished
Great Authors					Clara Louise Burnham	Preparing
Joe Rock	Joe Rock				Comedies	Preparing
Dann Hogan					Feature	Preparing
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting.						Universal Studio. Holly 2500
Irv. Cummings	All-Star	A. Freid	Wm. Crinley		Drama	Preparing
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Lynn Reynolds	Tom Mix	Crane	Webster	Brand	"Alcatraz"	4th Week
Durning	Dustin Farnum	L. Short	Wellman	Strumwasser	"Oath Bound"	2d Week
Joseph Franz	Shirley Mason	August Good	Thompson	Schofield	Drama	Cutting
Ford	All-Star	Schneiderman	Pheney	Sloan	"Kentucky Days"	Cutting
Wallace-Dunlap	Buck Jones	Andriot	R. Flynn	Strumwasser	"Trooper O'Neil"	Finishing
Wm. V. Lee	Wm. Russell	Ables	Keele	Katterjohn	"The Crusader"	Finishing
Jerome Storm	John Gilbert	August	J. J. Dunn		"Across the Border"	3d Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
	Clyde Cook				Comedies	Preparing
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
Summerville	Pec Wee Holmes	Cohen	Regan		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blythstone		Comedies	Schedule
Erle Kenton	Stock	Scheurich			Comedies	Schedule
Noel Smith	Syd Smith	Williams	La Mont	Staff	Comedies	Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						595187
James Hogan	Geo. Cooper	J. Thompson	Geo. Bunny	Hogan	2-Reel Comedies	Preparing
		Jas. Kennedy				
McCarty-Meehan	Lester Cuneo	Floyd Jackson	Co-Directed	McCarty & Meehan	Western	Preparing
Jess Robbins	Edward Horton		S. Cleethorpe		"The Ladder Jinx"	Preparing
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Ingleton	Drama	Started May 31
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renna	Kate Corbaley	Early California Drama	Starting
	Elliott Sparling					
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy		Untitled Comedy-Drama	Preparing
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star		Flood	Rupert Hughes	Comedy-Drama	Preparing
Maurice Tournear	All-Star	Chas. Van Enger			"The Christian"	Schedule
Allan Holubar	All-Star			Carey Wilson	"Broken Chains"	Preparing
R. A. Walsh					"Captain Blackbird"	Preparing
GRAF PRODUCTIONS, INC. Max Graf, Casting. Pacific Studios, San Mateo, Calif.						
James Horne	Milton Sills	J. O. Taylor	Arthur Lederman	Joe Poland	"A Modern Madonna"	Starting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS. H. J. Howard, Casting. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle Mason N. Litson F. Caldwell Hunt Stromberg Marshall Neilan Frank Urson	All-Star Johnny Jones J. Frank Glendon Bull Montana All-Star	George Benoit Norbert Brodin Al Breslan Lyman Broening D. J. Kesson Ray June Karl Strass	Walter Mayo Wm. J. Reiter Bruce Caldwell Tom Held	Ferdinand Earle Mason N. Litson John B. Clymer Rex Taylor Marion Fairfax	"Faust" Juvenile Comedies "Night Life in Hollywood" Comedy Dramas Dramas	Preparing Schedule Cutting Idle Idle
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Horne John Griffith Wray Ward Lascelle	McLean All-Star Colleen Moore	M. Du Pont Henry Sharpe Abe Scholtz	Lederman Scott Beal Guy Frum	Bradley King C. Gardner Sullivan Harry Jackson	"The Sunshine Trail" "Someone To Love" "Altimities"	Finishing Finishing 3d Week
JOY COMEDY COMPANY. Fred L. Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive. Holly 910						
Billy Joy	Virginia Fox	Ernie Miller	Edwin Marriott	J. C. Zeidler	"Jerry's Family"	Finished
KELBINE MOTION PICTURE CO., 410 Court Street.						
Otto F. Himm	Marjorie Androus		Harry Pariser	Otto F. Himm	"Golden Hoofs"	Cutting
KLUMB, ROY H., PRODUCTIONS. Miss R. Marguerite Mansfield, Casting, 5107 Hollywood Blvd.						
Klumb Klumb	Ted Edwards Ted Edwards	Griffin Boyle	Dick Sheer Doc Lawson	Davenport	"Daddy's Love" "Lucky Thing"	Cutting Cutting
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Sam Wood Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford Fred Niblo Paul Powell Irvin Willat Cecil B. de Mille Alfred Green James Cruze	Gloria Swanson Jack Holt Betty Compton Reid-Daniels Daniels-Kirkwood Hawley-Sills Rodolph Valentino Agnes Ayres Dalton-Holt All-Star Wallace Reid All-Star	Al Gilks Faxon Dean Guy Wilky Bert Glennon Alvin Wyckoff Perry Schoenbaum Alvin Wyckoff Wm. Marshall Brown	Frank Armer Johnston Geo. Hippard Robt. Lee Cy Clegg D. H. Cox Robinson Waters Tate Schwartz V. Keays	Elmer Harris Julien Josephson Ouida Bergere Clara Beranger Nash-Levien Olga Printzlau June Mathis Ingleton J. MacPherson J. Cunningham Julian Josephson	"Her Gilded Cage" "The Man Unconquerable" "To Have and to Hold" "Nice People" "Pink Gods" "Burning Sands" "Blood and Sand" "Borderland" "On the High Seas" "Manslaughter" "The Ghost Breaker" "The Old Homestead"	Laboratory Tinting 6th Week Tinting 5th Week 7th Week Tinting Finishing 2d Week 5th Week 3d Week 2d Week
LYONS, EDDIE, PROD. Berwillia Studios. Holly 157						
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	Schedule Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl Reginald Barker	All-Star All-Star	Robt. B. Kurlle Percy Hilburn	Sydney Algier Walter Mayo		Drama Drama	Casting Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Clifford S. Elfelt, Pres. 4811 Fountain Ave. 598146						
C. S. Elfelt	J. B. Warner	C. De Vinna	Jack Pierce		"Flaming Hearts"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seitz	Curt Rayfeld		"The Black Orchid"	10th Week
MISSION FILM CORP. Nigel de Brulier. C. H. Geldert, Pres. 6411 Hollywood Blvd. Holly 8085						
Clarence Geldert	Nigel de Brulier	Gordon Pollock			"The Ninety and Nine" (song)	Cutting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan John Robertson Arthur Rosson	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country" "Garrison's Finish"	8th Week 5th Week 4th Week
PICTURECRAFT PRODUCTIONS. Caswell Studio. Betty Jane Ford, Casting. 1110 Tamarind Ave.						
Harry Ford	Non-Star	J. Thompson	Harry Humber	Ted Dickson, Jr.	South Sea	Preparing
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios. Lincoln 2120						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Charles Logue	"The Lonely Road"	Preparing
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. Holly 4211						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Preparing
R-C STUDIO. Melrose and Gower. Holly 7780						
Val Paul Malcolm St. Clair Robt. Thornby Chester Bennett Norman Dawn C. D. Bricker	Harry Carey Mr. & Mrs. DeHaven All-Star Jane Novak All-Star Frankie Lee	Thornley-DeGrasse Lee Garmes Del Reynolds Thos. Rea P. Goodfriend	Ted Brook Moreno F. de Ruelle F. A. MacDonald C. Woolstenhulme	Geo. E. Hall Beatrice Van Winifred Dunn Guyol-Catlin Josephine Quirk	Western Feature 2-Reel Comedies "Wreckage" Snow Picture "Son of Wolf" "Little Man"	Finishing Schedule 4th Week Cutting Cutting 2d Week
REEL, FREDERICK JR., PRODUCTIONS. R-C Studios. Holly 7780						
Fred Reel, Jr.	Harold Mills		G. A. Gocke, Jr.		Special Features	Preparing
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd. 54109						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Sup. Director						West 3730
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilliker C. Morehouse	Taylor & Havez Billy Date Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Productn
SANFORD PRODUCTIONS. 6048 Sunset Blvd.						Holly 6034
Marcel Perez Marcel Perez	Tweedy Pete Morrison	F. S. Mattison Benny Kline	Perez-Mattison	Comedies "The Better Man"	Schedule Preparing	
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	11th Week
THOMAS, RICHARD PROD'NS. Richard Thomas, Casting. Berwill Studio, 5821 Santa Monica Blvd.						Holly 3130
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Starting
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Chester Bennett Frank Lloyd Chas. Bryant Sidney Franklin	Ruth Roland Jane Novak Jackie Coogan Nazimova Constance Talmadge Guy Bates Post Dorothy Phillips Owen Moore Elaine Hammerstein All-Star Walter Robbins All-Star	Thompson-Wheeler Jack McKenzie MacWilliams Arthur Rice Gaudio Benoit Haskins Cronjager Gerstad McGann McClung Corby	F. Gereghy Douglas Dawson H. Wile Albert Kelly Millard Webb J. Whipple Buoquet Brotherton Barringer Updegraff Goodwin	John W. Grey Marion Fairfax R. W. Tully Montagne Mong Tuttle Gregg	Serial "The Snow Shoe Trail" "Oliver Twist" "Salome" "East is West" "Omar the Tentmaker" Drama Comedy-Drama Drama Drama Western Comedies Comedies	9th Week Finished Cutting Finished 3d Week 1st Week Cutting Preparing Preparing 2d Week 2d Week
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Payton Baggot Wm. Worthington Edward Laemle	Prevost All-Star Frank Mayo Gladys Walton	Moore Milner	Webb Barry Rex Welfer Marchant	Bernard Hyman	"They're Off" "The Kentucky Derby" "Afraid to Fight" "Top o' the Morning"	Cutting 7th Week Cutting Cutting
Morris-Pratt Bob Hill Watson Robt. N. Bradbury Tod Browning Perry Vekroff Jack Conway Hobart Henley Hugh Hoffman Von Stroheim Nat Ross Lambert Hillier Harry Pollard	Roy Atwell Neely Edwards Tom Santschi Priscilla Dean William Desmond Herb Rawlinson All-Star All-Star All-Star	Virgil Miller V. Milner	Voltaire McCarey J. Marchant Wright Joos Sowders	E. T. Lowe, Jr. Geo. Morgan A. P. Younger	"Advent. of Robinson Crusoe" "The Radio King" Westerns "Under Two Flags" "Perils of the Yukon" "Come Through" "The Flirt" "The Gypsy Trail" Drama	Schedule Cutting Preparing Schedule Cutting 9th Week Cutting 8th Week 1st Week Preparing Cutting Cutting
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
David Smith Semon-Taurog Robt. Ensminger John Smith	Alice Calhoun Larry Semon Duncan Earle Williams Aubrey	Steven Smith Konenkamp Robinson David Smith Ernie Smith	Fred Tyler Roland Asher Clark McDermott Peebles	Bradley J. Smollen Semon-Taurog Bradley J. Smollen Graham Baker Smith	"The Gamin Girl" Special Comedy "The Fighting Guide" "Dicky" Comedy	Schedule Starting Finished Schedule Schedule
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Wallace Worsley	Wesley Barry	Griffen & Ed DuPar	James Chapin	Chas. Kenyon	"Rags to Riches"	3d Week

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	3d Week In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	Started May 15
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	1st Week
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seltz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress

Who's Where

(Continued from Page 6)

LOEW'S

Albert E. Smith presents
Macklyn Arbuckle in
"THE PRODIGAL JUDGE"
From the novel by Vaughn Kester
Scenario by John Lynch
Directed by Edward Jose

CAST

Betty Malroy.....	Jean Paige
Judge Slocum Price.....	Maclyn Arbuckle
Solomon Mahaffy.....	Ernest Torrence
Bruce Carrington.....	Earl Fox
Colonel Fentress.....	Arthur Carew
Charles Norton.....	Horace Braham
General Quintard.....	Charles Kent
Hannibal.....	Charles Eaton
Bob Yancy.....	Robert Millasch
Cavendish.....	George Bancroft
Bess Hicks.....	Peggy Shaner
Mrs. Cavendish.....	Lillian Van Arsdale
Mrs. Hicks.....	Mrs. Mary Curren
Cavendish Children.....	Curren Children

CLUNE'S

Western Pictures Exploitation releases
"THE MAN FROM HELL'S RIVER"
Starring Irving Cummings
From the James Oliver Curwood story,
"GOD OF HER PEOPLE"
Directed by Irving Cummings

CAST

Pierre.....	Irving Cummings
Mabella.....	Eva Novak
Gaspard.....	Wallace Beery
Lopente.....	Robert Klein
The Padre.....	William Herford
Rin-Tin.....	Himself

CALIFORNIA

Carl Laemmle presents
Lon Chaney in
"THE TRAP"
Story and scenario by Geo. C. Hull
Directed by Robert Thornby

CAST

Gaspard.....	Lon Chaney
Benson.....	Alan Hale
Thalie.....	Dagmar Godowsky
The Boy.....	Stanley Goethals
The Teacher.....	Irene Rich
The Factor.....	Spottiswoode Aitken
The Priest.....	Herbert Standing
The Police Sergeant.....	Frank Campeau

HILLSTREET THEATRE

Realart Pictures presents
Wanda Hawley in
"BOBBED HAIR"
Story by Hector Turnbull
Scenario by Harry Thew
Directed by Thomas Heffron

CAST

Polly Heath.....	Wanda Hawley
Dick Barton.....	William Boyd
Aunt Emily.....	Adele Farrington
Zoe Dean.....	Leigh Wyant
Evelyn.....	Jane Starr
Daisy.....	Margaret Vilmore
Paul Lamont.....	William P. Carleton
Mrs. Lamont.....	Ethel Wales
The Lamont Children.....	

Junior Coghlan and Robert Kelly

MISSION

William Fox presents
"THE COUNT OF MONTE CRISTO"
From the novel by Alexandre Dumas
Scenario by Bernard McConville
Directed by Emmett Flynn

CAST

Edmond Dantes.....	John Gilbert
Mercedes.....	Estelle Taylor

(Continued on Page 16)

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Contemporary Criticisms

"I AM THE LAW"

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"I Am the Law" is an Actic thriller with an unquestionable box-office appeal. It has the bigness and freedom of action that is usually associated with the successful James Oliver Curwood production, only to a much more striking degree than is common. It has beauty. Wide, snowy expanses, the reflection of a dull sun or fir trees, the hot breath of the sleigh dogs—these are sights and sensations which have been made intensely vivid.

"Such scenes have more than pictorial value. They afford a cool relief from the strenuous emotional and physical combats which are almost inseparable from all the interior scenes. This is a picture where the conflict is continual.

"The cast is one of the principal reasons why the picture is entertaining. Six distinguished performers, Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery and Wallace Beery are seen in the important parts."

—Moving Picture World.

"With a picture revolving around elemental conflict in the Canadian Northwest and the action tense and suspenseful throughout with a cast selected for its adaptability as well as its fitness for interpretation, there is no doubt of the entertaining values concerning 'I Am the Law.' James Oliver Curwood has written another tale of the Mounted but let him be credited with enough imagination to take the spectator by surprise. He has written a story involving a conflict of brother against brother—one who 'comes clean,' the other, a weakling. Both are members of the Mounted.

"The snow is everywhere—in the valleys, atop the mountains. Thus the spectator is placed in an appreciative mood—thanking the director for staging the story so realistically. . . . There is a vitality about this picture which keeps you on the anxious seat. It comes to the screen as an exceptionally vivid entertainment packed with adventure, action, romance, and pathos with no flaws except one or two minor scenes which need a title or two."

—Motion Picture News.

"THE GIRL IN HIS ROOM"

Vitagraph

"Judged as a whole this Edward Jose production should serve as fair entertainment, principally because it is well acted and nicely staged. There is a stereotyped plot, however, with little action or excitement to lift it above the ordinary.

"There is just enough variation of the theme to hold one's interest, although the sophisticated spectator will have little difficulty figuring it out after the first reel."

—Exhibitors Herald.

"This newest vehicle does not call for much more than sitting around looking pretty. This is easy for Alice, but hard on summer seekers of real entertainment.

"The plot of this picture is so flimsy that much padding is required to pull it through the five reels. There are a few 'big' moments, but they have been duplicated before."

—Motion Picture News.

"MISSING HUSBANDS"

Metro

"Missing Husbands' is a novelty, more or less, in that it deals with a mythical kingdom where the King Solomon theory of a thousand wives is found in reverse, only Queen Antinea is only up to her twentieth husband when the story closes, with a



TOM WILSON

prospect of a twenty-seventh. . . . Outside of the idea of Queen Antinea being a vamp, it is different from anything else that has been done. . . . It has not a universal appeal and the strong sex stuff is likely to get it into trouble in censorship neighborhoods.

"The direction is uneven and while there are bits that are especially well handled, there are other instances of quite poor judgment."

—The Film Daily.

"As far as magnificent scenery and elaborate sets are concerned, the production is certainly able to share honors with some of our biggest pictures. The story is purely imaginative, weird and overpowering at times, yet so exaggerated and unreal on other occasions that it scarcely suffices to hold the interest and live up to the expectations that have been created in the early part of the film.

"The photography through the picture consists of some remarkably fine scenes. The desert shots and particularly the mirage are beautifully done."

—Exhibitors Trade Review.

"Missing Husbands' is a novelty. Unique lighting effects that have never been surpassed are employed in depicting an unusual narrative. There is no particular rhyme or reason for the film, other than to entertain, a tale of romantic adventure, cleverly blended with rare dramatic contribution.

It is convincing to the point of almost believing that there is such a place as a mysteriously hidden territory, somewhere in a great desert over which reigns a heartless Queen.

"Photography is exquisite and views necessary to describe the phantom location where most of the action takes place have been well photographed and carefully selected."

—Motion Picture News.

"Missing Husbands' is the applicable title given to the picturization of Pierre Benoit's novel, 'L'Atlantide,' which was awarded the French Grand Prix some years ago. The book became one of the greatest literary successes of Europe, about 2,000,000 copies being sold. Over a year ago a French company produced the moving picture version of the novel, and when introduced it ran for a year in Paris and London under the original title.

"Its pictorial advantages are numerous and have appeal, its fantasy will be appreciated by the many who respond to that sort of thing, and Stacia Napierkowska, as Queen Antinea, has certain attraction, due to her peculiar physical beauty and method of costuming. Men will like her.

"The story, fantastic in the extreme, holds the interest for about three-quarters of the way through the film. It then relaxes its grip somewhat. But firm attention to the film is maintained by the picturesque qualities, which are striking.

"The direction of the action in the individual scenes has been done in a capable, but Continental manner, and the photography enhances the beauty of the settings."

—Moving Picture World.

"THE YELLOW STAIN"

Fox

"Several well drawn character studies and a human and convincing little story makes this a pleasing offering.

"It is conventional in plot but so convincingly played that it holds the interest right through. Director Dillon has made the most of the various dramatic scenes and they have been carefully handled by the star.

"Good photography, adequate sets and well sustained interest make this a satisfactory offering."

—Exhibitors Herald.

"Here there is a theme of the type that is never too old to inspire enthusiasm. For this reason and also because the theme has been handled in a strong way, 'The Yellow Stain,' concerning the courage of youth's convictions against great odds will have considerable appeal. It is one of those pictures which are said to have moral backbone.

"Because it has character and is, for the most part, free from any cheap touches, it is worthy of a less sensational title than 'The Yellow Stain.'"

—Moving Picture World.

"Stories of honest young men who beard crooked lions in their dens and wage a triumphant battle with them are ever popular, and when the scene of action is an average town, you can make up your mind

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Contemporary Criticisms

(Continued from Page 14)

that such a tale carries an appealing quality.

"The Yellow Stain" follows a regulation groove. There is not much surprise in the development of the plot and you know pretty near how it will end.

"The sets, photography and acting are adequate."

—Motion Picture News.

"The Yellow Stain" consists of a 'rich man, poor man' theme that generally can be counted on to satisfy a large class of patronage. It offers some good melodramatic situations without committing too obviously the act of hitting the spectator between the eyes with too much premeditated villainy. There are some fine moments of suspense for those who take their amusement in this form and the whole story is rather pleasingly done.

"The story progresses evenly and interest is sustained throughout."

—Exhibitors Trade Review.

"THEY'RE OFF"

Aywon-Anchor

"They're Off!"

"Right, they are all off in this melodrama. Ye shades of Nickelodeons. Here's the 'mellereest' melodrama this reviewer has seen this year. They hand you everything from a fire to a horse race—and that's some stretch that even the 'dreamiest' dreamers of the turf seldom draw. But there is pep, life and realism in it—a combination that offsets the antiquity of the theme.

"Photographically, the picture is a gem. The double exposure is perfect and a credit to the photographer. The direction was flawless and Francis Ford lost no opportunity and overlooked no bet. The settings are picturesque and a treat to the eye."

—Moving Picture World.

"Probably if there had not been so many pictures with stories so very similar to 'They're Off,' the production would stand a much better chance of going over, but coming as about the hundred and first repetition of the famed 'Checkers' plot, it cannot brag of anything original, and the production isn't big enough to get it anywhere.

"The picture is typical of the 10-20-30's and contains all the earmarks of that class.

"A fair thrill is found in the horse race, but it is such a frequent occurrence in films that it loses force with every repetition. Ford has attempted to create a suspense, but it is not effective. The cast, with the exception of the featured player, who works hard, is poor."

—The Film Daily.

"KISSED"

Universal

"Charming as ever is Marie Prevost in 'Kissed,' her newest starring vehicle for Universal. This, however, is not one of her best productions; the story is very light and several minor incidents have been given undue footage to make it a production of feature length."

—Moving Picture World.

"Marie Prevost's latest release follows along pretty much in the same line as her recent Universal pictures. It is a fairly pleasing offering that serves to exploit the

star to the best advantage, and will likely get by with the average audience because it does not tax their imagination, require any strict attention to follow it and at the same time is sufficiently interesting to keep them watching, even though it never grips.

"The story is of an improbable nature with a surprise finish that is effective but not convincing."

—The Film Daily.

"Marie Prevost's piquant personality, her ability to interpret a flapperish type of heroine, her gift of wearing smart clothes, a faint dash of romance, some clever titles and a tasty production—these are the sole assets of 'Kissed,' which travels along on two cylinders with very little gas to keep it going. In fact, the plot is inconsequential



JANE STARR
Supporting Wanda Hawley in
"Bobbed Hair"

and really belongs as the background of a two-reeler. King Baggot, the director, had done wonders, however, in adding enough incident to extend through four reels. The padded scenes are not overdone and they do not grate on one's patience."

—Motion Picture News.

"THE PRIMITIVE LOVER"

First National

"This latest Constance Talmadge vehicle registers as capital farce comedy, full of snap and ginger and safe to make a hit wherever it is shown. It is bully good stuff, alive with rollicking humor, moving at a fast clip and providing the ever popular leading lady with just the sort of role suited to her versatile talents."

—Exhibitors Trade Review.

"The film is a delicious travesty on many a 'man and his mate' story, and the atrocities often perpetuated in the latter are shown up with amusing skill. It is a riot at times.

"One of the best scenes shows the spirited Miss Talmadge being thrashed and paddled by her ex-husband. One wonders after seeing this part of it how many present-day actresses would undergo such handling even

for the sake of so amusing a picture.

"The subtitles are an entertainment in themselves."

—Moving Picture World.

"The Primitive Lover" doesn't show a marked improvement in the way of entertainment over the star's recent offerings and although it may get by with her admirers, it is way off the mark set by her recognized winners of two or three years back. "The Primitive Lover" isn't really any worse, but it is no better than the star's recent pictures.

"Director Franklin has not been able to retain an even interest and the result is a picture that is dull for a long stretch, brightens up, gets over a laugh or two, and settles back into a rut until finally another laugh is secured. And then the laughs are not usually the spontaneous kind. Frequently it takes the title to get it. Incidentally, many of the titles are poorly written. "The star photographs pretty well in this and will please her admirers."

—The Film Daily.

"They've got an old established formula as the theme of this picture—one which has served Constance Talmadge before, the slight difference in 'The Primitive Lover' and others which have preceded it being found in a larger vein of drama. The humorous element doesn't enter until the third or fourth reel which of course puts a tax upon the star's emotional capabilities. One is almost inclined to believe that the story in the introductory chapters is more suited to sister Norma.

"Some of the titles are snappy with humor and the later scenes are filled with entertaining comedy well balanced with romance and incident. It is well played by the star after the third reel."

—Motion Picture News.

"GAY AND DEVILISH"

R-C Pictures

"Pleasing light comedy, frivolous, rollicking incidents to take the place of any depth of plot is Doris May's latest picture, 'Gay and Devilish.' . . . The action is livened up with plenty of good, peppy titles, which are, in themselves, able to win laughs.

"On the whole 'Gay and Devilish' is something like a cooling drink on a warm summer evening."

—Motion Picture News.

"Gay and Devilish' is not extra gay nor excitingly devilish. Doris May is pleasing. The comedy has amusing situations and pleasing moments but suffers mainly through lack of character and aimless rambling.

"The story presents little that is new and runs very much along well tried lines. . . . The situations are easily recognized before they are reached.

"Doris May has had a poor lot of stories of late and is forced to work under a handicap.

"Director Seiter has also labored against the aimless story but has achieved some results, especially with the star. He has taken a lot of trouble to show her off to the best advantage under the circumstances."

—The Film Daily.

"It is typical of the entertainment with which Doris May has recently identified herself, only perhaps more so. Grandly described it is a paean of youth, buoyant and effervescent, with Doris May always in short skirts and always scampering, never walking about, in a demonstration of inexhaustible pep.

"The theme has been consistently developed with enough originality in the complications to be stimulating."

—Moving Picture World.

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Who's Where

(Continued from Page 13)

De Villefort.....Robert McKim
Caderousee.....William V. Mong
Princess Haydee.....Virginia Brown Faire
Luigi Vampa.....George Seigmann
The Aube.....Spottiswoode Aitken

SUPERBA

Carl Laemmle presents

Marie Prevost in

"KISSED"

By Arthur Somers Roche

Scenario by Doris Schroeder

Directed by King Baggot

CAST

Constance Keener.....Marie Prevost
Merton Torrey.....J. Frank Glendon
Dr. Sherman Moss.....Lloyd Whitlock
Mrs. Keener.....Lillian Langdon
Horace Peabody.....Arthur Hoyt
Editor Needham.....Percy Challenger
Bob Rennesdale.....Harold Miller
Miss Smith.....Marie Crisp
Jim Kernochan.....Harold Goodwin

Production Notes

(Continued from Page 8)

METROPOLITAN PRODUCTIONS NOTES

Roy McCray, formerly Studio Manager for Louis B. Mayer, has assumed charge of entire production and leasing facilities of Metropolitan Productions, who recently acquired the Brentwood Studio on Fountain Ave. Mr. McCray is making preparations for the forthcoming production, "Flaming Hearts," in which James B. Warner will be featured.

Most of the exterior scenes for "Crimson Gold" recently completed were filmed on the Verdi Ranch, some of the round-up episodes containing many long-horned cattle as "atmosphere." James B. Warner is featured in the picture with Edythe Sterling playing the feminine lead.

Clifford S. Elfelt, President and General Manager, announces that he will soon have an all-star company under way in addition to the present unit which is making five-reel specials featuring Mr. Warner. Carl P. Winther, Production Manager, is busy making arrangements for the casts and set for this new unit's activities, and it is expected that actual shooting of the picture will be started within the next few weeks.

COOGAN SENIOR PRODUCING INDEPENDENTLY

Jack Coogan Senior has announced himself in the role of producer. Mr. Coogan has created two production units at United Studios, each to make a series of twelve two-reel pictures. They are Rodeo Productions under the direction of George Marshall, former Tom Mix director who will make a series of stories by W. C. Tuttle and the Fred Hibbard Productions which will feature novel comedies. Arthur Bernstein has been engaged as production manager.

AT THE INCE STUDIOS

"Affinities," the Mary Roberts Rinehart story directed by Ward Lascelle, is entering production this week. This Lascelle feature will be distributed through Hodkinson.

Leah Baird is working with her literary collaborators on the continuity for her next dramatic feature which will enter production within the next month.

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AT LASKY'S

Alfred Green has brought back from San Francisco his company making "The Ghost Breaker." Scenes at a police station were taken immediately on the return and shortly a big Spanish castle set will be the scene of activities of the company.

William deMille is preparing for his production of Booth Tarkington's "Clarence," which Clara Beranger has adapted for the screen, in which there will be a cast headed by Wallace Reid, Agnes Ayres, Theodore Roberts, May McAvoy, and Kathlyn Williams.

The company making "To Have and To Hold," George Fitzmaurice's production, are now working at Balboa Beach where a big ship has been transformed into an emigrant vessel of about 1620. Later a number of pirate scenes will also be made at the same location.

Irvin Willat had no sooner completed "The Siren Call" than he immediately jumped into production work on his new picture, "On the High Seas" in which Dorothy Dalton and Jack Holt are featured with Mitchell Lewis in support. The new picture, by E. M. Ingleton, from an original by Edward Sheldon, the playwright, is a sea story.

Mr. Earle, general sales manager for the Roy H. Klumb Productions, is exhibiting "Judge Her Not" and "Wolves of the Range," two western features, in the west and south, the east having already been sold.

Director William K. Howard of the Phil Goldstone forces has started work on the special production, "Deserted at the Altar," with an all-star cast of picture players.

MAKES ITS DEBUT

"One Clear Call," John M. Stahl's latest all-star production for Louis B. Mayer, made its debut in Chicago recently. Milton Sills, Claire Windsor, Henry B. Walthall and Irene Rich head the all-star cast, with such players as Joseph Dowling, Edith Yorke, Doris Pawn, Shannon Day, Donald MacDonald, Annette De Foe, Nick Cogley, Fred Kelsey, Stanley Goethals, Albert MacQuarrie and William Marion, completing the list.

BARKER TO FILM "TIMBER"

Louis B. Mayer announces the purchase of the Harold Titus novel, "Timber," as the story for Reginald Barker's first independent unit production. The director is now selecting all-star cast for the picture which will go into production within the next two weeks. J. G. Hawks, managing editor of all Mayer productions, is preparing the scenario.

BALLIN PICTURE READY

Hugo Ballin recently completed "Married People," his latest production, the release date of which will shortly be determined. The original story is the work of an amateur writer—Nell Marie Dace—a Chicago stenographer.

A veil of mystery still surrounds the purchase at public auction recently, of the late William Desmond Taylor's automobile. It was at first erroneously reported that an agent of Louis B. Mayer had bought in the car, but investigation proved that the producer was on his way to New York at the time of the sale and that no one from his studio had attended it.

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Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

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Due to dismantling our laboratory we have for sale: One Erniman motion picture camera, \$200; tripod, \$75; ladder tripod, \$25; four motion picture developing tanks; printer; electric driven drying drum; two American projectors; scopes and motor dark room accessories. Moveette Co. 401 South Hill St. Phone 16103.

FOR RENT—Bell-Howell studio outfit complete. Carl Zeiss lenses. Full equipment. \$27.50 per week. Yarger, Photo Dept., Edison Bldg. 10621.

FOR RENT—Bell & Howell, 170 degree. Complete outfit. Will take attractive proposition on time rental. Blaine Walker, Main 3746.

FOR RENT—Bell & Howell Camera, 170° Shutter. Full equipment; also 8x10 still outfit. Phone: Holly 5413.

Bell-Howell Camera for Rent, full equipment. 7062 Sunset Blvd. Phone 577674.

MOTION PICTURE CAMERA for sale. Big bargain. Smith. Tel. 54109.

"PRETTY BACKGROUNDS" AND THINGS
An Interview with Maurice Tourné.

By Donald H. Clark

"I've heard a good deal of discussion to the effect that we are going to photograph 'The Christian' in its natural settings in England for the sake of 'realism,'" said Maurice Tourné on the eve of his departure from New York for Liverpool.

"That to my mind is not the important thing at all," he continued. "I believe we have passed through the period of physical conflict and crowds, so far as the screen is concerned. What we are after now is the psychology of the drama—the mental action of the characters.

"Realism has been emphasized too much. I think that most of us would prefer to see Africa through the eyes of the artist, than through the prosaic lens of the camera. The impression is the thing.

"There is such a thing as overdoing beauty in settings. A pretty background is all right, but the background should never be allowed to interfere with the dramatic action. The action should overshadow all else. Pictures must get away from being merely tales portrayed against pretty backgrounds.

"The screen is a better medium than the dramatic stage for getting over psychological effects. We can drive ideas across. For instance, what better way is there to express corruption than to show a close-up of the check with which a man is bribed. It takes much longer to put over a mental state like that in words.

"The company for whom I am making this production, agrees with me that you can get more to the spectators by showing a banging shutter, by indicating the howling of the wind, or the shrieking of a woman, than by numberless words. Motion pictures, first of all, should be impressionistic.

"No artist thinks of his public. If the public likes the results—great! If the public doesn't like the results—too bad, but all right! Better luck next time.

"Perhaps you have found in your own experience that you can't reach any measure of real success if you are trying to please any one except yourself. It's the same old story that if you wish to meet a woman or a man favorably with all of your heart that you generally do the wrong thing and make a bad impression.

"'Let 'em come to you,' is the best motto. Do your best and see what happens. That's what the artist has to do."

It is understood that one of Gloria Swanson's releases for next season will be "His American Wife."

A ten-reel production of "The Bohemian Girl," released in England with Ellen Terry in its cast, was directed by Harley Knoles and cost £60,000.

"The Devil's Foot," is the first of "The Adventures of Sherlock Holmes" to be distributed through Educational.

Kate Price

558220

Aggie Herring

IRISH

Santa Monica

21025



RONALD ESRAC

Characters

57522



Philippe de Lacy

(4½ Years)

Holly 3239



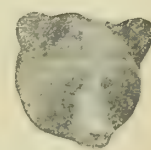
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King Vidor Productions
The Vitagraph Company

FROM HOLLYWOOD

Conducted by M. T. O.

(The Educational Screen)

I remember seeing once, on some vaudeville stage, an absurd skit which held up to ridicule the tricks of the theatrical trade. It wound up in a grand flag-waving finale which gave the chief character opportunity to observe sagely, "There's many a bum show been saved by the American flag."

The motion picture producers call that sort of thing—all the old, familiar devices for holding interest—by the all-embracing term "hokum," and as such it holds a definite and important place in pictures. You know by heart the laugh-producers in the average comedy. You look for them, and—you must admit it—when they come, you laugh. You hold your breath during the flitting progress of the melodrama, while the heroine races with the limited train to snatch from death the little toddler on the track. You lean heavily on the arms of your chair while the hero fights six bandits single handed and comes up smiling and in perfect sartorial trim after the fray. You exult with the small citizen behind you—though not so audibly—when through the rifts in the battle smoke you glimpse the Stars and Stripes, infallible sign that we have met the enemy and he is ours!

This sort of thing grips you. It induces, according to its kind, laughter, tears, outbursts of applause. And that is what the producer knew that it would do, for it is "sure-fire stuff," the thing called "hokum."

There are few pictures which do not depend largely on these devices for their popularity. They belong with the traditions of the stage, and crossed over very naturally to a similar place in motion pictures—if the latter may be said to have traditions.

But "sure-fire stuff" is going out of style. You are tired of it. You have been tired of it for some time, but the producers have just discovered what the trouble is. Watch yourself, and see how often your criticism of a picture is, "Oh, it was all right, but it was the same old thing." And notice your own surprised gratification when you see something different. For the truth is that the public—you, that is—is letting producers know what it wants by the efficacious method of staying away from what it doesn't want. It has been a long time about the business, for it had first to make up its mind about what it liked, and during that time the producers handed out whatever they pleased.

The point upon which the future of motion pictures hinges is, as I see it, the question of their "universal appeal." That, it strikes me, is one of the greatest bits of "hokum" in the entire business. No one picture can ever be expected to appeal alike to all classes, and yet that is the assumption upon which the picture makers have been proceeding for all these years. "Hokum," they reasoned, pleases everybody, and from the standpoint of box-office receipts, everybody must be pleased. But the box-office has for some time been registering a falling off of patronage. Producers have been surprised and deeply puzzled, and picture production has been of late in a state of considerable confusion.

Various writers, in attempts to clear up the situation, have insisted that the movies are a popular art—not a fine art, that they are the art of the masses, that their appeal is purely a democratic appeal. One writer puts the movies violently in their place with the implication that at best they are hardly fit for more than a twelve-year-old intelligence. The general conclusion seems to be that the motion pictures will be limited in their achievements, literary, artistic, and histrionic, to just what comes within the

comprehension of the literal-minded middle class which supposedly supports them. In other words, the motion picture must be aimed at the average man; otherwise it is out of its class.

If there were such a person as an average man, the theory would be workable, but it takes high and low to strike an average, and what suits the one can never suit the other.

Progressive picture men to whom I have talked are welcoming a change. A few producers and directors who have seen the situation all along are seizing the opportunity to try the public with something different. And so we have had such fine, earnest efforts as "The Four Horsemen of the Apocalypse," "Miss Lulu Bett," "The Conquering Power," to mention only a few.



ROSE ROSANOVA

One motion picture man, in discussing the present trend, gave me as his idea of the solution of the future of motion pictures, and the ever-present censorship, what he called "selective" production and exhibition. He said the need now is for pictures definitely designed to satisfy certain demands, and advertised for what they are. We need a condition among producers and exhibitors which will permit the person who wants fine, serious drama to be satisfied without being offended by having "sex" stories hurled at him; which will allow the seeker after light entertainment to see what he wants without first having to tax his brain with a problem play. The stage does it; why not the pictures?

The problem is the producer's. The public, after it has signified its approval or disapproval, can only sit back and watch. But the fact that the producers realize that there is a problem, and are striving to meet it, should do much to temper the public impatience with what it terms the shortcomings of the movies.

Paris, in the title role, Paulette Duval, Alexander Salvini, Edy Darleu, Violet Mersereau and some Italian and Russian players. The story is by Charles Sarver and Virginia Tracy.

Paul Powell's Paramount production, "For the Defense," featuring Ethel Clayton and based on the stage play by Elmer Rice, will open Monday, June 5th at the Grauman's Million Dollar Theatre.

SPLIT SCENES
(Continued from Page 9)

Sister Sarah, the ardent exponent of censorship in our town says that, if the police won't interfere she is going to have the prohibition officer on our beat suppress the punch in pictures.

The gods created fire, but man invented the fire engine. Genius invented fiction, then someone cooked up the picture director.

Every time we see a jobless "buddy," with nothing to comfort him but his war injuries, we frenziedly wish that someone would put on a production which would make the government crawl into a hole and blush itself into a state of complete redemption.

Some producers are carrying technique too far. Lots of people still believe that the "heavy" in a play is the fat man.

It seems strange that a nation which reverently closes its place of business once each year to honor the heroic dead, should not have at least its annual photoplay of commemoration.

With signs of the trust cracking and exhibitors threatening to take more independent action, writers should cheer up. The independent market is sure to come, and on a big scale. And such a market means many new, independent production corporations who do not work under the made-by-rule system.

The pale and trembling author stumbled from an excited group, and supported himself upon a telegraph pole.

"What's the matter?" asked a friend; "Get a check for a scenario?"

The frightened author replied:

"No, I was just listening to that bunch of editors telling each other how bad their selections were. If they can't agree, what chance have my stories?"

BREAKING SILENCE

SUGGESTION TO MINISTERS

HOLLYWOOD, May 26. (Editor Camera!) While the ministerial union is resolving about the moving picture personnel, what's the matter with their passing something like the following:

"Whereas: One Arthur Burch stands accused in the courts of our county of the foul crime of murder, and

Whereas: The said Arthur Burch is the son of a minister and the son-in-law of a bishop, and

Whereas: The fact that the said Arthur Burch may eventually be acquitted can have no possible bearing on the attitude of this righteous body, be it, therefore,

Resolved: That the ministerial union hereby expresses its unreserved and unqualified condemnation of an organization, to-wit: the church whose influence on the character of the said Arthur Burch has led to a result so fraught with depravity and bad example. And be it further

Resolved: That a copy of this resolution be sent to the head of the offending denomination with a demand that it cleanse itself by the immediate unfrocking of the father and father-in-law of this alleged murderer, regardless of his eventual acquittal!

EUGENE A. VOGT.



You weren't called. Why? If your name and phone number was shown in Camera! don't you think it would mean more work? Why not try it? For \$1.25 a month you will have this service.

I was in a casting office the other day, and asked for Camera! "Why," said the casting director, "when I'm through with Camera! there's no Camera! for I've cut and filed everybody's name that's mentioned."

Where was your name? Where was your number? Come in and talk it over.

SCOTTY.

4513 Sunset Boulevard
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For everyone connected with motion pictures in Southern California, regardless of situation, this publication has formed a department to be known as

Camera! Clan

A club of those who wish to promote the various needs of the industry as well as their own welfare and education.

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Membership is limited to those interested in motion pictures in Southern California.

Vol. 5

No. 9

SATURDAY, JUNE 10, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



MARION FAIRFAX

Writer—Scenarist—Director

"THE LYING TRUTH"

10¢

\$2.00

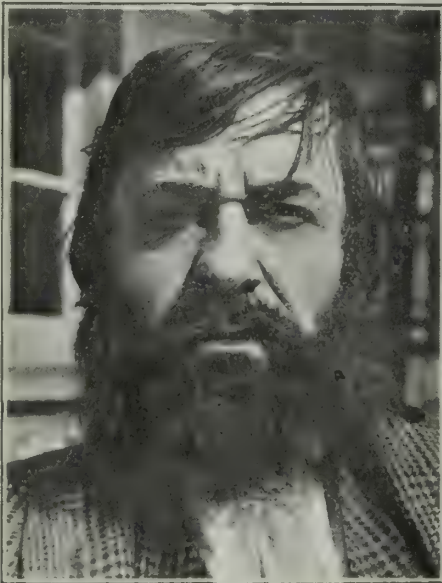
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Act of March 3, 1879.
Formerly entered as
"Camera!" April 11,
1918.

PUBLISHED
WEEKLY AT
4513 SUNSET BLVD.
LOS ANGELES



NOAH BEERY

Playing
Lawrence De Muidde
in
"THE LYING TRUTH"
Clune's
and
James Flint
in
"THE CROSSROADS OF
NEW YORK"
Miller's



Coming Releases: "Someone to Love," "I Am the Law" and "Wreckage!"



Helen Lynch

Playing Blondie Clark
"FOOLS FIRST"
at Kinema

Coming Release: "Her Man," Marshall Neilan



Charles King

Playing Freddie Hallam
"THE BLACK BAG," Superba

Coming Releases:
"The Flapper," "Xmas," "His First Vacation"
At present with Carter De Haven and Robertson-Cole
Holly 3747

Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor

Scotty Macnicoll..... Advertising Sales Manager
Ora Brook..... Circulation Manager

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Vol. V.

SATURDAY, JUNE 10, 1922

No. 9

JUST PEOPLE

FILM folk are as human humans as exist.

For that reason I'd like to see Helen Ferguson publish in book form her genuine, frank, human "Diary of a Movie Girl," which the Los Angeles Record has been printing each Friday.

Miss Ferguson's narrative is real. It's typical of the everyday tribulations and joys of girls of pictures.

It points no moral. In its very simplicity, its day-by-day record of happenings among real people, this diary performs a great service for the much maligned motion picture industry. It shows the people who make pictures as they really are—just people.

Miss Ferguson's diary can do more to straighten out the mental kinks of slovenly thinkers who sneer at Hollywood than all the pure-picture propaganda ideas yet hatched.

Peggy Joyce is in town hoping some film magnate will sign her for a row of close-ups. Guess she didn't read about Clara Hamon, Fred Beauvais and Ralph Obenchain.

The "personal appearance" fad reached its apex with the advertised feature of a New York theatre being the personal appearance of a cameraman.

Exciting news comes from the National association of the Motion picture industry that 8 x 10 lobby cards are doomed, and that exhibitors prefer 11 x 14 cards. Now we can sleep tonight.

SUPERLATIVES

THE New York Telegraph delivers this little editorial to adjective-jugglers under "One Hundred-Foot Flashes":

The motion picture field is the home of superlatives. In no other industry does one find so much that is "greatest," "best," "most stupendous," "most daring" and "most magnificent." Even the circus never had rooters like the motion picture press agents. They go on superlative jags and do their best trying to outwit one another with their phrases and praises.

"It seems to us that this exaggerated praise is making motion pictures a bit ridiculous. The publicity doesn't deceive any one, and it makes the general public more or less derisive. Only recently we overheard a chap who had been reading about "the greatest, most stupendous fight scene ever staged," say to his companion: 'Gee! I'll bet there's a scene in that picture where one

fellow taps another on the wrist!'

"To be a success with the public a picture isn't compelled to have more people, more chairs, more fights or more mothers than any other picture ever made. And there is no real reason why the press agents should think all this exaggeration necessary.

"'Over the Hill' only had one mother, but was a success. 'Tol'able David' had only one David, but the public loved it. If the press agents would curb their enthusiasm, throw out the hyperbole and tell about pictures simply and more intelligently it would help the public to believe in the art of the motion picture. One wouldn't acclaim a Rembrandt by saying: 'Oh, boy! the most spectacular, magnificent and perfect picture ever painted by the Wizard of the Brush!'"

Wish Walter Camp would devise a set of exercises for theater patrons cramped up in too-narrow seats.

Newspapers: The show windows of life.
Motion pictures: Life's street parade.

Film Capital Production Notes

DOYLE SHOWS DINOSAUR FILMS

Credit Sir Arthur Conan Doyle for going Harry Reichenbach, Mike Boylan, Ach Reeve, et al., one better in spectacular motion picture press agent stunts.

Doyle fooled Houdini and a banquet hall full of professional tricksters at the annual meeting of the Society of American Magicians in New York last week.

Dinosaurs and other terrible prehistoric monsters wandered and frolicked in perfect abandon in a motion picture presented by Sir Arthur. Neither titles nor explanation were vouchsafed by the author, who talked solemnly of psychic phenomena and of preternatural photography.

The next day Doyle wrote Houdini explaining that the monsters had "been constructed by pure cinema art," and were used for the picturization of his novel, "The Lost World," which shows prehistoric life upon a South American plateau.

Blanche Sweet and Marshal Neilan were married last Friday, June 9, in New York. Mr. Neilan is 31 years old and his bride is about 26.

Only a few intimate friends attended the ceremony.

Frank Howard Clark, of the Screen Writers Guild, has finished his second continuity for King and Florence Vidor, "Judith the Conqueror," an adaptation of a story by Henry C. Rowland.

Bebe Daniels will play the lead in Konrad Bercovici's story, "The Law of the Lawless," which is to be filmed by the Lasky studios.

King Vidor and his company are making plans to go on location to Catalina to take scenes in his new picture, "Judith the Conqueror." They expect to be there for two weeks.

Mr. F. H. Troehan, of the Press Co-operative Producers, left Los Angeles June 3rd on a business trip to New York. His purpose is to market the picture, "Go Get 'Em," co-starring Marjorie Du Quesne and Ed. Alexander.

He expects to return about the first of July, when he will start work on his next picture, "The Shadow," written by James Gaton.

Ethel Grey Terry has just finished working with Harry Carey in the Robertson-Cole production, "Condemned."

ENTRE ART

The cry for "better" pictures has been the inspiration for the organizing of an independent department for the purpose of editing, reconstructing and titling motion pictures.

This will carry an especially strong appeal to the independent producer who desires high-class workmanship in every detail of production, but who prefers not to carry editors and artists between pictures.

Ralph H. Dixon, for several years associated with Thos. H. Ince, holds the position of supervising editor, while the staff of artists comes under the supervision of Ralph McNitt and Carl Schneider, formerly of the Ince art staff.

Harry Carey's production, "Condemned," has been completed at the Robertson-Cole studios. The story is an original by Edgar Forrest, adapted to the screen by George Edwards Hall. The picture will be sent East this week.



RALPH CLONINGER

Who plays Fernand in "The Count of Monte Cristo," and who is at present with William Russell.

Casts of the Week

THE GAMIN GIRL

Directed by David Smith

Alice Calhoun	Arthur Hoyt
Ramsey Wallace	Frank Cane
Herbert Fortier	James Farley
Oliver Hardy	Henry Hebert
Adele Farrington	Maude Emery

THE PROSPECTOR

Directed by John Smith

James Aubrey	Frank Alexander
Helen Kesler	

AUERBACH REMAINS AT COAST

Los Angeles, Cal., June 9.—Louis Auerbach, vice-president of the Export & Import Film Company, who arrived in Los Angeles last Saturday for a conference with Colonel Wm. W. Selig, will remain here for several weeks, according to his present plans.

Auerbach and Selig are going over fall production plans and it is expected that a program will be announced very shortly. Auerbach is also viewing other independent productions and has announced that his company is ready to purchase the world rights on negatives of merit.

Norma Talmadge's superfeature, which was made under the title of "The Duchess of Langeais," and later changed to "The Eternal Flame," is to be released as "Infatuation."

The new picture Dick Jones is directing, starring Ben Turpin and featuring Phyllis Haver, will be known as "The Frozen Trail."

John M. Stahl is completing preparations for the filming of "The Dangerous Age," his next production under the Louis B. Mayer banner.

Joseph M. Schenck is combing the city for a high-powered man to handle the camera when Norma Talmadge starts work on "The Voice from the Minaret." Frank Lloyd will direct.

Some time ago it was announced by the Lasky organization that Fred Niblo was to direct a series of features starring Rodolph Valentino; among those mentioned was "The Young Rajah." Since that time, however, Mr. Niblo has been engaged by Louis B. Mayer to make his own productions.

Eugene Manlove Rhodes, a Saturday Evening Post author, has had three of his stories made into pictures by Harry Carey. They are, "East Is West," "The Wallop," and "Condemned."

Philip Rosen is busily engaged in selecting his cast for his next production, "The Young Rajah." This story is an adaptation by June Mathis from the novel, "Amos Judd," by J. A. Mitchell and will be the second production which Lasky has made starring Rodolph Valentino. Production will start within a few days.

J. D. Williams, general manager of Associated First National, Inc., is now in Los Angeles conferring with producers releasing through his organization. He will remain here several days.

Allen Holubar, director-producer, loaned to Goldwyn, is scheduled to start work this week on the filming of "Broken Chains," the \$10,000 prize scenario.

The Kel-Pine producing company has just finished making "Golden Hoofs."

The latest Mack Sennett comedy to be completed, cut, titled and shipped to New York is "Oh! Daddy!," directed by Roy Del Ruth, featuring Billy Bevan and Mildred June.

Thomas H. Ince, who has been in the East for some weeks, is expected to return to his studios at an early date. In the meantime film production is being kept at its peak at the Ince plant.

The Astra studios in Glendale have been taken over by Fred L. Bagley, former assistant general manager of the Charlie Chaplin company. He expects to have several units working at one time.

A new casting office has been formed here under the name of the Reliable Photoplay Association.

Current Reviews

"YOUR BEST FRIEND"

Such a picture to show the peoples after Davidson. With these days of such good ones with Vera Gordon and Dore modern mamas' too, none of them should sit back and let sonny's wife's mama grab onto moneys what took poor dead papa and live mama years and years to save. Mister director didn't seem to know that mamas ain't the poor fishes that before, they used to be. Mama now-days first, on herself puts the fine feathers and then with the leftovers dresses the kids. In "Your Best Friend" mama-in-law with curlpapers and wrinkle plasters stays young. The good mama hasn't enough sense herself to doll up so that is why her sons should take from her the long saved moneys.

Vera Gordon with the good acting is there and for her sons she fights like a house cat for a piece of kafelta fish. Too much it is to ask of such an actress to work so hard nobody will notice that the story got lost.

Dore Davidson, a mean hand swings, when the books he keeps gets low in funds. It is with Miss Gordon side by side that the honors he shares.

Like seeing the funny-papers for all one price it is when Belle Bennett, mama's son's wife, swells around on mama-in-law's moneys.

For Beth Mason it is the same thing. Like ambitious mamas in a paper covered book she is acting all over the place.

Harry Benman, the oldest son to Mama Gordon, such a fine looker he is he should have picked himself out a better wife. Not enough space he is given to act in, but given a room to himself he would do well.

The little boy cried till the last when with a smile he surprised himself.

A wise man is that director. His name he keeps off the screen.

Fay McKenzie, Bob McKenzie's little two-year old actress, wanted to know if that man with the funny ears acted by radio.

Theodore Roberts had his vest buttoned today. Migosh! who's his seamstress?

"BOBBED HAIR"

NOTHING could have been more insipid than the combination hit on in "Bobbed Hair." The cast is balanced in that none of the players do any acting outside of stiffly walking from one scene to another. The story is one of those sickly Greenwich village type, in fact the title quite tells the whole of it. It is somewhat of a mystery what the director is driving at for five reels but the scenery is good to look at and one can't be too choosy these days.

Wanda Hawley gives a most puzzling performance. Why she flounces from one room to another and back again for one reel, acting as though someone insulted her, is beyond a humble reviewer. There might be something deep or hidden here.

Adele Farrington, Wanda's aunt, chases her niece through various sets with marked talent.

William Boyd is a good opposite for Miss Hawley. They work together well. It is great suspense waiting to see which one of them will limber up first and act natural.

A life-sized man such as William Charleton, posing in the robes of Demosthenes, is a trial one's imagination cannot quite grasp.

All these characters are supposed to be seriously considered as representing parallels in life.

Thomas Heffron put the continuity to action.

R. W.

Lloyd Hamilton thinks he can make a song picture now because he visited Sing-Sing.

Will some one advise the writer who Monte Collins, Jr., and Monte Collins, Sr., are? He can't tell which is which.

THE WORLDLY MADONNA

Dear Editor:

I wish to thank you for sending me to see "The Worldly Madonna," starring Clara Kimball Young.

The Picture was very good and the story was one of the best. The Director shure showed His skill in that Picture, and the scenes and settings with elictiril effects could not Have Been any Better.

Clara Kimball Young Played the Dual role to Perfection. Miss Young was Janet Trevor, the Novice in the convent and as Lucy Trevor Head Liner for a cafa on Bdy, N. Y.

William P. Carleton Played the part of John McBride, Politician and was just sooted for the Part.

Richard Tucker came next as allan Graves and Held His own.

George Hackathorne as Ramey the Hunch Back was very Good.

Count De Limur as Toni Lorenz was fair.

The Production was very Pleasing.
CHRIS.

Peggy Marlowe wants a husband. Listen, fellows, don't crowd. It's only for a picture.

"THE TRAP"

THERE is nothing but cast to back up for being shown. And if that cast had "The Trap" and make it excusable not Lon Chaney, the picture would have found itself "shelved" before ever leaving its happy home, the cutting room. Not reflecting upon other players, but the weakness of their parts with all their good work, would fail to carry them through.

Lon Chaney plays neither a cripple nor an apeman here but a straight French Canadian role of a "good" man, which is some change. Enough cannot be said in regard to Chaney's work. One forgets story, (or rather lack of it), and rocky direction, in following the hills and dales of Chaney's emotions. Here is an actor who can tear at heartstrings with his facial expressions. He takes us with him when his heart is breaking and his character is making the transition from guileless one to evil and then back again, showing the struggle to put the good from him.

In startling contrast to Chaney's supreme work is Dagmar Godowsky. She will never be an actress, and forcing her upon such an actor for support is nothing short of sacrilege.

Stanley Goethals is a clever little chap and works well with Chaney. He has a plaintive appeal and winning smile.

Alan Hale does good steady work, playing a heavy.

Spottiswoode Aitken is not seen enough, considering the mark he has made as one of the real actors.

Herbert Standing as a priest, and Frank Campeau, a police sergeant, are appropriately cast.

Irene Rich should have come on the landscape sooner, for she has a pleasing personality, and the story sadly lacked feminine support for the first three reels.

Photography was of the grab bag type. Some of it was wonderful in composition and lighting, while other parts were very bad as to clearness and light.

Robert Thornby didn't make any great mark when he directed this feature. He is quite artless, and without competent actors, he would have turned out nothing but a mechanically animated production.

The least said of the story the better. It is simple.

R. W.

"FOR THE DEFENSE"

EXTREMELY good taste has been shown in selecting the cast and in moulding the story, "For the Defense." The whole producing unit have worked harmoniously in bringing a picture far above the average to the screen. From the artistic standpoint this production is a masterpiece. The story, while ordinary in text, is effectively carried out in such a manner that it commands one's whole attention and interest and provides plenty of entertainment.

But what chance has Ethel Clayton, though enacting her role with all her clever wiles, and backed up with stage training, when a young miss in the person of Zazu Pitts walks off with all the honors in her homely little part? Miss Pitts becomes an obsession in the midst of the surrounding brilliant cast.

Miss Clayton, beautiful of face and figure, is slighted as to character in her role here. She is lovely but not unusual.

Bertram Grasby is a most magnetic individual, though the "heavy," he carries the picture as far as the male lead is concerned. His realization of screen composition makes his portrayal most artistic.

Vernon Steele plays an ordinary part in an ordinary way.

Mayme Kelso is much talented, in a straight-laced character, and makes a great deal of her plain part.

Mabel Van Buren has little to do outside of wearing swell clothes which she does very well.

Great credit is due Paul Powell in his clever handling of the story. He has "made" it with his direction. He brings out the best in his players and allows them to show their own mannerisms.

The art director has shown deep understanding of his subject in arranging backgrounds for the oriental touches. They are portraits at all times.

The photography cannot go unnoticed. The cameraman was just one more link in the chain to polish off the production.

R. W.

SHORT SUBJECTS

"A Pair of Kings"

LARRY Semon's comedy "A Pair of Kings" has more story combined with slapstick than his usual output. The most noted improvement in this production is the lack of "mugging" for laughs on Semon's part. He "duals" after the fashion of dramatic actors with good results. More entertainment might have been derived had he kept more to the straight character of the king upon whose head "heavy rests the crown." However, Semon has made a new mark and taken a step higher up with all indications of rising still higher.

Lucille Carlyl is seen in the comedian's support; appearing in a few scenes aided by gowns of imported label.

When they say "Camera" action starts in earnest. So be in earnest and get in the Camera!

Most cameras are run by a crank, except this one, and maybe this one, who knows?

COLD FEET," a Christie comedy, is a beautifully made burlesque on the North West Mounted dramas that have flooded the picture market of late.

Viora Daniel, the ingenue, is pretty and has her own little set of tricks. Her part is only ordinary calling for straight action.

Patricia Palmer has character in role and person and has grasped comedy values. Here she burlesques the simple country maiden, the subject of Harry Edwards' capable cruelty.

Where to Find People You Know

Helen Dale is starting her sixth comedy with Bobby Dunn. This series consists of twelve two-reelers with Miss Dale supporting him at the Berwillia Studio.

Eleanor Boardman and William Haines have been added to the Goldwyn stock company.

Wallace MacDonald has been engaged by Universal to play an important part in "The One Woman May."

Bruce Guerin, three years old, has been engaged for an important part in support of Viola Dana at Metro studio.

Edward Burns is playing opposite Constance Talmadge in "East Is West."

Harry Parizer and A. S. Kingsby are in the cast of the Kel-Pine producing company's comedies.

Molly Mackay and Irene Roberts are engaged to play in the Kel-Pine novelty comedy-dramas.

June Elvidge has been signed to play a leading role in "The Impossible Mrs. Bellew."

Billie Dove has been engaged by Metro as leading woman in "A Temporary Marriage."

Katherine Vidor will go on location to Catalina for two weeks to take a part in the picture, "Judith the Conqueror."

Thomas Holding, former stage star, says that he will never return to the footlights, having once settled in a permanent home. For years Mr. Holding practically lived in a trunk.

Marie Mosquini is engaged to play the role of an heiress opposite "Snub" Pollard in his newest picture.

Noah Young is now playing in Snub Pollard's new society story.

Charles Parrott is directing Snub Pollard in his new production.

Jobyna Ralston is playing opposite "Paul" Parrott as a ranchman's daughter.

Eddie Baker has been engaged to play the "heavy" with "Paul" Parrott's company which is on location at Mt. Lowe.

Colleen Moore is to play the leading role in Ward Lascelle's production of the Mary Roberts Rinehart story, "Affinities."

John Bowers plays the hero in "Affinities."

Joseph Bonner, Jack Duffy, Grace Gordon and Pete Soso are included in the cast of "Affinities."

Guy Frum is assistant director to Ward Lascelle.

Abe Scholtz and J. Miehle are the cameramen in the Ward Lascelle production of "Affinities." Carl Shillinger is film editor, and Harry Jackson is the scenario editor.

Rudolph Cameron, the leading man in "Rose O' the Sea," is a much better Romeo in life than he is before a camera. Five years ago he wooed and won Anita Stewart, but in the photoplay he only woos her. The winning is done by another man, a twist of Fate that Mr. Cameron can lay to the scenario writer for he does his best to make his wife look favorably upon him.



HERBERT FORTIER
Playing Samuel Brentwick in
"The Black Bag," Superba
567-542

Who's Where on Los Angeles Screens

SUPERBA

Carl Laemmle presents
Herbert Rawlinson in
"THE BLACK BAG"
By Louis Joseph Vance
Directed by Stuart Paton
CAST

Billy Kirkwood.....	Herbert Rawlinson
Dorothy Calender.....	Virginia Vali
Mulready.....	Bert Roach
Mrs. Hallam.....	Clara Beyers
Freddie Hallam.....	Charles L. King
Samuel Brentwick.....	Herbert Fortier
Burgoyne.....	Lou Short
Martin.....	Jack O'Brien

KINEMA

Marshall Neilan presents
"FOOLS FIRST"
By Hugh McNair Kahler
Scenario by Marion Fairfax
Directed by Marshall Neilan
CAST

Tommy Fraser.....	Richard Dix
Spud Miller.....	George Seigman
The Wop.....	George Dromgold
Ann Whittaker.....	Claire Windsor
Blondie Clarke.....	Helen Lynch
Denton Drew.....	Claude Gillingwater
The Butler.....	Robert Brower

Florence Vidor is playing the lead in "Judith the Conqueror," which will be made by King Vidor company.

Nan Carr, a beautiful daughter of a Danish father and a Japanese mother, is to play one of the Oriental bits in Constance Talmadge's "East Is West," which is now being produced at the United Studios.

Claire Adams is scheduled to play the lead in William Farnum's forthcoming production, after which she will star for William Fox.

Little Buddy Messenger is playing under the direction of Hobart Henley in the Universal-Jewel all-star special adapted from Booth Tarkington's "The Flirt."

Ruth Clifford is playing in the John M. Stahl production, "The Dangerous Age."

Edith Roberts, well known as a star in her own right, and Wheeler Oakman, one of the popular leading men of the screen, who commands a large following of motion picture fans, have the leading roles in "The Son of the Wolf." The production called for a number of scenes showing the tribal life of the Canadian Indian and these will be one of the distinct points of appeal of the picture. As a book, "The Son of the Wolf" was among the late author's most widely read novels.

Norman Dawn will be remembered by exhibitors and public for his direction of R-C productions, notably "The Vermillion Pencil." "The Son of the Wolf" is the first of a series of special productions which Mr. Dawn will produce for R-C release. In addition to Miss Roberts and Wheeler Oakman, the cast includes such popular players as Sam Allen, Ashley Cooper, Thomas Jefferson, Fred Kohler, Fred Stanton and Arthur Jasmine.

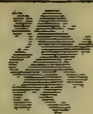
Douglas Gerrard, director and actor, will create the role of Hassan, the villain of "Omar the Tentmaker." Gerrard is remembered for his direction of many Metro and Universal pictures. His most recent engagement has been in the photodramatization of Ibanez's "Blood and Sand."

Evelyn Selbie plays the role of Zarah, the confidante and protectress of Shireen, in "Omar the Tentmaker."

Boris Karloff will be the Imam Mowaffak, in "Omar the Tentmaker." He achieved considerable prominence on the English and continental stage. His best remembered film roles were in "The Infidel" and "The Woman Conquers."

Patsy Ruth Miller will be little Shireen, in Tully's production of "Omar the Tentmaker." This role will mark her first characterization in other than American types.

Leslie T. Peacocke has practically completed the seven reel production of "The Wheel of Fortune" which he is filming at Universal. Grace Darmond, star of the picture, has already left for New York.



Pickups By The Staff



MARION FAIRFAX "The Lady on the Cover"

A daughter of a philosopher, initiated at an early age to the teachings of Confucius by her father—truly a mortal gifted by the gods!

One can understand Marion Fairfax has the wonderful insight into life which, combined with poise, has placed her on the pinnacle of success.

Miss Fairfax early in life contracted the "writer's itch," and soon the pen and she were close friends. But she wanted the "children of her brain" to materialize, so when an offer came from Charles Frohman to join one of his companies she accepted and started her theatrical career with the humble sum of two dollars. The journey ate up one-fifty. No return fare. She burned her bridges. Miss Fairfax had to find success.

Miss Fairfax's next production will take up the cudgels for those who went "Over There" and who must not be forgotten. Miss Fairfax's "bete noir" is injustice. Her play in town this week deals with a mighty problem, circumstantial evidence, which she treats in a skillful way, blending "melo" with a trace of comedy. For life, she thinks, is a blending of both and the wisest thing to do is to accept it all with a smile—her smile.

Kate Lester, seen as "Lady Maggie" in "Rose O' the Sea," can trace her family back in unbroken line for over five hundred years. One of her ancestors, Sir William Butts, was physician-in-chief to King Henry VIII and is represented in Shakespeare's play in the character of Dr. Butts.

COMEDY GIRLS RETURN

Dorothy Devore and Vera Steadman turned up at the Christie studio after their automobile vacation trip along the coast.

After horseback riding and swimming for three days at Wheeler's Hot Springs, the comedy stars drove to the Oliver Ranch near Monterey, where Miss Steadman was born some twenty-one years ago.

Eugene A. Vogt, the well known subtitle writer, received a telegram from his son, Louis Calhern, announcing the latter's engagement for next season as lead opposite Doris Keane in "The Czarina." Lou has just closed his engagement with Olga Petrova in "The White Peacock." He will spend at least a month in a New York hospital undergoing an operation and treatment for a slight muscular dislocation caused by a ten-hour hike with his old battery while playing with Madame Petrova in Washington, D. C.

Rowland V. Lee the director, his brother, and Sol Wertzell have just returned from Sacramento having gone there to attend the celebration, "Days of 49."

Ruth Stonehouse has just returned to Hollywood after completing a personal appearance tour with her number, "The Dixie Syncopaters."

"The Woman Who Walked Alone" will open at the Grauman Million Dollar Theatre next Monday.

It has remained for the Milton Bradley Company, book publishers of Springfield, Mass., to make a book from a photoplay. A new edition of "Lorna Doone" is now on the press, illustrated with reproductions from scenes of Maurice Tourneur's "Lorna Doone," which has just been completed. This book will be known as the "Madge Bellamy Edition."



ED LAEMMLE

FILMS "IVANHOE" IN VIENNA

Edward Laemmle will go to Vienna to compete with Ernst Lubitsch on his own grounds. He will film Sir Walter Scott's "Ivanhoe" for Universal. He takes his photographic staff with him, but will use native actors.

Scott Sidney, director, says that Neal Burns, who is featured in the picture, "The Son of a Sheik," will enjoy one of the most unique experiences in motion pictures.

It is this: Because of the fact that Burns is so enthusiastic about riding horses, he rode not only his own scenes but changed his make-up and rode with the other horsemen who were chasing him. Because of the continuity of the story, some of which takes place in a motion picture theatre, Burns may now sit in a theatre and see himself sitting in a theatre watching a picture of himself, chasing himself, fighting himself, capturing himself, escaping and doing it all over again.

Mabel Normand, star of Mack Sennett's "Suzanna," has left for Europe. She will be gone until August 15th when she is scheduled to begin her next Sennett picture.

"I Am the Law" is the title of the production in which Pat Harman, a former officer on the Venice and Vernon police forces, plays the leading heavy role.

TITLE WRITER JOINS PHIL GOLDSTONE

Max Abramson, title writer who has titled Jackie Coogan's "My Boy" and "Trouble" and Allen Holubar's "Hurricane's Gal," has joined the Phil Goldstone forces. He has started work titling the Richard Talmadge production, "Putting It Over." Upon the completion of this picture Abramson will title the Goldstone special production, "Deserted at the Altar."

An added sequence has been made for the Jackie Coogan production of "Oliver Twist." Several members of the cast were recalled for the additional scenes.

James Young has "spread himself" in engaging musicians for the Richard Walton Tully "Omar the Tentmaker" set. He has replaced the customary small organ with a harp and has completed his ensemble with three violinists and a 'cellist.

Mary Roberts Rinehart's "Affinities" will be distributed through Hodkinson.

"Billy Franey Week" is scheduled for the week of November 5th of the current year. F. E. Samuels, general sales manager of O'Connor productions, is credited with conceiving the "week" stunt as a sales' help.

MADE IN GERMANY

Mabel Normand had a dog,
It's hair was so and so,
And everywhere that Mabel went
That mut thought he must go.

It followed her to work one day,
Which fractured every rule
Of Jones' idea of discipline—
"Keep off this set, you fool!"

They shouted, "Back, you Belgian pup—"
"Andle pronto—quick!"
"You'll spoil the scene—you'll spill the beans!"
"You'll make F. Richard sick!"

They spoke in every language,
They called in every tongue;
But still he came with eyes aflame,
This great big canine bum.

'Til Mabel told his secret;
He was German to the core.
She yelled aloud, "Raus mit dem Hund!"
And from the scene he tore.

Rowland V. Lee has completed the editing of his latest William Russell production, "The Self-Made Man," the print of which will be shipped to New York within a few days.

Jack Coogan, Daddy of the famous Jackie, had a car he did not like. He decided to sell it. The following advertisement was ordered inserted in the papers and Jack Senior sat back to await returns:

For Sale: Beautiful car, etc. Owner not going east and don't need the money, but will make sacrifice.

Signed, Jack Coogan.

They say Marshall Neilan is to marry the "Sweet Woman."

Studio Notes

AT THE ROACH STUDIOS

Harold Lloyd is nearing completion of his comedy, there being three week's work more on the photography. The scenes are being staged on his new sets at the studios.

Hal E. Roach's home in Berkeley Square is one of the exteriors to be used in the new production of Harry "Snub" Pollard.

J. A. Howe is directing a new comedy which he wrote for "Paul" Parrott.

"His Rascals," the kiddie-animal comedy unit, are taking scene this week in the new sets at the studios. Tom McNamara wrote the script.

The third two-reeler of a series for Pathe is now being cut and assembled at the studios.

AT UNITED STUDIOS

Rodeo Comedies and Fred Hibbard Comedies have finished their initial production and have started on two more. Leslie Goodwins is assisting Fred Hibbard.

Frances Marion has completed the script of the Robert Hichens story, "The Voice from the Minaret," and Norma Talmadge will commence work on the production within a few days. Frank Lloyd will direct, with Harry Wile as assistant.

Lloyd Hamilton and Jack White, of Hamilton-White Comedies, will resume production next week. Hamilton is to make six specials under his own name, and White will supervise twelve Mermaid Comedies.

As soon as improvements at the Caswell studios in Hollywood are completed, Robert O'Connor, producer and distributor of the two-reel comedies featuring Billy Franey, will commence production of a feature-length motion picture.

Gus Schumacker is general manager and owner of the Caswell studios.

Like the Billy Franey comedies the O'Connor feature will be produced for independent distribution.

Buster Keaton's two-reeler, "The Vision," is nearing its final shooting stages at the Keaton studio.

NEWS FROM BROADWAY

By Hank
(Special to Camera)

Madge Kennedy is to start on a series of features here in New York and is now getting cast and director lined up. No distribution announcement as yet.

Glen Hunter in the American Release "The Cradle Buster", is rated here by press a second "23 and Half Hours' Leave," that fine comedy by McLean some time back. Glen Hunter looks like a comer. Playing at the Cameo this week.

"Nero," the Fox special, takes New York by heart. Picture is a fine one and looks good for a long summer run. J. Gordon Edwards directed this in Italy.

Hamilton Smith started another feature with Wyndam Standing, his first, "The Isle of Doubt," well received by critics. Ham appears to have put one over—big. Our best wishes.

Caryle Fleming, that blonde director chap that keeps the Green Room Club in such good old fashioned humor, is back at the club after shooting a Northwoods story

that those in the know claim is a corker and a credit to Curwood. Caryle always was a clever chap and we feel pleased that he has demonstrated his ability. Ed. Roseman, the actor who has played with them all, says Caryle is the best ever. Ed should know.

"Wild" Bill Haddock, one of the oldest megaphone men in our "infant" industry, is at work up in Maine we learn. Bill is secretary of the N. Y. M. P. D. A. and a popular chap.

George Sargent, a former Westcoaster, is about to announce a new affiliation. George Terwilliger is to make one picture for Pyramid. Ray Smallwood is starting another this week for same company. They release through the American Co.



JACK STRUMWASSER

Dale Henshaw blew into town the past week, about fifteen pounds heavier than when he went to Los Angeles, which speaks well of the climate in California. He expects to direct some two-reel comedies. Though he is now working with National.

Frank Mattison of the Tweedy Comedies in Los Angeles, writes to say Hello! Frank is an ex-New Yorker you know, and just cannot help thinking about Broadway and 42nd street, and for that matter who can? Frank has a few unplayed cards up his sleeve we deduct from his letter and the Coast will benefit. More later.

Six new companies started this week which augers well for the future. Capital is loosening up in Wall Street and streets nowhere near that place. But the Coast has the majority, and the majority rules.

The New York exhibitors have quit the national body and in the future will play alone. Other organizations are thinking of following suit. A little bird whispered that over three hundred thousand iron men was spent freely in Washington at the exhibitor convention to break this body up. It is a shame if they start fighting amongst themselves, for the industry is bound to suffer and the exhibitor will get a raw deal.

"You can't handle the crowds," say the theatres when they play a Valentino. Everyone wants to see him. Such is fame.

They arrested a man in New York, who they claim knows all about the late Taylor murder. We thought this case was ended. Just starting again.

All the Loew Theatres are playing "Silas Marner," the Associated Exhibitor's special, directed by Frank P. Donovan. Ten Loew houses a day are running it. Pretty good, we think.

The old Thanouser Studios in New Rochelle, are no more. They are being remodeled for a factory. What a famous old place this was with Jim Cruze, Marguerite Snow, Mignon Anderson, Earnest Ward and the others. Gone but not forgotten.

Julius Singer, New York manager of the Pacific Films, is a busy youngster. One day we hear he is in town and the next day he is in Chicago. Some jumping Jack we think, and he is a bear at getting State rights men to put their John Henry on the dotted line for Pacific Pictures. Julius is an oldtimer in this game.

While speaking of bears we must not forget Frank Mattison in getting film buyers to listen to reason and parting with their yellow men. We saw Frank in action many the times.

Sidney Olcott, president of the N. Y. M. D. A., is out of town closing a big directorial deal we glean. Charles Giblyn has just gotten out of the hospital where he successfully underwent an operation.

Chas. Brabin is to start work on a series of Theda Bara films here in New York in about two weeks' time. You know they are husband and wife.

Doris May is a popular girl lately with fans. Her last few releases thanks to Bill Seitter, her director, have put this girl over big. Another that is well liked in N. Y. is Leatrice Joy.

We noted in Camera! recently that Billy Joy, brother of Leatrice, is now a director. Funny world this—the last time we saw Billy he was an army major in New Orleans, his home town, and by the way, a crack dentist. He played in a comedy down in that old town for Frank P. Donovan, the place where sister Leatrice also had her first movie start. Perhaps Billy Joy remembers Donovan and the Diamond Comedies and the Gruenwald Hotel, and those poker games, eh Bill! Dem were the happy days.

Every time we mention someone's name in Camera! some other folk in New York send it out to the Coast to the persons. Frank Mattison is still getting clippings from Camera! and we only mentioned his name once. There are more Camera! readers in Gotham than you suppose dear Hollywooders. And how is the baby, Frank? Talk yet?

Mack Sennett's "Crossroads of New York" proved a hit at the Capitol. Mack always makes hits. His old side kick Charlie Murray is in vaudeville, and doing fine. Mildred Harris is also doing two-a-day, with Bessie Barriscale, Howard Hickman, Constance Binney, Alice Brady and others.

"The Streets of New York" is for sale, that is the story. Great box office title for a feature. Protected by copyright and a real title for getting the dollars. Can be secured very reasonable. If interested address Frank P. Donovan, Green Room Club, New York; he owns it. We think \$500 will take it. More next week. Thanks.

HANK.

The Screen Writer's Forum - Conducted by William E. Wing

A BLOW TO PICTURES (Special Correspondence)

BLUEMONA, June 9.—Our town is about done with movie pitchers. Yes sir. We've bin fooled fer the last time, and none of them smart elicky skenario writers and sech is goin' to put over any more of their cute tricks on us.

It all begun last week when some posters appeared in the most thickly digested district of Bluemonia, screamin' in red ink about a pitcher entitled "Tangled Wives."

Almost immediately at once the whole town was in a uproar. Deacon Dolittle lost his teeth denouncin' this invashun of the devil, and Sister Sarah lost her back hair. Everyone said somethin' ought to be done. The Wimmins' society for suppressin' almost everything said somethin' would be done.

So when the show opened, everyone tried to leave their children with someone else, to go and get evidence against the pitcher and the reprobate which runs the show.

The house was so crowded with the richly indignant and reformers, that mighty few of the ungodly got in atall.

Say! Would you believe it? There wasn't a gol dern thing wickid in the whole pitcher. No sir. It was so tame a innocent infant, peekin' in at the winder, went back home after the first reel, and plaid with her dolls.

And there sat the whole town a quiverin' with indignashun, and achin' to suppress somethin', simply fooled out of their time and valuable money. It spoiled the evenin' fer everyone.

Still we are a pashunt and perseverin' people. So, when another one came called "Love Me, But Ask No Questions," all our reformers and good people outpoured once more, determind to whip the devil and show the whole world that manslaughter, shockin' movies and swimmin' on Sunday is suppressed with a firm hand in Bluemonia.

Fooled agin! Jest a mushy love story and a old mother goin' around doin' good. Well sir, Deacon Dolittle was so mad he stood right up and made a speech denouncin' everyone connected with sech fraudulent pitchers, w'ile Sister Sarah called for the constibule to arrest the proprietor. But the constibule, who smokes a pipe and otherwise clashes with our virgin spirit, wouldn't do it. Everyone stomped home, madder than a wet hen.

Next day our slectmen framed a bill a settin' forth that every show that comes to town has got to live up to expectashuns, but it can't become a law for Thirty days.

They is another pitcher announced rer to-nite called "Adam and Eve," but none of us is goin'. We all know there is a ketch in it somewhere. Dollars to cents Eve will come a traipsin' out with clothes on.

"A South Sea Romance," is one of the best Westerns we have seen in a long time.

Mountain regions of the Sunny South are just as menacing and dangerous today, in a feudal sense, as ever in the past. Why not leave the old trail and range for a siesta down there?

A friend claims he prowled around in the property room one day and saw so much odd stuff it gave him the lead for a new story. Stranger inspirations than that have pulled one out of the old chest.

ALL FIXED

The censors all cried it was shocking,
A gell without even a stocking;
So they hung a nightie
Upon Aphrodite,
And now you couldn't drag even a
deacon into the art gallery to see
the darn thing.



GUY BATES POST

THE STRANGE PET

ONCE upon a time, Before Volstead done an original thing in his life, fol- (Bless 'im), a rancher who never had low'ing sedately in the footsteps of his forefathers, became strange imbued, after inhaling certain liquids.

Thereupon he went out and gathered unto himself a wildcat, which he added to his domestic flock and herd. The result around the corral and coops, was quite effective—and different.

We have been wondering if this rancher did not discover a great principle for the novice scenario writer.

The "first story" hardly ever varies, so far as its familiarity is concerned. It is the flock and herd which have gathered around the old ranch door since Noah let down the drawbridge, and sallied out into a world that still was wet.

Many times "the strange pet," entering into the domestic or other scene of the ages, plays havoc with the old order of things, but does so interestingly. The odd character, who, in his or her obsession, creates the erratic, the unexpected; that is the "pet" that puts over the somewhat familiar tale.

The moral seems to be, if you cannot be original in your story, take a cup of strong tea and dig up an odd, outstanding character. Then give this character somewhat of a dominating influence in the movement of the unfoldment, and he or she should steer you over new courses.

THE ONE-PAGE SYNOPSIS

TO the writer who knows his business, the one-page synopsis is about as inviting as a forced conversation with a speed cop.

The chances of putting anything like the value and zip of his long story over in a few words is so negligible as to have him hanging to the ropes and yelling for the sponge in the first round.

Naturally, there are some stories which hinge upon some peculiarly pat and clever idea that the single situation can be put over in 250 words, and might prod the editor into consenting to read the complete synopsis.

But mighty few lords of the manor would have been highly interested in a commonplace one-page condensation of most of the really big screen successes of the past.

Why? Because volume, rounded out in every sequence, gradually and grandly expanding into bigness, and provided with so many unique angles and twists as those which go to make the special production successful, cannot be made even impressive on the single page.

And yet some managements are demanding just that—a gaspy hint of the story. If it is not asked from the writer of the story, it is demanded from the staff of readers who are not writers, in most cases.

Can you imagine a non-writer reader bestowing the bigness and VALUES of "The Clansman," "Miracle Man," "Orphans of the Storm," et al., in twenty-five lines of typed manuscript, when the professional himself would fail in great part?

And yet that is what is occurring in certain studios where the manuscripts of anxious authors go for "consideration."

The natural and logical defense of the studio editor is that it is impossible for him to read all the manuscripts which flow in from the market, and he is right.

But the screen writer, a somewhat different proposition than the ambitious citizen, will tell you that his stories deserve a full reading at least. He is in the business of writing photoplays, and turns out work which can be screened.

Whether his stories are adaptable to the studios he submits to, is something else. But these writers who have scored and who have good knowledge of the art to which they have set themselves, declare that their manuscripts are heaped with the offerings from the public, from canning factory to the college graduate; shuffled with the deck, subjected to the same treatment; read by \$25 genius and rejected with the same careless abandon which marks the return of the motorman's vivid epistle.

Just why the work of the recognized writers are not given the eagle eye, in a studio world which is resorting to some mighty thin plot material to keep up programs, again is something about the industry which is something strange, if not astonishing.

Snitz Edwards announces his engagement. Don't get excited. He is not going to Mexico. He is engaged to make a picture.

Billy Weber blew into town Announcing himself a vod-e-vil clown. He bought himself an ad in this sheet And got a job that couldn't be beat.
—Longfellow Murphy.

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS PRODUCTIONS. 1412 Bond St.						21654
Lumps Adams	Billy and Betty	Larry Adams		Doris E. Kemper	Animated Figures	Starting
ASTRA STUDIOS. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
Harry Edwards	Baby Marie Osborne	Ollie	Rhody Hathaway	Staff	2-Reel Comedies	Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						Home 609
Morante	Geo. Chesebro	E. MacManigal	Al Morante		Northwest Mounted	Starting
Bill Thompson	All-Star	Fishback	O. Leong		Drama	Cutting
Bill Thompson	All-Star	Fishback		Thompson	Drama	Preparing
C. W. Stater	Pauline Stark			Stater	Drama	Starting
Robinett	All-Star		Robinett	Staff	Comedies	Starting
Bob Horner	All-Star			Horner	5-Reel Western	3d Week
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Wasser Theideman Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	Starting
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Starting
CENTURY FILM CORP. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Gilstrom	Brownie	K. McLean	Sullivan	Gilstrom		1st Week
Al Herman	Animals	B. Wagner	Jack Dawn	Al Herman	"The Flapper"	1st Week
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"Little Red Riding Hood"	Finished
Johnny Fox	Jimmy Adams	K. McLean	J. Sullivan	Gilstrom	"Foolish Lives"	Finished
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	10th Week
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
H. Beaudine	Vernon	E. Ullman	H. Beaudine	Graham	2-Reel Comedy	2d Week
Scott Sidney	Burns	Nagy	Hagerman	Darling	2-Reel Comedy	Finishing
Scott Sidney	Burns, Daniel	Nagy	Hagerman	Darling	2-Reel Comedies	3d Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Bruce Mitchell	Jack Richardson	V. Walker	R. Hathaway	T. R. Coffin	2-Reel Comedies	Preparing
Cinal					Slow Motion Subjects	Schedule
Blanchard					Educational	Schedule
Federal Photoplays					Standard Novels	Preparing
Zane Grey Co.					Zane Grey	Finished
Great Authors					Clara Louise Burnham	Preparing
Joe Rock	Joe Rock				Comedies	Preparing
Dann Hogan					Feature	Preparing
Frimble	"Strongheart"				"The Brawn of the North"	1st Week
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting.						Universal Studio. Holly 2500
Irv. Cummings	All-Star	A. Freid	Wm. Crinley		Drama	Starting
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Lynn Reynolds	Tom Mix	Clark	Webster	Brand	"Alcatraz"	5th Week
Durning	Dustin Farnum	D. Short	Wellman	Strumwasser	"Oath Bound"	3d Week
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	Drama	2d Week
Ford	All-Star	Schneiderman	Feeney	Sloan	"Kentucky Days"	7th Week
Wallace-Dunlap	Buck Jones	Andriot	R. Flynn	Strumwasser	"Trooper O'Neil"	2d Week
Wm. V. Lee	Wm. Russell	Ables	Keefe	Strumwasser	"The Crusader"	2d Week
Jerome Storm	John Gilbert	August	J. J. Dunn		"Across the Border"	3d Week
Al St. John	Al St. John	Depeu	Stoloff		Comedies	Schedule
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Preparing
Summerville	Pee Wee Holmes	Cohen	Cohen		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blythstone		Comedies	Schedule
Erle Kenton	Stock	Scheurich			Comedies	Schedule
Noel Smith	Syd Smith	Williams	La Mont	Staff	Comedies	Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						595187
James Hogan	Geo. Cooper	J. Thompson	Geo. Bunny	Hogan	2-Reel Comedies	Preparing
McCarty	Lester Cuneo	Jas. Kennedy				
Jess Robbins	Edward Horton	Floyd Jackson	Co-Directed	McCarty	Western	Preparing
Lloyd Ingraham	All-Star	Ross Fisher	S. Cleethorpe	Ingleton	"The Ladder Jinx"	Preparing
Nat Deverich	Barbara Bedford	H. K. Fairall	Crone	Kate Corbaley	Drama	1st Week
Davis Gilhoute Co.	Elliott Sparling		Harry Renalle		Early California Drama	Starting
	Slim Peppercorn				"Mr. Artigan"	Starting
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy		Untitled Comedy-Drama	Starting
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star		Flood	Rupert Hughes	Comedy-Drama	Preparing
Maurice Tourneur	All-Star	Chas. Van Enger		Carey Wilson	"The Christian"	Schedule
Allan Holubar	All-Star				"Broken Chains"	Preparing
R. A. Walsh					"Captain Blackbird"	Preparing
GRAF PRODUCTIONS, INC. Max Graf, Casting. Pacific Studios, San Mateo, Calif.						
James Horne	Milton Sills	J. O. Taylor	Arthur Lederman	Joe Poland	"A Modern Madonna"	Starting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS, H. J. Howard, Casting. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle Mason N. Litson F. Caldwell Hunt Stromberg Marshall Neilan Frank Urson	All-Star Johnny Jones J. Frank Glendon Bull Montana All-Star	George Benoit Norbert Brodin Al Breslan Lyman Broening D. J. Kesson Ray June Karl Strass Wm. C. Ehfe	Walter Mayo Wm. J. Reiter Bruce Caldwell Tom Held	Ferdinand Earle Mason N. Litson John B. Clymer Rex Taylor Marion Fairfax	"Faust" Juvenile Comedies "Night Life in Hollywood" Comedy Dramas Dramas	Preparing Schedule Cutting Idle Idle
Bert Bracken	All-Star				Drama	Starting
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Ward Lascelle	Colleen Moore	Abe Scholtz	Guy Frum	Harry Jackson	"Affinities"	5th Week
JOY COMEDY COMPANY. Fred L. Fox, Gen. Mgr. Russel Studios, 1439 Beechwood Drive. Holly 910						
Billy Joy	Virginia Fox	Ernie Miller	Edwin Marriott	J. C. Zeidler	"Jerry's Famby"	Finished
KELBINE MOTION PICTURE CO., 410 Court Street.						
Otto F. Himm	Marjorie Androus		Harry Pariser	Otto F. Himm	"Golden Hoofs"	Cutting
KLUMB, ROY H., PRODUCTIONS. Miss R. Marguerite Mansfield, Casting, 5107 Hollywood Blvd.						
Klumb Klumb	Ted Edwards Ted Edwards	Griffin Boyle	Dick Sheer Doc Lawson	Davenport	"Daddy's Love" "Lucky Thing"	Cutting Cutting
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Sam Wood Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford Fred Niblo Paul Powell Irvin Willat Cecil B. de Mille Alfred Green James Cruze	Gloria Swanson Jack Holt Betty Compson Reid-Daniels Daniels-Kirkwood Hawley-Sills Rodolph Valentino Agnes Ayres Dalton-Holt All-Star Wallace Reid All-Star	Al Gilks Faxon Dean Guy Wilky Bert Glennon Alvin Wyckoff Perry Schoenbaum Alvin Wyckoff Wm. Marshall Brown	Frank Armer Johnston Geo. Hippard Robt. Lee Cy Clegg D. H. Cox Robinson Waters Tate Schwartz V. Keays	Elmer Harris Julien Josephson Ouida Bergere Clara Beranger Nash-Levien Olga Printzlau June Mathis Ingleton J. MacPherson J. Cunningham Julian Josephson	"Her Gilded Cage" "The Man Unconquerable" "To Have and to Hold" "Nice People" "Pink Gods" "Burning Sands" "Blood and Sand" "Borderland" "On the High Seas" "Manslaughter" "The Ghost Breaker" "The Old Homestead"	Laboratory Titling 5th Week Titling 6th Week 8th Week Titling Finishing 3d Week 6th Week 4th Week 3d Week
LYONS, EDDIE, PROD. Berwilla Studios. Holly 3130						
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	Schedule Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl Reginald Barker	All-Star All-Star	Robt. B. Kurrle Percy Hilburn	Sydney Algier Walter Mayo		Drama Drama	Starting Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Clifford S. Elfelt, Pres. 4811 Fountain Ave. 598146						
C. S. Elfelt Harry Beaumont	J. B. Warner Viola Dana	C. De Vinna John Arnold	Jack Pierce		"Flaming Hearts" "Page Tim O'Brien"	Finishing Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seitz	Rehfeld		"The Black Orchid"	10th Week
MISSION FILM CORP. Nigel de Brulier. C. H. Geldert, Pres. 6411 Hollywood Blvd. Holly 8085						
Clarence Geldert	Nigel de Brulier	Gordon Pollock			"The Ninety and Nine" (song)	Cutting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan John Robertson Arthur Rosson	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country" "Garrison's Finish"	8th Week 5th Week 4th Week
PICTURECRAFT PRODUCTIONS. Caswell Studio. Betty Jane Ford, Casting. 1110 Tamarind Ave.						
Harry Ford	Non-Star	J. Thompson	Harry Humber	Ted Dickson, Jr.	South Sea	Preparing
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios. Lincoln 2120						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Charles Logue	"The Lonely Road"	Preparing
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. Holly 4211						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Preparing
R-C. Melrose and Gower. R. C. Picture Corp. Holly 7780						
Val Paul Malcolm St. Clair Robt. Thornby Chester Bennett Norman Dawn C. D. Bricker Wm. A. Seiter Robt. Thornby	Harry Carey Mr. & Mrs. DeHaven All-Star Jane Novak All-Star Frankie Lee Doris May All-Star	Thornley-DeGrasse Lee Garmes Del Reynolds Thos. Rea P. Goodfriend Jos. Dubray Reynolds	Ted Brook Moreno F. de Ruelle F. A. MacDonald C. Woolstenhulme Al Irving	Geo. E. Hall Beatrice Van Winifred Dunn Guyol-Catlin Josephine Quirk Seiter-Milestone H. H. Van Loan	Western Feature 2-Reel Comedies "Wreckage" Snow Picture "Son of Wolf" "Little Man" "Up and At 'Em" "Wreckage"	Finishing Schedule 4th Week Cutting Cutting 3d Week Cutting 3rd Week
REEL, FREDERICK JR., PRODUCTIONS. R-C Studios. Holly 7780						
Fred Reel, Jr.	Harold Mills		G. A. Gocke, Jr.		Special Features	Preparing
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd. 54109						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director						761-721
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilliker C. Morehouse	Taylor & Havez Billy Date Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Productn
SANFORD PRODUCTIONS. 6048 Sunset Blvd.						Holly 6034
Marcel Perez Marcel Perez	Tweedy Pete Morrison		F. S. Mattison Benny Kline	Perez-Mattison	Comedies "The Better Man"	Schedule Preparing
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	11th Week
THOMAS, RICHARD PROD'NS. Richard Thomas, Casting. Berwillia Studio, 5821 Santa Monica Blvd.						Holly 3130
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Starting
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Chester Bennett Frank Lloyd Chas. Bryant Sidney Franklin	Ruth Roland Jane Novak Jackie Coogan Nazimova Constance Talmadge Guy Bates Post Dorothy Phillips Owen Moore Elaine Hammerstein All-Star Walter Robbins All-Star	Thompson-Wheeler Jack McKenzie MacWilliams Arthur Rice Gaudio Benoit Haskins Cronjager Gerstad McGann McClung Corby	F. Gereghty Douglas Dawson H. Wile Albert Kelly Millard Webb J. Whipple Buquet Brotherton Barringer U'pdegraff Goodwin	John W. Grey Marion Fairfax R. W. Tully Montagne Mong Tuttle Gregg	Serial "The Snow Shoe Trail" "Oliver Twist" "Salome" "East is West" "Omar the Tentmaker" Drama Comedy-Drama Drama Drama Western Comedies Comedies	9th Week Finished Cutting Finished 3d Week 1st Week Cutting Preparing Preparing Preparing 2d Week 2d Week
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Payton Baggot Wm. Worthington Edward Laemle	Prevost All-Star Frank Mayo Gladys Walton	Moore Milner	Webb Barry Riew Welfer Marchant	Bernard Hyman	"They're Off" "The Kentucky Derby" "Afraid to Fight" "Top o'the Morning"	Cutting 7th Week Cutting Cutting
Morris-Pratt Bob Hill Watson Robt. N. Bradbury Tod Browning Perry Vekroff Jack Conway Hobart Henley Hugh Hoffman Von Stroheim Nat Ross Lambert Hillier Harry Pollard	Roy Atwell Neely Edwards Tom Santschi Priscilla Dean William Desmond Herb. Rawlinson All-Star All-Star All-Star Frank Mayo Hoot Gibson	Virgil Miller V. Milner	Joos Sowers Rau-Laemmle Messenger-Kurland	E. T. Lowe, Jr. Geo. Morgan A. P. Younger	Comedies "Advent. of Robinson Crusoe" "The Radio King" Westerns "Under Two Flags" "Perils of the Yukon" "Come Through" "The Flirt" "The Gypsy Trail" Drama "Broken Chains" "The Cherub of Seven Bar"	Schedule Cutting Preparing Schedule Cutting 9th Week Cutting 8th Week 1st Week Preparing Preparing Cutting
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
David Smith Semon-Taurog Robt. Ensminger John Smith	Alice Calhoun Larry Semon Duncan Earle Williams Aubrey	Steven Smith Konenkamp Robinson David Smith Ernie Smith	Fred Tyler Roland Asher Clark McDermott Peebles	Bradley J. Smollen Semon-Taurog Bradley J. Smollen Graham Baker Smith	"The Gamin Girl" Special Comedy "The Fighting Guide" "Dicky" Comedy	Schedule Starting Finished Schedule Schedule
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Wallace Worsley	Wesley Barry	Griffen & Ed DuPar	James Chapin	Chas. Kenyon	"Rags to Riches"	3d Week
EASTERN STUDIOS						
Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	3d Week In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	Started May 15
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	1st Week
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress

Who's Where

CLUNE'S

American Releasing Corp. presents

"THE LYING TRUTH"

Story, Scenario and Direction

by Marion Fairfax

CAST

Lawrence DeMuidde.....	Noah Beery
Sue De Muidde.....	Marjorie Daw
Horace Todd.....	Tully Marshall
Bill O'Hara.....	Pat O'Malley
Sam Clairborne, Sr.....	Charles Mailes
Mrs. Sam Clairborne.....	Claire McDonald
Ellie Clairborne.....	Adele Watson
Sam Clairborne, Jr.....	George Dromgold
Mose.....	Robert Brower
Bill O'Hara, Sr.....	Wade Boteler

LOEW'S

Metro announces

Bert Lytell in

"THE FACE BETWEEN"

Story by Justus Miles Forman

Adapted by Lenore Coffee

Directed by Bayard Veiller

CAST

Tommy Carteret, Jr. }	Bert Lytell
Tommy Carteret, Sr. }	
Sybil Eliot.....	Andree Tourneur
Marianna Canfield.....	Sylvia Breamer
Mr. Hartwell.....	Hardee Kirkland
Mrs. Eliot.....	Girard Alexander
Joe Borral.....	Frank Brownlee
Jared.....	Burwell Hamrick
Mr. Canfield.....	Joel Day
The Doctor.....	DeWitt Jennings

MILLER'S—JUNE 16th

Mack Sennett presents

"THE CROSSROADS OF NEW YORK"

Directed by F. Richard Jones

CAST

Grace St. Clair.....	Ethel Grey Terry
James Flint.....	Noah Beery
Garrett Chesterfield.....	Robert Cain
Ruth Anthony.....	Kathryn McGuire
John D. Anthony.....	Herbert Standing
Michael Flint.....	George O'Hara

Press Agents and Promoters.....
 William Bevan, Ben Deely
 Boarding House Mistress.....Dot Farley
 Her Humble Suitor.....Eddie Gribbon
 An Attorney.....James Finlayson
 A Jurist.....Charlie Murray
 A Wall Street Wolf.....Raymond Griffith
 A Waitress.....Mildred June

NEW PANTAGES

B. B. Hampton presents

"THE GRAY DAWN"

By Stewart Edward White

Scenario by E. Richard Schayer and

Marie Jenny Howe

Directed by Eliot Howe and Jean Hersholt

CAST

Milton Keith.....	Carl Gantvoort
Nan Bennett.....	Claire Adams
Ben Sansome.....	Robert McKim
Calhoun Bennett.....	George Hackathorne
Krafft.....	Snitz Edwards
Casey.....	Stanton Heck
Charles Cora.....	Omar Whitehead
Mrs. Bennett.....	Claire McDowell
Mimi Morrell.....	Maude Wayne
Mr. Morrell.....	J. Gunnis Davis
Sam.....	Zack Williams
Mammy.....	Grace Marvin
Ned Coleman.....	Charles Arling
King of William.....	Harvey Clark
Marshal Richardson.....	Charles Thurston
Chinaman.....	Marc Robbins
Bill Collector.....	Charles B. Murphy

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Robertson-Cole	.75
Universal - -	1.00

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Los Angeles -	2.00
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Contemporary Criticisms

"TROUBLE" (Sol Lesser)

"Jackie Coogan does the best work of his career enacting the orphan whose indomitable spirit will not deny . . .

"Albert Austin, the director, has done a fine piece of work and has injected a constant series of little touches that do a great deal in making the appeal stronger . . .

"Wallace Beery and Gloria Hope are practically the only ones who have parts larger than bits. Beery is great as the rough neck plumber. Miss Hope is appealing as his long suffering wife . . . A young negro boy, whose name is omitted from the cast, furnishes many laughs, and deserves to have his name displayed."

—Moving Picture World.

"Coogan is a fine little actor and an intriguing personality throughout and is entitled to the great credit that certainly will be his. But the able efforts of Director Albert Austin should not be overlooked. Austin has executed many situations and bits of action in this production that constitute real commercial screen art."

—Exhibitors Herald.

"The story, a model of simplicity, possesses a world of pathos without being unnecessarily 'gushy,' and plenty of delightful comedy . . .

"The scenes in the orphanage are irresistibly funny, Jackie and his faithful dog doing splendid team work.

"Exteriors and interiors are well filmed, the lighting is good, unbroken continuity prevails and the action moves swiftly throughout the entire five reels."

—Exhibitors Trade Review.

"'Trouble' is Jackie's best picture . . . He has the audience with him from the moment the cop discovers him hiding with his dog under a barrel . . .

"There is no false sentiment. It's all human and genuine. The direction is highly commendable in the manner in which the kid stuff is employed. Wallace Beery . . . contributes another sterling performance."

—Motion Picture News.

"FOOLS FIRST" (First National)

"Marshall Neilan . . . displays an unusual fertility of imagination . . . Neilan's adroit handling of the story brings out every ounce of suspense value, which is considerable.

"The development of the story is perfectly clear despite its various ramifications . . .

"Richard Dix . . . gives an excellent portrayal of a crook who would reform. Claire Windsor . . . is pretty and natural all the way through and never overacts. Claude Gillingwater . . . gives a most excellent portrayal . . . The minor crooks and character parts are all exceptionally well cast and well played."

—Exhibitors Herald.

"Marshall Neilan . . . has given to screen literature another masterplay . . .

"'Fools First' is a page from life itself. The director has put on the screen scenes as they really are in the underworld

"The picture has been suggested by a Saturday Evening Post story from the pen of Hugh McNair Kahler . . . Marion Fairfax has transferred the tale into screen form in admirable manner . . . The moments when we are with Claude Gillingwater and our old friend Robert Brower are delightful ones . . . Some of the exteriors are game of photographic art . . .

—Motion Picture News.



WADE BOTELER

"THE CRADLE BUSTER" (American Releasing Co.)

"'The Cradle Buster' can easily be classed as one of the best juvenile comedies that has been put on the screen recently. . . . The picture is bound to have a wide appeal. . . .

"This picture is the first starring vehicle of Glenn Hunter. His portrayal . . . is delightful and natural. . . Marguerite Courtot . . . is very pleasing to gaze upon and also does some good acting. Each member of the supporting cast gives fine assistance.

"The photography . . . is splendid. . . Continuity easy and full of action. Direction, O. K."

—Exhibitors Trade Review.

"A Booth Tarkington slant on the theme of misunderstood youth, with the popular mixture of humor, romance and tragedy is the effect which the writer of this screen story has attained. This fact, and adaptability of the star, Glenn Hunter, to this type of role should be remembered in presenting the picture. . . .

"In its gay moments the picture is most successful. . . But when the melodramatic note enters, the effect is not so smooth."

—Moving Picture World.

"The cast is quite suitable. In one or two instances more appropriate types might have been secured."

—The Film Daily.

"THE CROSSROADS OF NEW YORK" (Mack Sennett)

"Mack Sennett set himself a too high standard when he made 'A Small Town Idol.' . . .

"'The Crossroads of New York' . . . is amusing in itself and will be the inspiration of many a good hearty laugh when they are wise to what Sennett is driving at. And in addition to the humor there are numerous well founded thrills.

"Special mention should be made of Charles Murray and Mildred June, both of whom, however, play the smallest kind of roles. Though they do but bits, they remain in the memory as two of the strongest highlights of the picture."

—Moving Picture World.

"The only objection that could well be found with Mack Sennett's latest production, 'The Crossroads of New York,' is the name. 'The cast is so well balanced it would be difficult to single out any one of them without slighting the others.

"The photography is not of the best, appearing to be slightly out of focus in places. The direction is excellent, and it is very seldom that sub-titles are seen that contain as much humor or carry the story forward as pointedly as those in 'The Crossroads of New York.' They are of the best."

—Exhibitors Trade Review.

"The main argument for the picture's success is its typical Sennett hokum. Apparently there wasn't much of a continuity to work with.

"The feature carries all the earmarks of having been conceived on the spot, one scene added to another as it appeared to the parties in charge . . . 'The Crossroads of New York' is—a type of slapstick which depends upon exaggerated comedy for its punch.

"It's well played by comedians, heavies, vampires, and bathing girls."

—Motion Picture News.

"'The Crossroads of New York' touches on about as many elements of entertainment and includes abstracts from as many plots as have found their way to the screen . . .

"There is a tendency to burlesque the whole thing, even the melodramatic episode that follows.

"The production is fast moving. . . Director Jones has succeeded in maintaining a comprehensiveness with but one or two choppy stretches breaking into the general smooth run of things. It is quite apparent that the film has undergone a good deal of cutting, particularly in the early reels where rather an abundance of sub-titles are used to explain the missing links. . . .

"Ethel Grey Terry does very well in her effort to put over the badger game on hero George O'Hara. Noah Beery would have been a much more appropriate villain than Robert Cain, and their roles might have been reversed to advantage. Others who give good performances are Kathryn McGuire, 'Dot' Farley, Eddie Gribbon, and Mildred June."

—The Film Daily.

Contemporary Criticisms

"NERO" (Fox)

"A spectacular production of compelling magnificence and beauty that has been done in Italy. . . .

"The story qualifies in every respect as high class entertainment. . . The colored effects in the burning of the city, the fires of victory and lighted torches are beautifully done.

"Perfection seems to have been the keynote of this production."

—Exhibitors Trade Review.

"The production . . . was produced by an American, J. Gordon Edwards, who deserves the plaudits of the multitude. . .

"In the intimate scenes the action has been well staged and in the mass scenes Edwards has handled the crowds in such a way that they give you a thrill regardless of their relation to the story. The photography is superb and some unusual results of great beauty have been accomplished with panchromatic film and tinting.

"Jacques Gretilat does not merely play Nero. He seems to be . . . the greatest of the Caesars. His performance will be marked down as one of the real screen achievements."

—Moving Picture World.

"J. Gordon Edwards has had sufficient experience with a camera and spectacular achievements to do the right thing by the present production. . . All designs and effects are truly recorded. Edwards has used the symbol of the cross as his main argument for dramatic appeal. . .

"The actual scenes of Rome and vicinity give the picture a genuine authenticity. The cast is composed of foreign players, with one exception. All enact their roles with feeling, although the hot Italian blood in a few of the principals causes them to express their enthusiasm too heroically. . . A historical spectacle, massive and sumptuous and deserving a niche of its own."

—Motion Picture News.

"THE TRAIL OF HATE" (Frederick Herbst)

"Cut according to the usual pattern for Westerners, this latest 'Big Boy' Williams' story, 'The Trail of Hate,' has nothing new in the way of story, but because of plenty of action and good photography it holds attention.

"A picture that will go over in houses where they like Westerns, and there seems to be more of a fondness for such yarns than for the society stuff."

—Exhibitors Herald.

"'Big Boy' Williams, as in his previous productions, proves to be entirely satisfactory in the leading role. A strong point in his favor is his naturalness and realism. . . Molly Malone is attractive and capable in the opposite role, while Andree Tourneur is capably cast as the hero's sister. Gordon Russell is a sufficiently villainous heavy, and the remainder of the cast is satisfactory, although Maurine Chadwick as the vamp is inclined to overact."

—Moving Picture World.

"The plot is so simple that doubtless the director was forced to proceed carefully else he might reach the conclusion too quickly. Perhaps the outstanding highlight is the scenery.

"This type of photoplay is here to stay, but the story must show some other incident besides driving a herd of cattle across some boundary line. 'Big Boy' . . . takes advantage of his opportunities in the accepted Bill Hart-Tom Mix style. Molly Malone makes an attractive heroine. The villains are colorful."

—Motion Picture News.

"THE ANGEL OF CROOKED STREET" (Vitagraph)

"Alice Calhoun is a very essential factor. Without her, the plot would lose individuality and the scenes charm. . .



FRED GAMBLE
Who has just returned from New York

"Scott McKee is an outstanding figure, both from the standpoint of type and acting."

—Moving Picture World.

"The story follows the life of a girl who has unjustly been sent to prison and upon her release seeks vengeance upon her accuser.

"Alice Calhoun . . . has very good support from the other leading characters in the story.

"The lighting is well taken care of and continuity of the story easily followed. Direction, O. K."

—Exhibitors Trade Review.

"Good direction keeps it from being strikingly hackneyed. Through careful attention to detail and reasonable by-plot the interest is splendidly sustained, and the picture holds your attention all the way through.

"The opening reels immediately create a strong sympathy for the heroine and an effective small town atmosphere is established.

"Alice Calhoun is a pretty heroine and handles the part capably, although she never really looks as though she intended carrying out her plan of revenge. She is refreshing and has a pleasing personality. The crook types have been selected with thought as to their suitability, and the cast on the whole is a good one."

—The Film Daily.

"SILVER WINGS" (Fox)

"'Silver Wings' is a good picture, even if it is not a great one. It possesses the quality that will hold an audience and at times move it. . .

"The outstanding factor . . . is that its star is the Mother of 'Over the Hill'. . . The role of Anna Webb is played by a real and not an imitation mother."

—Exhibitors Trade Review.

"'Silver Wings' seems to be as nearly true to life as a picture of this sort can be. . .

"Mary Carr . . . is a portrait of real human nature at all times. She emphasizes the emotion without ever overacting. . . A remarkably fine performance is given by Knox Kincaid. . . The continuity is smooth. . . And one of the outstanding features in promoting the naturalness is the atmosphere created by appropriate settings."

—Moving Picture World.

"The picture does not measure up to 'Over the Hill' in its breadth of humanity. There are moments when the plot becomes stretched to the breaking point to allow a melodramatic flourish. . .

"There are too many subtitles. . . It has been well staged and there is no doubt that with feminine audiences it will score a decided hit.

"Percy Helton gives a good performance . . and Knox Kincaid . . . tugs at the heart with the fine burst of emotional talent . . . The forewoman is played with a dash of color by Dorothy Johnson. . . Jane Thomas is well cast as the daughter."

—Motion Picture News.

POST'S STELLAR SUPPORT

The cast which supported Guy Bates Post in "The Masquerader" will be surpassed in the quality of this distinguished star's company for "Omar the Tentmaker." Producer Tully has surrounded his star with the best cast obtainable.

Nigel de Brulier, whose success on the screen came with his portrayal of the "Stranger" in "The Four Horseman of the Apocalypse," will play Nizam, the friend of Omar in "Omar the Tentmaker." He also created the part of John the Baptist in Nazimova's "Salome."

Rose Dione, character player of French extraction, will be the Shah's mother, in "Omar the Tentmaker." She studied at the Paris Conservatoire where she won the grand prize for tragic acting. At the age of fifteen she made her debut with Sarah Bernhardt in "Les Mauvis Bergers." Soon thereafter she was starred with her own company. Her most recent engagement was in "Salome," where she played Herodiade.

Joe Murphy is slopping around like a bottle of ink and is passing out blotters hoping some director will take him up.

Josef Swickard and Marguerite Marsh have roles in Will Morissey's summer revue, "The Hollywood Follies," now at the Playhouse, Chicago. The show burlesques motion picture folk.

Without warning, Frank Atkinson, cutter; Charles Stumac, cameraman, and Tenny Wright, assistant director, were called into the head office at Universal and told to pack their trunks for Europe. They will go in their respective capacities with Edward Laemmle, who will film "Ivanhoe" in its original locale.

Gloria Swanson arrives in Los Angeles Sunday from her European trip. After the beautiful star gets all her Parisian finery segregated, she'll don some of it for her next Paramount picture.

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Who's Where

CALIFORNIA

Goldwyn presents

"THE WALLFLOWER"

With Colleen Moore

Story, scenario and direction

By Rupert Hughes

CAST

Idalene Nobbins.....	Colleen Moore
Walt Breen.....	Richard Dix
Pamela Shiel.....	Gertrude Astor
Prue Nickerson.....	Laura Laplante
Roy Duncan.....	Tom Gallery
Prue Nickerson.....	Laura La Plante
Allen Lansing.....	Dana Todd
Mrs. Nobbins.....	Fanny Stockbridge
Mrs. Nickerson.....	Emily Rait

GRAUMAN'S

Jesse L. Lasky presents

"THE WOMAN WHO WALKED ALONE"

with Dorothy Dalton

Story by John Colton

Adapted by Will M. Richey

Directed by George Melford

CAST

The Hon. Iris Champneys.....	Dorothy Dalton
Clement Gaunt.....	Milton Sills
Earl of Lemister.....	E. J. Radcliffe
Muriel Champneys.....	Wanda Hawley
Marquis Champneys.....	Frederick Vroom
Marchioness Champneys.....	Mayme Kelso
Otis Yeardley.....	John Davidson
Sir Basil Deer.....	Harris Gordon
Schriemann.....	Charles Ogle
Hannah Schriemann.....	Mabel Van Buren
Jock MacKinney.....	Maurice B. Flynn
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Elaine Hammerstein in
RIALTO

Famous Players-Lasky Corp. presents

"THE GOOD PROVIDER"

With Vera Gordon and Dore Davidson

By Fannie Hurst

Scenario by John Lynch

Directed by Frank Borzage

CAST

Becky Binswanger.....	Vera Gordon
Julius Binswanger.....	Dore Davidson
Pearl Binswanger.....	{ Miriam Battista
Izzy Binswanger.....	{ Vivienne Osborne
.....	William (Buster) Collier, Jr.
Max Teitelbaum.....	John Roche
Mr. Boggs.....	James Devine
Mrs. Boggs.....	Blanche Craig
Mrs. Teitelbaum.....	Ora Jones
Broadway Sport.....	Edward Phillips
Flapper.....	Muril Martin
Specialty Dancer.....	Margaret Severn

"HANDCUFFS OR KISSES"

By Thomas Edgelow

Directed by George Archainbaud

CAST

Lois Walton.....	Elaine Hammerstein
Mrs. Walton.....	Julia Swayne Gordon
Violet.....	Dorothy Chappell
Peter Madison.....	Robert Ellis
Miss Strodd.....	Alison Skipworth
Miss Dell.....	Florence Billings
Leo Carstairs.....	Ronald Schabel
Elias Pratt.....	George Lessey
Lodyard.....	Ronald Coleman

Katherine MacDonald's next production will be "The Lonely Road" from the pen of Charles Logue. Work will start on this production almost immediately after the completion of "White Shoulders," the George Kibbe Turner story now being filmed at the Louis B. Mayer studio.

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Joe Murphy Says---

How can I get into the movies? I think I can act, etc., etc., and so on. Young man, to be successful in motion pictures, you first have to be a mail carrier, then you work your way up until you are Postmaster General, then the rest is easy. You don't have to know anything about pictures or props. When asked a question all you have to say is "Yes" or "No."

Very simple indeed.

This advice will be \$5.00, please.

Hughie Mack is looking for a one-piece bathing suit. We are of the opinion you will have difficulty in finding material of your dimensions. We advise getting two suits and splicing them, Hughie.

An educational picture depicting the birth of the dance in Russia will be produced in Florida. Edward Chalif, son of Louis H. Chalif, formerly of the Russian Imperial Ballet, will be featured.

George M. Cohan theater in New York has been leased by Harry Powers of R-C Pictures. Films will go in when Ed Wynn in "The Perfect Fool" goes out.

Courts keep the memory of Special Pictures corporation green. A. Lincoln Hart's \$148,000 suit against it for failure to release 2-reel comedies he made was heard this week.

It took Justice Hanby less than two minutes to decide that Rodolph Valentino was not guilty of the charge of bigamy entered against him because of his Mexican marriage.

FLORIDA ITEMS

A \$150,000 studio structure, known as Hialeah studios, has just been completed in a suburb of Miami, Fla., according to B. B. Tatum, Miami realtor, attending the Rotary convention in Los Angeles. A company is to start production there in July.

Another studio has been started at Orlando, Fla.

The Wisdom of the selection of Mr. and Mrs. Carter de Haven as stars of a series of two-reel domestic comedies is being proved daily by the numerous comments which are being received by the Home Office of R-C pictures.

Mr. and Mrs. Carter De Haven will come to the motion picture public with an established reputation. They have won a considerable following by their feature productions as well as their shorter reel productions. They are now at work at the R-C studios on the West Coast, where they are speeding up production of their new series.

Kate Price

558220

Aggie Herring

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HARRY CAREY WILL PRODUCE "GOOD MEN AND TRUE"

Harry Carey is to produce "Good Men and True," by Eugene Manlove Rhodes. Mr. Carey will play the role of J. Wesley Pringle, a character made famous by this author. Casting for this production will start this week and shooting will commence Saturday.

Francis A. Mangan is to film Victor Herbert's two musical comedies, "Babes in Toyland" and "Mlle. Modiste." Bessie Wynn will appear in the "Babes" which will be filmed in the East.

Gareth Hughes is the latest stellar name in the brilliant cast which the Goldwyn Company is giving to the film production of "The Christian." Hughes will play the part of Brother Paul, who has a poignant struggle in his effort to renounce the world.

The actor will not go to England to join Director Maurice Tourneur, but will start to work as soon as the company returns to the Culver City studios.

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United Studios, Inc.
Universal Film Mfg. Co.
King Vidor Productions
The Vitagraph Company

FROM HOLLYWOOD

Conducted by M. T. O.

Cable despatches from London say fashionable women are having their little toes carved off so their feet will fit American shoes.

Speculation as to whether or not we'll be hearing next about the men having their ears trimmed so their heads will fit American straw hats might not be out of order.

This looks like a grand idea—altering customers to fit clothes; and while it's not exactly the same, it may be on the same general theory that motion picture directors are adjusting actors and actresses to their parts these days.

Two instances are fresh in mind. Rupert Hughes in writing "The Bitterness of Sweets," which he has just finished directing had sketched in a heroine who weighed ninety-eight pounds and gained twenty pounds during the action of the story. Then instead of picking a ninety-eight pounder to play the part, he called for Colleen Moore, normal hept one hundred and ten, and told her to trim herself down to ninety-eight. She did. After snapping all the ninety-eight pound views of Colleen he thought were necessary Hughes told her to change herself to a one hundred and eighteen-pounder. And she did that, too.

Next, Maurice Tourneur was looking for some one to play the title role in his forthcoming production of "The Christian." He wanted a thin, aesthetic sort of chap—and picked Richard Dix, six feet, brawny, weighing 178 pounds. After doing the picking, he said to Dix:

"By the way, before you get to England, drop twenty pounds."

Dix had lost ten of the twenty when he arrived in New York. He raised a wavering hand, and said sadly:

"This going without food certainly ruins me. And I've got another ten to peel off, and I'm going to be at sea where I suppose I won't have anything but an appetite to keep me company."

Mae Busch, who is playing the feminine lead in the picture, and whose contours happened to suit Tourneur's ideas of what a "Gloria Quayle" should be, smiled cheerfully, and said:

"You should have seen Richard eyeing the butter and sugar in the diner coming East. It was pathetic. I'm waiting for the sea air to get busy on him. It'll be funny."

What Dix said then has nothing to do with this article, but the fact is he was so happy at the chance to play "John Storm" that he would have been willing to turn himself insideout, or, at least, make a good try at it.

Of course, the reason for this altering of the physique of players in motion pictures, is that the director selects the type that appeals to him as nearest to his ideal of the part he has in mind, and then proceeds to make the type conform even closer to his visualization of the character.

But it certainly does add to the intricacy of acting in the movies.

Chances are that tired business men would be more tired if they had to alter themselves to harmonize with the shapes of their customers. Can you imagine the boss of a wholesale cloak and suit establishment, saying to one of his salesman:

"Jim Goodman will be here from Oshkosh next week. Jim is a bit fat himself and likes fat men. Be wearing a double chin and a nice, fancy embonpoint when he blows in. And after he goes, get ready to rattle your ribs and wave your Adam's apple at Bill Gootz, of Podunk, the following week. Bill is a rail, and hates 'em fat."

Is Jack O'Brien going to make a Biblical picture at the Hollywood studio? Let's hope so, and that he turns over a new leaf after he has studied the subject.

LIKE SLOW DEATH

Is Rodolph Valentino married? Yes, but it won't take effect for a year.

Judge Summerfield is likened to the caller for the old quadrille dance. He says "Change your partners" and "Turn to the Right."

Stories representing successful efforts in business, are very popular with magazines. Why not with the screen?

Hampton Del Ruth is reported to have selected the Balboa Studio at Long Beach so he could get bathing beauties fresh out of the water.



ELVERE ALDEN

Old Buster Keaton and Old Joe Roberts got in an argument about how to raise boys. It will be peacefully settled at the Legion Arena next Friday night between the youngsters. Roberts will have to give weight or something, as he is thirteen months' old, while Keaton is only seven days. The bout is expected to go the limit as Keaton is developing great lung power.

BOW AND ARROW

Eva Novak will shortly become the bride of William Read, a film man interested in production, formerly a cameraman. They have been engaged for more than a year.

Miss Novak has not stated where the wedding will take place, but she declares that she will "be a June bride or none at all."

HARMFUL OPTIMISM

From President Harding down, all political leaders and industrial magnates are constantly preaching and practicing optimism, which in most cases, no doubt, is very necessary and is a life saver for many industrial enterprises in such trying times as we recently had to combat.

In the picture industry, however, optimism seems to be an incurable disease. This optimism went so far that the pro-

ducer and distributor, in the face of absolute defeat, are trying to fool themselves into believing that they are very successful.

You will meet producers daily who will tell you that they released their picture through certain state right distributors and that their returns were four times the production cost, when in reality they never received half of their cost back.

Distributors will also report wonderful sales in the trade papers and otherwise, when in fact they couldn't sell more than 20% of the United States on their best pictures, and they had to accept percentage releases on most of the remaining territories.

They call this optimism; we call it unfair business principles.

As a result of such very optimistic stories, the unsuspecting producer who is starting to launch a new producing unit, will spend \$25 - 30,000 for each of a series of fairly good five-reel western or other outdoor stories, expecting to make big profits, while in reality conditions are such that he may be forced to state right his pictures for one-half or one-third of his actual production cost.

Now then, if he did not rely upon hearsay and tell-tales, he may not have been so extravagant when making his pictures, and being rather pessimistic as to the returns from the sales, he may have used foresight and economy on his productions, and therefore made them sufficiently inexpensive to realize some profit even at such low prices as are now prevailing on the state right market. Every time a picture will be state righted for less than production cost, some outside financier loses money as a rule, and the film industry gains another knocker who will dread to hear the word motion pictures.

The motion picture business already has enough financial black eyes, and we must avoid getting any more. For this reason we believe it is better to preach a little pessimism in this particular line of endeavor, as then the ultimate result will be healthier.

Let us review the actual situation: The Independent producer is forced to sell his pictures at a lower price to the show-man than is paid to the few big fellows who are making "million dollar" specials almost daily.

These so-called "big fellows" own or control practically all first run theatres, while second or third run houses consider them as gravy, and these houses can get the specials and very expensively produced program pictures for unbelievably low prices.

What chance is there then for the independent producers? None whatever, unless they will make pictures entirely different from those being produced by the big companies, and will make them at such low figures that they can stand any competition.

Since the Independent Producers Distributing Syndicate entered the field it is utterly needless for the state right producer to grope in the dark, and pictures of types and prices that will be a definite success when released.

This company will give at any time, to anyone, without obligation, and free of charge, any information that they may seek regarding the needs and conditions of the state right market.

A number of producers and stars are already benefitting by the free and very valuable services this company renders, whose only aim is to wipe out the middle man that they call the New York Market, thus eliminating the leaks and marketing pictures direct from producers to buyers. Also, to keep the producers constantly posted as to the actual needs of the film exchanges, and the prevailing prices at any certain time for each type of pictures.

The Cinema Mercantile Company

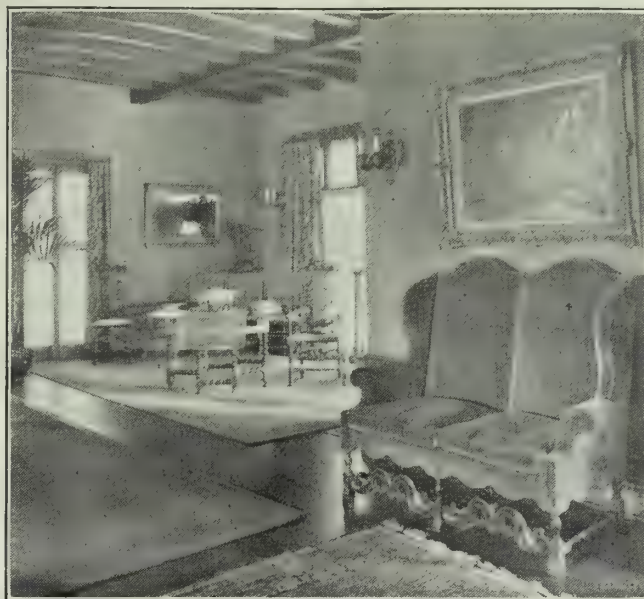
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There have been many strange narratives written around the lives of famous men, men who have conquered worlds, men who distinguished themselves in battle, men who have startled the world with their discoveries, and a hundred and one other deeds which have forced them into public light.

The crude little biography which I am about to chronicle is that of a smiling, dapper little fellow who is as well known as the greatest of our men, and whose one and only object is life, so far, has been to defy death. In all probability, and with abated breath, and with nerves tingling throughout your system, you have watched him swerve a powerful racing car around a bend at 110 miles an hour in the numerous auto races held in this and other countries. Then again perhaps you found yourself thrilled beyond comprehension as you watched him laugh at death, as he fearlessly performed some hair-raising stunt in a motion picture drama; and again, with your nerves on edge, you found yourself marvelling at his nerve as you viewed him leap from aeroplane to aeroplane thousands of feet above the ground.

Arthur Peirot, undisputedly acclaimed the world's greatest dare-devil, was born of Franco-Swiss parents, and first saw the light of day on his father's trading vessel while the craft desperately fought a raging storm on the high seas. His parents met a grim fate when the boy was but two years old, and the little fellow was adopted by some friends in New York.

The earlier years of Peirot's life were rather uneventful until, at the age of twelve, he harkened to the call of the wanderlust. From selling newspapers for a living he managed to secure for himself a berth on a Norwegian liner as a cabin boy. The life on the deep fascinated him, and by slow degrees he advanced himself to assistant engineer. He cruised all over the world, lived in China, wandered in Japan, and hunted in India, was a railway engineer on the Manchurian railway, and finally returned to the United States, became interested in automobile construction, and invented numerous devices now being used on expensive cars.

About this time word came that he had fallen heir to the bulk of a legacy from a far-distant relative in Switzerland,—and again the wanderlust beckoned him. Paris, London and Monte Carlo saw quite a lot of young Peirot for the next few years. While in London he met the famous aviator Graham White, who at that time was referred to as the Master of the Air.

Two years later we find him in Buenos Ayres receiving the plaudits of the multitudes, due to his daringness in piloting high powered racing cars to winning finishes, and performing hair-raising thrills in the sky. In spite of being heralded the "man of the hour" in the great South American republic, Peirot returned to the United States by invitation of the daring French flier, Beechy. On his arrival in the United States, Vincent Astor, advised by Beechy to invite Peirot to give a demonstration of the then "new" byplane, solicited his services.

It was during this trial spin that Peirot nearly lost his life. While up some seven hundred feet in the air the motor suddenly went wrong and the plane started earthward at a tremendous speed. Realizing his danger, Peirot climbed from the cockpit, after releasing the straps, and clambered to the tail of the plane, to save himself from being crushed when the plane crashed to the earth, and at about thirty feet from the ground he jumped.

Although he had saved his life by the jump he suffered four broken ribs, a dislocated shoulder and numerous cuts and bruises. After being confined to a hospital cot for over six months, he finally came forth more undaunted than ever, to conquer the air.

Heralded far and wide as the man who knew naught of fear, Peirot found himself listening to tempting offers to enter the realms of the silent drama, and this lure of the "movie" finally succeeded in inducing him to register his reckless, death-defying stunts before the camera. But the dark days of the war soon caused him to abandon the films for the more serious work of helping the Government. A number of his patents were eagerly snatched up by the War Department, and his services were enlisted in teaching new fliers.

Securing a leave of absence he gathered together the foremost dare-devils of the world, who chanced to be in this country, and staged the first World's Congress of dare-devils, whose thrilling stunts succeeded in collecting over \$100,000 for the Fourth War Work campaign.

Arthur Peirot is now anticipating the making of his own film story, which is to be a serial of fifteen episode length. In this story he intends performing stunts that have never before been attempted by any living person. One stunt in particular, which Mr. Peirot will perform will not only astound the world at large, but will set the greatest scientists of the age marveling at its conception.

It is needless to say that thousands upon thousands of people who have followed up this little dare-devil's breath taking thrills will gladly welcome Peirot's return appearance on the screen as the reckless star of his own production.

Vol. 5 No. 10

SATURDAY, JUNE 17, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



VICTOR HUGO HALPERIN

Author-Producer of "What Do We Live For?" Formerly Literary Associate
of Elbert Hubbard. Now President of Halperin Productions.

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Holly 4664



Cecil Holland

Mambo, the Kaffir Boy,
in
"THE WOMAN WHO WALKED ALONE"
At Present with Finis Fox

Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor

Scotty Macnicoll..... Advertising Sales Manager
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Vol. V.

SATURDAY, JUNE 17, 1922

No. 10

Symbols

THE artist puts his monogram on his drawing. The manufacturer imprints his trademark on his product.

Symbols, both. Monogram or mark, they are concrete designs that the public comes to recognize and associate with the particular artist or maker. They are symbols of his work.

The pen name of the author, the professional name of the actor are also symbols.

The symbol has distinct advertising value if it is unmistakable, unique and easily remembered.

* * *

OR are marks and names the only kind of symbols.

Theodore Roberts and an unlighted cigar are inseparably linked in the mind of the motion picture fan. In conversation Roberts is identified as "the man who always chews a cigar."

So with Chaplin and his derby and mustache.

So, Harold Lloyd and his rimmed glasses.

Perhaps it is some personal attribute that forms the connecting link between eyes and brain—Mary Pickford's curls; Doug's twinkling grin; Priscilla Dean's oriental eyes; Von Stroheim's shaven head; Louise Fazenda's pigtailed.

You can think of dozens of other examples off hand.

* * *

THE point is this:

Public associates the player with some distinguishing part of his costume or with an attribute of his role.

It does that only in homage to the portrayal; that symbol becomes a part of the player in the public's eyes.

Then the public resents the appearance of its favorite without the expected and beloved symbol.

Just as strenuously it resents imitation of the symbol by another player.

The writer doesn't presume to imply that players should arbitrarily select some eccentricity and emphasize it continually. They should do it only if it is a natural part of them.

Screen folk whom the public remembers and watches for are spontaneous, unconscious of effort, in their characterizations. So their "symbols" draw thousands of friends to see them.

Advertising is a big factor in the life of everyone connected with motion pictures.

A symbol has distinct advertising value.

If you have a symbol in your system, cultivate it.

—Ted Taylor.

Exhibitor-Producer Peace?

RESULTS of the conference between Sydney S. Cohen, representing theater owners of America, and Will Hays, representing picture producers and distributors, should reach California shortly.

Wire services viewed the conference a test of Hays' power to "boss" motion pictures. That he will attempt any bossing outside his own organization is unlikely, however.

While producers are dominant financially, the comparatively long-established exhibitor organization is powerful politically despite its lack of a "big" leader.

Cohen and Hays are discussing three matters: first, reduction in film rentals asked by theater men; second, a contract equitable to producer and exhibitor; third, Hays' much-publicized "clean-up" campaign.

* * *

COHEN was re-elected president of the M. P. T. O. by 348 out of a possible 410 votes. New York exhibitors voted as a unit against him.

The eastern film trade press is charged by Glenn Harper of Los Angeles, first vice-president of the national body and secretary of the Southern California theater owners, with favoritism in reporting the election. He accuses them of "distorted and deliberately misleading statements."

Snuffing by other delegates of an attempt by New York exhibitors to usurp the president's rights started trouble. There were also disputes over a new constitution and over credentials of delegates.

* * *

CHAPLIN started something when he wrote a book and got away with it. Now Samuel Goldwyn is writing "The Mirrors of Hollywood," Billy Franey is writing "Keystone Kops I Knew When—" and there is pencil sharpening in other quarters.

James Young threatens to indite the "Adventures of a Barnstormer."

It's all good. Motion pictures has sadly lacked a literature. It's none too early to get the story of the cinema into permanent type. May the best writer win most royalties!

* * *

Famous visitor at Famous Players gave vent to this:
"Say," he told the press agent, "if haste makes waste, that fellow must have been in an awful hurry!"
Walter Hiers had just passed by.

* * *

The rumor that Buster Keaton II requested an Eskimo pie of his frozen-faced parent was strenuously denied by Harry Brand at press time.

* * *

A 20 per cent reduction in juvenile delinquency has resulted in Chicago from the use of motion pictures to teach youths the lessons of good citizenship, Juvenile Judge Victor P. Arnold states.

Film Capital Production Notes

NEW MOVE STARTS

Victor Hugo Halperin, formerly associated with Elbert Hubbard, has started something in the opening up of his producing company now in full swing at the Fine Arts studio.

In back of his idea to make six feature pictures lies a novel idea heretofore not tried out.

Mr. Halperin's idea is starting off with an all-star cast, playing one of his six stories, is, that upon completion of the film, he will take the first story, "What Do We Live For?" and turn it into a stage play. Then he will put his picture cast in the stage production and start it off in Los Angeles. Thus he will accomplish several things. First, every screen player in these productions must have had stage experience, bringing better artist material to the screen. Second, it will be a new angle to turn a screen plot to a "legitimate" play. And third, he is going to make Los Angeles a recognized theatrical starting point.

Mr. Halperin's stage and screen production will be released simultaneously and he will show the world that the original story is still the thing for the screen and that successful screen productions will set the standards for their older sister the stage whom they are fast outgrowing.

Lillian Gish is to appear in a series of her own productions under the supervision of Griffith at the latter's studio.

Finis Fox has started production on the Cosmopolitan Film Company's seven-reel feature, "The Bishop of the Ozarks," at the Fine Arts Studio.

SEMON APPOINTS NEW STAFF

Larry Semon announced this week that he had engaged Tom Buckingham as co-director succeeding Norman Taurog. Joe Basil and Vincent McDermott will be assistant directors.

Semon has appointed Ralph Noble as business manager of his company. Noble has been with Semon for a long time at Vitagraph.

BERMAN JOINS R-C

Harry M. Berman has resigned after five years of management of the Universal exchange system to join Robertson-Cole as general manager of distribution and takes over an interest in the business. He is going on a three week's vacation, starting Saturday.

Although Berman's resignation does not go into effect until June 30, Art Schmidt will assume his new duties on Monday. Until now Schmidt has been general manager of short reels for Universal.

Berman will assume the duties until now filled by Joseph L. Schnitzer at R-C. Schnitzer has been promoted to vice-president.

Special music scores are being written for Oliver Morosco's first two pictures for Associated First National release. The work of tuning the films has been turned over to Werner Janssen.

Janssen is now in New York preparing the incidental music for "The Half Breed," which is scheduled as a June release, and following that will turn his attention to "Slippy McGee."

Larry Semon this week started filming "Golf." Lucille Carlisle will take the part of Semon's sister and also that of a blonde golf flapper.

Following "Too Much Business," Jess Robins has produced another comedy, "The Jinx," which Vitagraph will release.



She came back to where she started, and is now being starred. That is—Carmel Myers made her screen debut on the old Griffith lot, and after many successful screen ventures elsewhere is being starred in Halperin productions.

Carmel used to admire the dressing room Lillian Gish had in the old days. Now she dressed in none other than Miss Gish's former abode.

John M. Stahl has started work on "The Dangerous Age," his next picture for Louis B. Mayer presentation. The story is an original by Frances Irene Reels, and was prepared for the screen by J. G. Hawks and Bess Meredyth.

PLAN KID COMEDIES

Chester and Sidney Franklin have formed a company to produce two-reel kid comedies. They are to be known as Franklin Featurettes and will be made at the Buster Keaton studio.

Actual construction work has started at Universal City on the elaborate sets which will be used by Eric Von Stroheim for his forthcoming Jewel Prod.

John Griffith Wray will shortly complete "Someone to Love," C. Gardner Sullivan's circus story. This feature with Madge Bellamy, Cullen Landis and Noah Beery in the cast, will be an Ince special for release next December.

NEW CASTING DIRECTOR AT METRO

H. L. Kerr is the new casting director at Metro. Mr. Kerr was formerly with Universal.

Fred Niblo now has a company of his own under the Louis B. Mayer banner, producing all-star specials for Metro release. His first picture is scheduled to begin next month. Among Mr. Niblo's latest successes are: "The Three Musketeers," "The Woman He Married," "The Mark of Zorro," and "Blood and Sand."

Tom Forman is editing the film of "White Shoulders," preparatory to its being shipped to New York for distribution.

AT UNIVERSAL

Priscilla Dean's next story will be "Live and Love," a society story by Edward S. Moffat, novelist and screen writer.

Herbert Rawlinson's next picture will be "The Rainbow Chaser," to be directed by Harry A. Pollard.

Herbert Rawlinson's reproduced "Come Through!" is now titled "The Flash Man." It was directed both times by Jack Conway.

KEATON'S LATEST

Buster Keaton has decided to name his next funfilm "Day Dreams." The scenario is from the pens of Buster Keaton and Eddie Cline, who also directed it.

FILM GUILD FORMED

A number of Harvard, Princeton and Yale graduates have formed an organization called the Film Guild which plans to operate three picture producing units.

The new company has been in process of formation for six months and it has made two pictures, "The Cradle Buster" and "Second Fiddle," starring Glenn Hunter. Until now the Hunter company has been known as the Tuttle-Waller Prod. It plans to make six features for next season. Among those interested in the project are Frank Tuttle, Fred Waller, James A. Greelman, Dwight Wiman, Townsend Martin and Osgood Perkins.

Myron Selznick has purchased the picture rights to the story "Wine," by William MacHarg, which originally appeared in Hearst's International magazine.

CLARENCE BADGER AT METRO

Clarence Badger has moved into the Metro studio offices and is preparing for the filming of "Quincy Adams Sawyer."

Rex Ingram will be in New York in about a month to start work on "Toilers of the Sea" which will be made on the Maine coast.

Vera Gordon is expected to make another picture shortly for Warner Bros.

"The Ninety and Nine" has been announced by Vitagraph as a forthcoming special production.



Current Reviews



"FOOLS FIRST"

WHEN a producer like Marshall Neilan surrounds himself with a big cast, and scenario writer such as Marion Fairfax, the result ought to be more marked than his latest production, "Fools First."

Neilan has sacrificed story development for thrilling momentary action. He evolves thrilling scenes, even episodes, without furthering the plot.

His crook atmosphere is great and he overlooks no detail when bringing out their human sides.

The story has been changed for the better by Miss Fairfax.

Richard Dix has the best part of his career and he fulfills the opportunity offered him in the most capable manner, as the brains of the gang.

George Seigman is greater than his role, a member of the crook circle.

Raymond Griffith is practically "made" by the suitability of the part he plays, the direction back of him, and the way the story is written to fit him. His ability has been long possessed but heretofore unrecognized.

Shannon Day is not credited on the screen but her bit is noticeable enough for a word of praise.

Claire Windsor is beautiful as a picture and as good to look at, so much so that one is apt to overlook the absence of impressionable acting.

Claude Gillingwater is a splendid character. While before the camera he holds exclusive attention with his mannerisms. He has an individual way of getting over his scenes.

Helen Lynch is another to whom "Fools First" has brought recognition and opportunity. Miss Lynch makes us sit up and take notice that another young lady has become a full-fledged actress.

George Dromgold plays a distinctive bit in a crook part.

"THE LYING TRUTH"

FAST moving melodrama of moderate entertainment value made to reach the greater part of the public is "The Lying Truth," a Marion Fairfax production. Miss Fairfax injects a feminine touch here that makes her story a page from life rather than a mere "movie." Her characters are human, and it is marvelous the way she handles the mobs.

Noah Beery heads a prominent cast but his splendid work gives him most of the acting honors.

Marjorie Daw is just a sweet natural little girl. Her girlishness and delicacy is better brought out under a woman's direction.

Tully Marshall is a distinctive character with a gruff manner that he enacts in pleasing way.

Pat O'Malley carries the laborious work in the production. He puts up a good battle with a mob, and in more romantic episodes of the picture turns Romeo with equal skill.

George Dromgold shows his ability as a real actor here. The part of a dope-fiend was well handled by this young man, and can be doubly appreciated as he is becoming recognized as one of the new faces to the screen.

Charles Mailes, though in a smaller part than benefits him, shows the bluebloodedness of screen talent in his depth of interpretation of role.

Claire McDowell is another of the old reliables of the cinema. We knew she would be good before seeing her, but she was even better than that.

Adele Watson gave a good character touch as a sob sister on a small town paper.

Robert Brower and Wade Boteler filled in the cast satisfactorily.

One player credits himself in a subtitle in the person of Peter Gridley Smith. This young man plays a news-hound and is just the right touch needed to top off the newspaper atmosphere. Mr. Smith shows great promise.—R. W.

"EAST LYNNE"

PERHAPS one of the strangest combinations that ever hit the screen is presented in Hugo Ballin's version of "East

Lynne." There is a sacrilegious clash of the ridiculous and the sublime. Art carried out to the finest point intermingled with melodrama that borders on the burlesque. What Mr. Ballin has accomplished in artistic appreciation he has undone in exaggeration of situations.

The old story of East Lynne would have taken more delicate handling to have a result that could be taken seriously. The treatment of the production technically could not have been better.

In spots, the love scenes especially, the picture is beautifully directed.

Mabel Ballin is not only a picturesque woman, out she is an exquisite actress. She has a madonna-like personality that gives force to her role, though she uses a great deal of suppression in her work.

Henry Earle plays opposite Miss Ballin, having responsibility of heavy dramatic work which he handles well.

Henry Sell is a typical "East Lynne" villain. His work tends to give the story an insincere tang by over acting, especially in facial expression.

Two minor roles are handled by Gladys Coburn and Gilbert Rooney in a mediocre way.

—R. W.

"THE WALL FLOWER"

WHAT a blow it must be to the self-appointed to have a man like Rupert Hughes come into the pictures with popular productions which cannot be mutilated by the most rabid of censors.

And, it also must prod the fathers of picturedom a little, to see this stranger within the gates, rippling along so successfully while disregarding all the old rules of the game.

Hughes has done all these things again in "The Wall Flower," which pleasantly entertains. The audience enjoyed it and seemed entirely satisfied. But the production lacks the situation strength of his first offering, "Come On Over." The famous fictionist who has turned to the directing field, is excavating in the same field as the make-by rule ancestor. It must be confessed that he used his new tools a little too much and suffered a slight caveat during the job.

But, despite the fact it hadn't a heavy plot, it went well with the audience because, as usual, it carried honest values, instead of resorting to the artificial to "fatten" the thin places, as practiced since the year One, After Stage.

Hughes is always whimsical, and never fails to fire telling axioms at you when you are laughing and helpless. These little lectures hits the major portion of a mixed crowd. There is true wisdom for the benefit of mother and father in "The Wall Flower," and advice to the rest of us as well.

Colleen Moore was wall-flowered very successfully during a major portion of the story, although it must be a strain upon a leading lady to honestly endeavor to be homely and awkward. She sprouted out very well, as per schedule, although one vaguely felt that some little thing was missing.

As the lover, who entered the picture late but logically—another violation of a rigid ancient rule—Richard Dix acted so much like a natural, normal person, that he didn't rise to the impassioned period at all when falling in love with Colleen.

Gertrude Astor, as the society girl was beautiful as ever and more winning than we have ever seen her. It seems that the "400" does harbor human, loveable females.

Tom Gallery and Rush Hughes, the two college chums who carried much of the preliminary action, proved entirely likeable, and equal to their roles.

Laura LaPlante, Dana Todd, Fanny Stockbridge and Emily Rait helped much to keep the

acceptable production upon an even keel.

The handwriting upon the wall still says that the newcomer, "Rupert Hughes, director," is one who is destined to prove a great aid in bringing them back into the picture theater.

W. E. W.

"CROSSROADS OF NEW YORK"

AS much harm can be done by too much cutting as can be by padding a production whose success depends upon smoothness. "Crossroads of New York" appears to be a picture that was overrun with footage and for the sake of shortening the running time, great chunks of story was cut out. This is not the fault of F. Richard Jones who showed a master hand in direction.

The cast is brilliant but too numerous for the great percentage of picture goes to keep track of or to notice the work of any one in particular. To explain each players' role would tell the whole story.

There is the brilliant and majestic Ethel Grey Terry who makes it clear that she is seeking heartbalm. She is a good type and acts the heavy feminine role suitably.

Kathryn McGuire is a striking contrast portraying naivety charmingly.

Greater credit falls to Mildred June for making herself noticeable in the midst of better knowns with only a bit to work with. She is the one that you will remember on your way home when recalling the feminine array.

As a comedienne Dot Farley will wait a long time before she will find an equal to her idea of the boarding house mistress.

George O'Hara, a modest boy, makes his bow to the camera. But it is one you will want to see often after his fine piece of acting here.

William Bevan and Ben Deely form a good team of blackmailers. Many laughs are due to their fake business propositions.

Eddie Gribbon is a good character and works well with Dot Farley.

Noah Beery is distinctive but suddenly disappears from the story with a slipshod explanation, only to appear again for no reason whatever for the final scenes.

Then such players as Robert Cain, Herbert Standing, James Finlayson, Charles Murray and Raymond Griffith that fill the cast most capacity.—R. W.

"HANDCUFFS OR KISSES?"

THE real transgressors of this production do not appear upon the screen.

First should be named the person who selected this fiction story for filming, this chip from the good, old rock of ages. Running him closely for reverse honors are both adapter and director.

Poor Elaine Hammerstein suffers doubly; on the screen for many sins which she does not commit, then at the hands of editor and the man with the megaphone.

Although supposed to be a white-souled saint, nobly suffering unjust prosecution, she is presented as a spineless girl, a coward and a liar. The word "logic" presumably was missing from the Selznick dictionary used at the time this story was put on. Also new and startling methods have been discovered to kill footage, such as a person entering an upper room of a mansion and in one-sixteenth of a second being discovered in change of costume, entering an auto outside the home. When done repeatedly, the "novelty" of this method begins to pall.

Miss Hammerstein is as sweet, competent and capable as ever but, as the subtitles tell the story and she is only called upon to pose or trot around a little in response to the demands of a fool story which could not possibly happen in real life, she cannot be blamed. One must live up to contract, be it ever so painful.—R. W.

Where to Find People You Know

F. Richard Jones is directing "The Frozen Trail," the new Ben Turpin picture.

Virginia Fox plays opposite Buster Keaton in "Day Dreams."

Alfred Hollingsworth is in the James B. Warner feature, "Flaming Hearts."

Dot Farley is on the Mack Sennett lot being featured as character comedienne in a series of Mack Sennett comedies.

Buster Keaton handed the studioites quite a laugh the other day when he stepped out garbed in his latest costume which makes him look like the Boob McNutt of the movies.

Lydia Yeamans Titus has a part in "Flaming Hearts" featuring James B. Warner.

Mollie Mackey will return to the screen, after a lapse of three years. Her present contract with Kel-Pine Production Co. calls for six pictures.

Dick Hatton just finished "Ridin' Through," which has been cut and titled ready to turn over to the powers that be. He will start another picture in about four weeks.

Frank Kingsley is working in the Barbara Bedford production at the Fine Arts studios, under the direction of Nat Deverich.

John Henry, Jr., and Teddy, the trick dog will star in Mack Sennett's new child-animal production, "Bow-Wow."

Richard Talmadge is suffering from poison ivy that he ran into while visiting Grover Jones, his director, up in San Dimas Canyon.

Al Santell has recovered from his operation for appendicitis enough to be up and around the film rialto.

Larry Semon is casting for his next comedy at the Vitagraph which ought to bring joy to mourners' row, where the boys have been hanging out since Larry finished his last picture.

Rex Thorpe is superintending the raising of the roof of the old Balboa Studios, and covering it with glass which will give the new owners of the plant one of the largest covered stages in the Southland.

William S. Campbell gave his final O. K. on the last two-reel comedy that he was contracted to make for the Educational program. He will now get ready for his own producing units which he expects to have well under way inside of the next four weeks.

Lloyd Hamilton is starting his first picture at the United studios, which will be released on the Educational program.

C. M. Franklin will finish his present Chinese story that he is directing, and start on entirely new series of two-reelers which will feature kiddies and animals, at the United studios.

Harry Kerr is now busily engaged as casting director at the Metro studios.

Dick Smith shaved off his mustache so he could play a darky character in a Fox picture, which goes to show what they will do for art's sake.

Erle Kenton previewed his last comedy that he made at Fox's at Ocean Park at the Rosemary Theatre, and is ready to start another subject.



Another young miss is switching from comedy to drama in the person of Laura La Plante.

Josephine Hill has been cast to play opposite Leo Maloney in a series of two-reel western, which is a follow-up series that was recently made by Mr. Maloney for the Pathé exchanges.

Vincent McDermott is assisting Larry Semon at the Vitagraph to start the ball a-rolling. Vincent had to locate a skunk for the funmaker so he could put over a funny situation. It wasn't any fun for Vince to find a skunk, but he did it.

Helen Darling has been added to the cast that is aiding Neal Burns in the burlesque "The Shriek" at the Christie studios.

Viola Daniels is contemplating feature productions after spending a year and a half with the Christies.

Earl Rodney had to drop out of the Neal Burns company cast at Oxnard when he was suddenly taken down with an attack of neuritis. George Burton took his place and finished the picture.

R. A. Walsh no more than arrived in the southland than he peeled his coat and got busy casting his picture that he is to produce at Goldwyn's.

George Hernandez is in the cast of "Flaming Hearts."

S. B. Brennicke, personal representative for E. W. Hammons, President of the Educational Film Corp., left for New York City Wednesday after quite a stay here.

Kathleen Myers is in the cast of the Metropolitan production "Flaming Hearts."

Alma Bennett is playing in "Flaming Hearts."

Frankie Lee is working in "Flaming Hearts."

Joe Roberts has the role of the heavy in the Buster Keaton comedy, "Day Dreams."

Edward Burns is portraying the leading role in "East Is West."

Jim Finlayson is playing in "The Frozen Trail."

Colleen Moore has the leading role in Oliver Morosco's "Slippy McGee."

Jim Wang has been added to the cast of "East Is West."

Sydney Algier will direct John M. Stahl's picture, "The Dangerous Age," for Louis B. Mayer.

Helene Chadwick will play the leading role in "Gimme," under the direction of Rupert Hughes.

George Cooper is playing with Ben Turpin in "The Frozen Trail."

Dot Farley is a member of the cast of "The Frozen Trail."

Fred Warren is playing a Chinaman in "East Is West."

George O'Hara will co-direct with Fred Jackman for Sennett comedies.

Warner Oland has a comedy character in "East Is West," starring Constance Talmadge.

Nigel Barrie has been added to the cast of "East Is West."

Nick De Ruiz is playing in Constance Talmadge's current picture, "East Is West."

Al Kingsley will be seen in the Kel-Pine Production Company.

Irene Roberts has just signed a contract with Kel-Pine Production Co. in their next series of comedies which are now under production.

Jack Mower is working at Universal in "Bitter Sweet," under the direction of Lambert Hillyer.

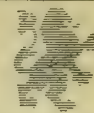
William Welch has a part in Lambert Hillyer's production, "Bitter Sweet," which is being made at Universal.

Eva Novak has been engaged to support her sister, Jane, in the R-C production, "The Rock of Ages."

Mickey Daniels runs away with the show in "My Wild Irish Rose."



Pickups By The Staff



EXHIBITORS ELECT NEW OFFICIALS

J. S. Lustig and Glenn Harper, president and secretary of the Motion Picture Theatre Owners of Southern California, attended the convention of theatre owners in Washington and helped re-elect Sydney S. Cohen national president.

Southland exhibitors did not re-elect Lustig and Harper at their election, June 12, in the projection room of Argus Enterprises, 836 South Olive Street.

These officers were elected: President, F. O. Adler, Victoria Theatre, San Pedro; first vice-president, D. B. Vanderlip, Inglewood; second vice-president, C. E. Walker, Princess Theatre, Santa Monica; secretary, J. L. Lazarus (former vice-president), Royal Theatre; treasurer, B. H. Lustig, (re-elected), Dreamland Theatre.

Lady Betty, 3½-year-old blonde candidate for a picture role, is leaving with her mother, Mrs. Fay Bock, to visit relatives in Indiana and Illinois.

Bradley J. Smollen, Vitagraph scenario writer, left this week for a month's vacation in New York and Chicago.

The Long Beach post of the American Legion will give a big dance at the Balboa studios the night of June 30, 1922.

A. J. Thorne, general manager, and Rex Thorpe were in Hollywood Thursday in the interest of the studios.

The old Indian scout and fighter who will arrive here from Oklahoma to make a feature western is no other than Panunee Bill, the owner of one of the largest ranches in Oklahoma.

"Big Stakes" will be the releasing title for the initial Metropolitan Production recently completed under the name of "High Stakes." Based on the American Magazine story by Earl Wayland Bowman, it is a five-reel special featuring James B. Warner. Frank Howard Clark prepared the scenario.

Katherine MacDonald is taking her first vacation in half a year. She is enjoying herself with a round of week-end affairs, golf, and various social diversions.

Vangie Valentine, a Ziegfeld Midnight Frolic beauty, may soon play leads opposite James B. Warner in future Metropolitan offerings.

Edna Wallace Hopper is scheduled for a week's engagement at a local theatre, beginning Monday, June 26, when she will reveal the secrets of "cosmetic surgery."

B. L. James, former foreman with the Selig company, has organized a band of twenty-two members, known as "The Greater Los Angeles City Band."

He has contracted to furnish music every night at Westlake Park, and Sunday afternoon at Exposition Park for sixteen weeks.

Although at least a week more will be consumed in the completing of the cast of "The Dangerous Age," Mr. Stahl is now shooting on location scenes.

A. E. SMITHS SAIL

Mr and Mrs. Albert E. Smith (Vitagraph president, and Jean Paige, star), were among passengers leaving New York for Europe on the Aquatania Tuesday. They will visit relatives in England before returning in a few weeks.



A "bad" man and good actor is Noah Beery. He usually walks off with the picture in which he appears.

BLAMES FACTORY METHODS IN LABS

Scenes that cost hours of artistic patience and hundreds of dollars to record in celluloid are often ruined by factory methods in laboratories.

So charged James Young in his talk before Western Motion picture Advertisers Monday. "The creative brain alone is responsible for the big picture," declared Mr. Young.

"The executive who does not realize the importance of engaging a director of experience is comparable to a business man who permits the first architect that comes along to design a \$250,000 office building.

"The failure to appreciate need for individual skilled attention in developing and printing films has ruined untold artistic direction and photography."

Ruth Roland told the Wampas about the consistent publicity campaign she has conducted since her first days in pictures.

Col. A. Y. Tally, managing editor of the Los Angeles Express, said conditions in Hollywood were no worse than in any other part of the United States, and blamed "capitalization of unconventionality" for publicity for the national wave of Hollywood distortions.

One of the largest exterior sets ever constructed on a covered stage is being put up at the Louis B. Mayer studios for the production of the new John M. Stahl production, "The Dangerous Age," a future First National attraction. It covers the floor area or a stage 220 feet long by 130 feet wide.

Nazimova will remain in the East until fall, when she will return to start work on a new picture.

Maurice Tourneur has made such rapid progress filming exteriors for "The Christian" on the Isle of Man that he expects to sail home the middle of the month.

Carl Laemmle of Universal expects to sail for London about June 17th, where he will make an inspection tour of Universal's branch exchanges. He will then go on to Carlsbad for a rest. He will return in September or October.

Ruth Stonehouse is back in Hollywood after a nine months' vaudeville tour.

Locations at Oxnard, Santa Barbara and Catalina will be used for scenes of the Richard Walton Tully production, "Omar the Tentmaker," with Guy Bates Post. Interiors are being filmed at United studios.

Elinor Lynn has returned from Salt Lake City and is back with Jack White's unit of the Hamilton-White comedies at United studios.

Will Rogers has been signed to appear in "The Legend of Sleepy Hollow," which will be made by the Rare Entertainment company at Tarrytown. Rogers will play Ichabod Crane. The production will be directed by Ed Venturini and supervised by Carl Stearns Clancy.

George Melford will start the first week of July on his new Paramount production of Robert Louis Stevenson's story, "Ebb Tide."

Rudolph Valentino's second starring vehicle is "The Young Rajah."

Mack Sennett's "The Crossroads of New York" has just finished its initial engagement at the Capitol theatre in New York.

Bob Horner is shooting on his western five-reeler with Ranger Bill Miller and Patricia Palmer.

Melburn Morante has returned from New York City and will start producing again for the Morante producing corporation.

Bobby Hunter has started shooting on a five-reel comedy-drama written by Miss Hunter. Mr. Jones will co-direct with her.

"Bull" Montana's second comedy is titled "On Fifth Avenue."

King Vidor will direct "Peg o' My Heart."

Jean Redmond, son of Granville Redmond, landscape and marine painter whose working studio is on the Chaplin lot, was married in Pennsylvania to Edith Cleaver Haas, a non-professional.

Edith Kennedy adapted "Country Love" for the screen.

Billie Dove will star in "A Temporary Marriage" for Metro.

Michael Dark has been engaged for a part supporting Dorothy Dalton in "On the High Seas" under direction of Irvin Willat at Lasky's.

Chit Chat and Chatter About Southland Film Folks

By Harry Burns

Sessue Hayakawa gave a farewell party Tuesday at his home, and the following day he was to leave for Japan. Upon his return he will go upon the speaking stage.

Louis Fazenda is back in town after making a personal appearance tour, and is to work under the Hamilton-White banner at the United studios.

Tom Buckingham and the Century studios had a parting of the ways the other day. They agreed to disagree.

Harry Brooker is recovering from an accident that befell him at the Fox studios, and hopes to get back to work. His last picture was titled "The Landlord."

Joe Rock returned from New York City where he signed a contract with the Federated Exchanges, Inc. He will work at the Cosmosart studios.

Josephine Adair finished her picture with Alice Lake and directed by Edwin Le Saint for the Waldorf Productions.

Harry Lucenay, owner of Pal, the trained dog, has added a great canine to his troupe dubbed "Pete."

Little Napoleon and his trainer, Andre Anderson, returned from a trip through the Coast theatres. He will get busy making animal comedies.

Lee Moran is going to Europe to make a number of pictures which will just about complete his present contract. England and France are the locales of two of his stories.

Al Christie's return to the Southland is being awaited with anxiety by stars, directors, cameramen and whatnots of the profession.

Frank Hayes is working at Lasky's in "The Old Homestead" playing a leading character in the story.

Rea Hunt is working with the Jack White forces over at the United studios.

Craig Hutchinson, Frank Griffin Del Lord, Hughey Fay so far make up the directorial staff of the Lloyd Hamilton and Jack White units over at the United studios. E. H. Allen is General Manager and Harry Howard Auditor.

Don Avery claims that he has all rights to the next job as Fred Caldwell's assistant director, when the latter starts his next feature production.

James Hogan was about the United Studios the other day looking over locations. He expects to get started on a big feature almost any day. George Bunny, Frank Kingsley and he had their heads together very closely. What's up?

Harry Sweet seems to have bid the Century good-bye. He was giving some of the comedy producers the once-over the other day and seemed to be talking very earnestly.

Henry Lehrman may soon be directing for a well known firm along Sunset Boulevard. Three guesses who is it to be? No, you are all wrong. Guess again!

Alma Bennett signed her last pay check when she finished with the Dick Hatton productions. According to Alma it was a charming engagement. Fair enough!

Lester Cuneo is expected to be back working again on a original script written by Henry McCarthy under the personal supervision of Chas Mack at the Fine Arts studios within the next two weeks.



Baby Peggy Jean is to be featured in a series of burlesques on some of our best fairy tales, which goes to show that some comedies are to be laughed at, even if they must resort to kidding the kids.

Jess Robbins is due to make his next picture in New York City, according to one on the inside, which means that a lot of good actors and actresses will regret very much to learn.

Vernon Walker is photographing the kids and animals for Director Al Herman at the Century studios. He says that the Bruce Mitchell Co. at the Cosmosart studios will start as soon as the financial backer, Mr. Coffin, recovers from his present illness.

Bobby Vernon is spending his days playing golf, while his evenings he is rehearsing for the Studio Review that is to be staged at the Lois Weber studios for the War Veterans.

Bert Bracken is to start making a feature production at the Hollywood Studios.

Eddie Barry is sharing honors with babies and animals in the second Fred Hibbard comedy being produced at the United studios.

Harry Cohn is around with a smile that listens like the "Hall Room Boys" are once more to start promenading along film row. Syd Smith and his director, Noel Smith, will be among those present when the word 'start' is passed along by Mr. Cohn.

George Monberg has left Century and expects to start working at the Fox studio soon with Director Noel Smith.

Dick Smith is doing a blackface comic for Erle Kenton at the Fox studios.

Scott Darling and William Beaudine are busy writing stories so that when Al Christie returns they will be ready.

Richard Talmadge expects to start working on a new feature.

Grover Jones is busy on a script for the acrobatic comedian's next story.

Bob McKenzie and his happy family are helping to put over some funny situations in one of the fun-films at the United studios.

William Craft just finished a sea picture in which George Larkin and Edith Roberts were the principal players; it was produced for the Russell Productions.

Henry Murdock has finished an excellent part with the Neal Burns Co. at the Christie studios, playing one of those small town hicks.

James Ewens is right-hand man to James Young in the direction of "Omar the Tent Maker."

Millard Webb is busier than a bird dog on a trail of some game, for he is S. A. Franklin's right-hand man.

Director Franklin is producing "East Is West with Contance Talmadge.

Arthur Rose is assisting C. M. Franklin at the United studios.

Brownie, the famous Century dog, has been changing directors so often that he can't ascertain which is his master's voice.

Harold Lloyd had a cafe set the other day in which he played a young city doctor. Some restaurants believe in safety first, having a doctor in attendance when they do business.

Nat Ross, being given the opportunity to direct Edward (Hoot) Gibson in a feature, is another fair example of what the Universal thinks of Nat, who was but recently made a director of a two-reel Canadian North West Mounted Police series.

George Marshall is cutting his initial story that he made as a Rodeo comedy from the famous Tuttle stories. He will start another at the United within two weeks.

C. L. Chester returned from New York City and is sporting around a new car, which means that he must have found a rich uncle back in the metropolis.

Larry Semon has hired Tom Buckingham to shout orders at him. That's Buck's business, for he is being paid to direct Mr. Semmon's funny antics in his first special production on his new contract at the Vitagraph.

Tommy Regan is assisting Earle Kenton at the Fox studios on the comedy side, with Chester Conklin, the star funmaker.

The Screen Writer's Forum - Conducted by William E. Wing

DOPING THE DUPE

IT is the writer who must decide whether we shall continue feeding the poor dupe, Celluloid, its ever-increasing rations of dope, or lead the poor patient out into new places where it can get fresh air, and stage a comeback.

Picturedom has pyramided until the top of the ultimate peak has been reached. We have sexed it until immoral unfoldment is beheld by the coming generation with ennui and the calm gorging on peanuts.

We have societied our leading women until Lillian, the laundry linguist, knows more about the inside of the "swell set" than she does about removing wrinkles from a night shirt.

Also our stories and films have out-legged those of any nation upon earth. We started by showing some modest but interesting feminine, pull a carefully rehearsed step-up into an automobile, with the effect of a yard of black stocking.

Many comedy producers looked thereon and saw it "was good." Each outdid the other until the limit was exceeded in each new production. Certain dramatic producers, probably desiring to "enhance" their sex stuff, seized upon the idea and began legging it to beat the cards. Soon the leading ladies grew jealous of all the attention. They discovered that, while they were pulling lots of high-brow acting in "The Chorus Lady" or other revelation production, the breathless audience had its protruding optic glued upon the fatted calf of a prodigal, known as an extra.

Thereupon Milady proceeded to not only lose her stockings, but lose her clothes as well. After the rage got fairly under way, the working title of almost every production on the lot could have been, "Pure but Naked."

"Innocent but Persecuted," "Reunited Across Baby's Sickbed," "Before the Altar," "At the Altar," "After the Altar," "Hubby's Friend," "Going Wrong, but Getting Straight Again on Schedule," neglected wives and husbands, marriage problems which are none of our business; mush, gush and slush; heaven defend us by putting us wise before we enter!

Social productions have been speialed until sets have blotted out the sun and created a ruction in Mars, the planet now said to be wig-wagging its protest. Money has been poured out, slopped out and cloud-bursting upon productions which sometimes, have entertained the audience almost as much as the fair program feature.

In other words, the dupe has been doped until teaspoons have been discarded in favor of the steam-shovel, and the victim still is yowling for the doctor. The audience itself has become so dopey that even the grandest background scenery in the world cannot revive it.

Are the people ready to return to the window in Thrums?

Several recent releases reply that they are. Others bespeak a Thrums livened up a bit. It allows the dwellers to come out into the yard or up on the roof.

Outside of the occasional wierd changes in script, made by the Solomons who direct, the screen reflects the story mind of the writer. That highly privileged creater may put away his dope, for the public has returned its verdict by walking out on the super-ultimate.

We can hear some real mean person utter-

Travelaugs

I never saw a purple moon
Or brooks of reddest glow,
Until my mamma took me to
The moving picture show.



It wouldn't be hard to imagine the stately Gertrude Astor as a princess.

ing sarcasm about this time. He would like to know what this prude would have written for the screen.

We fooled you that time, for we had the goods on hand before firing. We have selected a single sentence uttered by an editor who desires stories for his magazines.

Here they are:

"Stories with a purpose that pull upward, with originality that takes one out of the beaten path, and with a movement that attracts red-blooded young people and their seniors."

There it is in black and white, as plain as a waving limb in a film. Read that sentence by sections and let each condition sink in. There is purpose in every word and value in every verb.

I perceive that the scornful person still scorns. He stiff at the conditions of merely a single editor. It happens that this is not the individual formulae, but the demand of a corporation which issues more than a score of publications read by millions of people.

There is the wisdom of long experience behind that formula. Long years of discovering what the public wants, and gambling heavily to discover the proper recipe, has brought about this final definition of today's story needs.

Are motion pictures ready to drop the dope and follow the prescription which is the life blood of many successful story publications?

The writers may be first to reply.

The Anxious Seat

MILL VALLEY, June 6.—It would be "an act of mrcy" if you could ascertain from the studios just what their needs are. It would save much writing, much mad effort to cater to a need which may change with the setting of that day's sun."

"You reveal an almost uncanny knowledge of studios already. That "setting sun" paragraph certainly divulges the fact that you are right on the trail. We are going to try and operate a market department which will be as close to the mark as heaven and the studios will let us. But discovering editors who 'know what they want' is not always given to mere humans."

CORONADO BEACH, June 8.—Can you enlighten a struggling scribe—is screen playwriting a profession or a disease? Some three years ago I listened to the tempter's lure of fame and fortune, the sad tale of the producers' "dire need" of stories written for the screen. Mentally and morally I rolled up my sleeves and, with high resolve and boundless enthusiasm, dashed to the rescue.

I spared no expense, studied early and studied late. I wrote, rewrote, lived and breathed screen plays.

Perhaps you are young, and still believe in fairies? If so it is sinful for me to write the next chapter.

1922. I am no longer a bright and promising member of my set. My friends look at me with sad, sweet smiles or pity. Some, I suspect, even look for dangerous symptoms. Think you—perhaps there is something in their viewpoint? (Private paragraph about "editors who keep faith.")

As to the done-over, published story vs. the original, I would predict that the future belongs to the play (not story) written for the screen.

But, if it is decided that writing for the screen is a profession, I believe it is time to organize and build up a good sales' organization, as good if not better, than that which the other faction has at present. Can this be discussed in your department?

Some of your epistle wrings tears from our eyes. You have a large number of brethren and sisters. As to your marketing suggestion, it is a mighty good one. If a very strong sales' organization could be brought about, which would handle originals only, and which would be conducted by those who can command real consideration upon the part of studio managements, it would aid strongly in the evolution which must come sooner or later. The done-over, published story is responsible for much harm. A recent mail canvas of 6,000 people, selected from middle classes to the highest, brought a startling number of objections to film productions upon the ground of "sameness of story."—W. E. W.

C. BALLARD: What per cent of the stories written by the public sell to the studios?

Whew! That is an awful query to shoot at a humble conductor who never was in a statistical department. We do not know, but the office boy speaks up enigmatically: "Well, what per cent did Volstead leave in IT?"

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS PRODUCTIONS. 1412 Bond St.						21654
Bumps Adams	Billy and Betty	Larry Adams		Doris E. Kemper	Animated Figures	Starting
ASTRA STUDIOS. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
Harry Edwards	Baby Marie Osborne	Ollie	Rhody Hathaway	Staff	2-Reel Comedies	Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						Home 609
Morante	Geo. Chesebro	E. MacManigal	Al Morante		Northwest Mounted	Preparing
Bill Thompson	All-Star	Fishback	O. Leong		Drama	Finished
Bill Thompson	All-Star	Fishback		Thompson	Drama	Preparing
C. W. Stater	Pauline Stark		Meath	Staff	Drama	Preparing
Robinet	All-Star		Robinet	Staff	Comedies	Preparing
Bob Horner	Ranger Bill Miller	E. G. Dyer	IeRoy	Horner	5-Reel Western	1st Week
Hunter-Jones				Bobby Hunter		Starting
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Wasser Theideman Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	Starting
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Starting
CENTURY FILM CORP. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Gilstrom	Brownie	K. McLean	Sullivan	Gilstrom	"Brainy Brownie"	2d Week
Al Herman	"Rosy" (monkey)	B. Wagner	Jack Dawn	Al Herman		Finishing
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"Peggy's Scoop"	2d Week
Johnny Fox	Jimmy Adams	K. McLean	J. Sullivan	Gilstrom	"Foolish Lives"	Idle
CHARLIE CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	10th Week
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Idle
CHRISTIE COMEDIES. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns, Daniel	Nazy	Hagerman	Darling	2-Reel Comedies	Finishing
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Bruce Mitchell	Jack Richardson	V. Walker	R. Hathaway	T. R. Coffin	2-Reel Comedies	Preparing
Cinal					Slow Motion Subjects	Schedule
Blanchard					Educational	Finished
Federal Photoplays					Standard Novels	Preparing
Great Authors					Clara Louise Burnham	Schedule
Frimble	"Strongheart"				"The Brawn of the North"	1st Week
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting. Universal Studio.						Holly 2500
Irv. Cummings	All-Star	A. Freid	Wm. Crinley		Drama	Cutting
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Lynn Reynolds	Tom Mix	Clark	Webster	Brand	"Just Tony"	6th Week
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	Drama	3d Week
Ford	All-Star	Schneiderman	Feeney	Sloan	"Kentucky Days"	8th Week
Wallace-Dunlap	Buck Jones	Andriot	R. Flynn	Strumwasser	"West of Chicago"	3d Week
Wm. V. Lee	Wm. Russell	Ables	Keefe	Strumwasser	"The Crusader"	3d Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Kennedy	Clyde Cook				Comedies	Preparing
Summerville	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
Elystone	Pee Wee Holmes	Cohen	Cohen		Comedies	Schedule
Erle Kenton	Lupino Lane	Turner	Blythstone		Comedies	Schedule
Noel Smith	Stock	Scheurich			Comedies	Schedule
	Syd Smith	Williams	La Mont	Staff	Comedies	Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						595187
James Hogan	Geo. Cooper	J. Thompson	Geo. Bunny	Hogan	2-Reel Comedies	Preparing
McCarty	Lester Cuneo	Jas. Kennedy				
Jess Robbins	Edward Horton	Floyd Jackson	Co-Directed	McCarty	Western	Preparing
Lloyd Ingraham	All-Star		S. Cleethorpe		"The Ladder Jinx"	Preparing
Nat Deverich	Barbara Bedford	Ross Fisher	Crone	Victor Halperin	Drama	3d Week
Davis Silhouette	Elliott Sparling	H. K. Fairall	Harry Renalle	Kate Corbaley	Early California Drama	Starting
Finis Fox	Slim Peppercorn				"Mr. Artigan"	Starting
	All-Star	Sol Polito	Wallace Fox	Finis Fox	"Bishop of Ozarks"	Starting
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy		Untitled Comedy-Drama	Starting
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star		Flood	Rupert Hughes	Comedy-Drama	Casting
Maurice Tourneur	All-Star	Chas. Van Enger			"The Christian"	3d Week
Allan Holubar	All-Star			Carey Wilson	"Broken Chains"	2d Week
R. A. Walsh					"Captain Blackbird"	Preparing
GRAF PRODUCTIONS, INC. Max Graf, Casting. Pacific Studios, San Mateo, Calif.						
James Horne	Milton Sills	J. O. Taylor	Arthur Lederman	Joe Poland	"A Modern Madonna"	Starting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS, H. J. Howard, Casting. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle Mason N. Litson Hunt Stromberg Bert Bracken Jack O'Brien	All-Star Johnny Jones Bull Montana All-Star All-Star	George Benoit Norbert Brodin Lyman Broening Wm. C. Ehfe Del Clausen	Walter Mayo Wm. J. Reiter J. Gormley	Ferdinand Earle Mason N. Litson Rex Taylor Van Valkenberg	"Faust" Juvenile Comedies Comedy Dramas Drama Drama	Preparing Schedule Idle Starting 1st Week
KELBINE MOTION PICTURE CO., 410 Court Street.						
Otto F. Himm	Marjorie Androus		Harry Pariser	Otto F. Himm	"Golden Hoofs"	Cutting
KEL-PINE PROD. CO. Mollie Macky. 410 Court St.						
H. Parizer	All-Star			I. Roberts	"Ain't We Got Fun"	1st Week
INCE, THOS. H. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Ward Lascelle	Colleen Moore	Abe Scholtz	Guy Frum	Harry Jackson	"Affinities"	5th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford Fred Niblo Paul Powell Irvin Willat Cecil B. de Mille Alfred Green James Cruze Philip Rosen Sam Wood	Jack Holt Betty Compson Reid-Daniels Daniels-Kirkwood Hawley-Sills Rodolph Valentino Alvin Wyckoff Dalton-Holt All-Star Wallace Reid All-Star Rudolph Valentino Gloria Swanson	Faxon Dean Guy Wilky Bert Glennon Alvin Wyckoff Perry Schoenbaum Alvin Wyckoff Wm. Marshall Brown AL. Gilks	Johnston Geo. Hippard Robt. Lee Cy Clegg D. H. Cox Robinson Waters Tate Schwartz V. Keays M. Graham Frank Armer	Julien Josephson Ouida Bergere Clara Beranger Nash-Levien Olga Printzlau June Mathis Ingletton J. MacPherson J. Cunningham Julian Josephson June Mathis Percy Heath	"The Man Unconquerable" "To Have and to Hold" "Nice People" "Pink Gods" "Burning Sands" "Blood and Sand" "Borderland" "On the High Seas" "Manslaughter" "The Ghost Breaker" "The Old Homestead" "The Young Rajah" "The Impossible Mrs. Bellew"	Laboratory 6th Week Laboratory 7th Week 9th Week Finished Finished 4th Week 7th Week 5th Week 4th Week 1st Week 1st Week
LYONS, EDDIE, PROD. Berwillia Studios. Holly 3130						
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	1st Week Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl Reginald Barker	All-Star All-Star	Robt. B. Kurrle Percy Hilburn	Sydney Algier Walter Mayo		Drama Drama	Starting Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Clifford S. Elfelt, Pres. 4811 Fountain Ave. 598146						
C. S. Elfelt Harry Beaumont	J. B. Warner Viola Dana	C. De Vinna John Arnold	Jack Pierce		"Flaming Hearts" "Page Tim O'Brien"	Finishing 2nd Week
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seitz	Rehfeld		"The Black Orchid"	11th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan John Robertson Arthur Rosson	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher	Dick Rosson		Medieval Romance "Tess of the Storm Country" "Garrison's Finish"	9th Week 6th Week 5th Week
PICTURECRAFT PRODUCTIONS. Caswell Studio. Betty Jane Ford, Casting. 1110 Tamarind Ave.						
Harry Ford Harry Ford	Marilyn Mills Alfred T. Kobs	J. Thompson	Harry Humber	Ted Dickson, Jr. Ted Dickson, Jr.	"The Taming" "Flame of the Night"	Casting Preparing
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios. Lincoln 2120						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Charles Logue	"The Lonely Road"	Preparing
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. 598141						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Preparing
R-C. Melrose and Gower. R. C. Picture Corp. Holly 7780						
Val Paul Malcolm St. Clair Robt. Thornby Chester Bennett Norman Dawn C. D. Bricker Wm. A. Seiter Robt. Thornby Sherwood McDonald	Harry Carey Mr. & Mrs. DeHaven All-Star Jane Novak All-Star Frankie Lee Doris May All-Star Gloria Joy	Thornley-DeGrasse Lee Garmes Del Reynolds Thos. Rea P. Goodfriend Jos. Dubray Reynolds Douglas Braston	Ted Brook Moreno F. de Ruelle F. A. MacDonald C. Woolstenhulme Al Irving	Geo. E. Hall Beatrice Van Winifred Dunn Guyol-Catlin Josephine Quirk Seiter-Milestone	Western Feature 2-Reel Comedies "Wreckage" Snow Picture "Son of Wolf" "Little Man" "Up and At'Em" "Wreckage" 2-Reel Comedy-Drama	Finishing 1st Week Cutting Preparing Cutting 4th Week Cutting 4th Week Preparing
REEL, FREDERICK JR., PRODUCTIONS. R-C Studios. Holly 7780						
Fred Reel, Jr.	Harold Mills				Special Features	Preparing
REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd. 54109						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director						761-721
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilliker C. Morehouse	Taylor & Havez Billy Date Staff Tom McNamara	Comedies Comedies Comedies Comedies	Under Prod. Schedule Schedule Under Productn

SANFORD PRODUCTIONS. 6048 Sunset Blvd.						Holly 6034
Marcel Perez Marcel Peres	Tweedy Pete Morrison		F. S. Mattison Benny Kline	Perez-Mattison	Comedies "The Better Man"	Schedule Preparing

SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle	Neil Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	12th Week

THOMAS, RICHARD PROD'NS. Richard Thomas, Casting. Berwillia Studio, 5821 Santa Monica Blvd.						Holly 3130
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Starting

UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Frank Lloyd Sidney Franklin	Ruth Roland Jackie Coogan Constance Talmadge	Thompson-Wheeler MacWilliams Gaudio	F. Geregthy H. Wile Millard Webb	John W. Grey	Serial "Oliver Twist" "East is West"	10th Week Cutting 4th Week
James Young Allan Holubar Heerman Archainbaud Frothingham Geo. Marshall Fred Hibbard	Guy Bates Post Dorothy Phillips Owen Moore Elaine Hammerstein All-Star Walter Robbins All-Star	Benoit Haskins Cronjager Gerstad McGann McClung Corby	J. Whipple Buoquet Brotherton Barringer Updegraff Goodwin	R. W. Tully Montagne Mong Tuttle Gregg	"Omar the Tentmaker" Drama Comedy-Drama Drama Western Comedies Comedies	3rd Week Cutting Preparing Preparing Schedule Schedule

UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Stuart Paton Baggot Edward Laemle	Marie Prevost All-Star All-Star	Milner	Barry Marchant		"Married Flapper" "The Kentucky Derby" "Ivanhoe"	Cutting 6th Week Enroute to Europe
Morris Bob Hill Watson Tod Browning Perry Vekroff Jack Conway Hobart Henley Hugh Hoffman Von Stroheim Nat Ross Harry Pollard	Roy Atwell Roy Stewart Neely Edwards Priscilla Dean William Desmond All-Star All-Star Art Acord All-Star Edward Gibson Herb Rawlinson	V. Milner	Voltaire McCarey J. Marchant Joos Sowders	E. T. Lowe, Jr. Geo. Morgan A. P. Younger	Comedies Comedy "The Radio King" "Under Two Flags" "Perils of the Yukon" "Long Chance" "The Flirt" "The Gypsy Trail" Drama "Misfit" "Rainbow Chaser"	Schedule Finishing 1st Week Cutting 7th Week Preparing 6th Week Finishing Preparing Preparing Starting

VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
David Smith Semon Duncan Robt. Ensminger John Smith	Alice Calhoun Larry Semon Duncan Earle Williams Aubrey	Steven Smith Konenkamp Robinson David Smith Ernie Smith	Fred Tyler McDermott-Basil Clark Peebles	Bradley J. Smollen Semon Bradley J. Smollen Graham Baker Smith	"Little Wildcat" "Golf" "The Fighting Guide" "Fortune's Mask" Comedy	Schedule Starting Finished Finishing Schedule

WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Wallace Worsley	Wesley Barry	Griffen & Ed DuPar	James Chapin	Chas. Kenyon	"Rags to Riches"	3d Week

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	4th Week In Progress

BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule

FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	5th Week

D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	2nd Week

MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule

PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress

JOE MURPHY'S
Sensible Nonsense

It's More Than Likely—
 That after exhausting
 one's self to get a scene
 right the cameraman for-
 got to open the iris.

That Doris May work
 in December.

That Harry Carey never
 carried a hod.

That Casting Directors
 learned their trade in a
 foundry.

That Jane Novak has a
 kodak.

That Century Comedies
 are so named because it
 takes the audience that
 long to see their jokes.

That Gloria Joy is Full
 of Glee.

That the Cosmoart
 Studios will make pictures
 some day.

That Carter DeHaven
 will refuse to be inter-
 viewed.

That if you go to see
 Fox you will C. A. Bird.

That Julius Sterns en-
 joyed the visit more than the Rotarians did.

Bruce Mitchell wants to make a series of
 slap-stick dramas. Scenario writers get
 busy now. It's never been seen on the
 screen before and may be your last and only
 chance.

Husbands who are in need of an excuse
 to get into the house, after a speak-easy
 party, should consult a good make-up man.
 Get Cecil Holland. He made one up for me
 and it worked fine.

Where did they get that motto—
 "One For All and All For One"?

You say, "The Three Musketeers."

"Nope."

You say again, "The Actors Equity
 Association."

"Nope. From the old roller towel on
 the back porch."

Yes Sir-ee. It just goes to show. A di-
 rector once wanted a real Mexican woman
 who could act. The assistant said he
 couldn't find one. She was non-existent.
 Tote Du Crow overheard the argument and
 asked for the job, but was turned down flat.
 It must be a woman and an old Mexican
 woman at that, nothing else would do.

The next morning Tote got a costume and
 a little make-up, then got a friend to intro-
 duce him as Juanita Gonzales. His broken
 English satisfied the director, and he was
 hired and worked the whole day.

After dismissal the director thought of
 some extra scenes he could work in for this
 wonderful Mexican actress, so he sent for
 "HER" to ask if she had some other clothes.
 Tote came on to the set in his street clothes
 and the director fainted. They revived him
 by whispering in his ear, "Have a drink."

Al Santell says he can do without his ap-
 pendix as it don't photograph anyway.

It is perfectly legal to have stills in your
 possession, when hunting a job.

Yes, they shoot actors every day, but they
 live to tell the tale, in fact it is hard to
 shut them up. Some cameras should have
 bullets in them.

A fade-out starts just before the actor does
 his best work.

A sub-title explains to the audience that
 the actor is about to do something.

Very truthfully yours,
JOE MURPHY.


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PHONE: HOLLY 6315

Contemporary Criticisms

"SHERLOCK BROWN" (Metro)

"Bert Lytell . . . has one of the most interesting roles which he has handled for some time. . . The star's characterization gives body and punch to the drama and marks it as something different from the average detective story.

"The action is so continuous and dramatic situations so well managed that one is too absorbed in watching things happen to worry about the implausibility. . .

"Ora Carew and Sylvia Breamer get into the spirit of the drama and are a strong factor in making it convincing."—Moving Picture World.

"The dramatic work is serious and intense while the comedy work is broad farce. The mixture of the two makes a satisfactory entertainment though it keeps one guessing right along.

"Clever titles inserted in the serious sections would have helped greatly to hold the production to a more even level.

"The star has been careful to give his work some intimate touches and some very appealing detail.

"The offering is well directed and ably photographed."—The Film Daily.

"Here's a crackerjack. If you are looking for inoffensive, clean but thoroughly laughable farce, don't miss this, one of the best pictures of its kind ever offered.

"It is the smoothness of continuity, and skillful editing that has brought the humor to the surface, with clever sub-titles photographed on some of the best art titles ever.

"Regardless of the fact that the success of this picture hinges upon comedy situations, it has required an A-1 cast. . . A picture worthy of such favorable competent photographers have been right on the job.

"Mr. Lytell's ease in the role of an amateur detective, the predicaments he gets in and how he gets out can be described as 'highlights.'"—Motion Picture News.

"MY WILD IRISH ROSE" (Vitagraph)

"Scenically 'My Wild Irish Rose' is a thing of beauty.

"It has a good story . . . a splendid cast, the members of which give some fine character portrayals, and it introduces to us Richard (Mickey) Daniels, described as 'the freckledest-faced boy in the world.' We predict for him a brilliant future in screen-dom. Pauline Starke is attractive as Moya, but she is not given much opportunity to display her real ability. Helen Howard . . . James Farley . . . and Henry Hebert are all good.

"David Smith deserves praise for the admirable manner in which he has directed the picture, while C. Graham Baker and Harry Dittmar have given the story a smooth running continuity."—Motion Picture World.

"THE GLORY OF CLEMENTINA" (R-C Pictures)

"An entertaining, well directed picture, delivered by a competent cast of worth while players. The kind of support to which Pauline Frederick is entitled has been employed. A widely read story has been ade-

quately moulded into the kind of screen material needed to encourage picture followers. It should be added, also, that the photography is excellent in places, above the average throughout.

"Whenever Miss Frederick is called upon to dominate a scene, her delivery may be called a highlight, so splendid is her interpretation of a difficult role."

—Motion Picture News.

"There is much about 'The Glory of Clementina' that is admirable. The story is unusual. . . Although at times somewhat befuddling, it carries an intense amount of interest. It is, perhaps, more of a 'high brow' study than most of the stories that



Ruth Renick is engaged to play in "Rags to Riches."

find their way to the screen. There is a pleasant sort of satisfaction that runs through it and the story offers some striking examples of human nature. It is possible that the people who have the 'finer' feelings of life will appreciate the picture more.

"This role offers a decided contrast to anything that Pauline Frederick has done recently. Her portrayal wins smiles and sympathy. . .

"The interiors are well lighted and pleasingly furnished."

—Exhibitors Trade Review.

"It is very likely to have a divided appeal because the director has considerably subordinated everything else to permit Miss Frederick's work to stand out.

"The director has injected an atmosphere of mystery that is vague because you cannot strictly apprehend the reason for it. . . It would seem that the titling is at fault mostly for the somewhat incomprehensible story.

"But Pauline Frederick's work will make the picture a thoroughly interesting one for many. Both in manner and costume she

makes Clementina a mighty unusual and engrossing person. Her characterization is excellent throughout."

—The Film Daily.

"SONNY"

"A good story, humorous and poignant in turn, very well done and exceptionally well acted.

"Barthelmess is convincing in each of his two roles, and by his capabilities proves that he would be even so without the aid of his attractive good looks and agreeable personality.

"Mr. Barthelmess has found a mighty good story in 'Sonny,' and he likewise has found an attractive young leading lady, Pauline Garon. . . Other members of the cast also do some excellent acting. . . The success of the picture is the result of the exceptional work by Mr. Barthelmess.

"About the only weak point in the picture is the villain, who appears to be just a little bit too villainous to be real."—Moving Picture World.

"They're going to have a 'good cry' at 'Sonny.' . . And those who lost someone in the Great War will be particularly affected. . . 'Sonny' will rank high with the Barthelmess productions, and it may give 'Tol'able David' a close run.

"The dual role which Barthelmess essays give him marked opportunity for unusual work and he gets away with it nicely. . . The best part of it is that the director has allowed the blind mother of the dead boy to hesitate at accepting as her son the boy who comes home from the war all decorated and the hero of the town. This is very convincingly done by Margaret Seddon.

"At times the story drags, and some cutting might well be used to advantage. . . There are two good dogs used, one particularly who does excellent work when he refuses to accept the pool player as his former master and turns from him. This is unusually good direction."—The Film Daily.

"'Sonny,' however, so far eclipses 'The Seventh Day' that they should not be mentioned in the same breath. . .

"The picture is well balanced with its heart touches. The impressionable spectators are going to smile and become tearful alternately. The ghostly touch is well handled. There is a counterplot which is more or less dragged in by the heels."—Motion Picture News.

"This picture is undoubtedly another big triumph for the star—the versatile Richard Barthelmess. . . The film is a wonderful and refreshing thing—part sunshine, part tears; deliciously human; a high-grade, technically perfect entertainment which is a credit to all concerned in its production.

"There is just enough of warfare in France shown to furnish a pivot for the plot to swing on without laying unnecessary stress on horrors which many people are only too willing to forget if possible. . .

"Richard Barthelmess . . . gives a performance which is bound to linger in the memory of all who witness it. Margaret Seddon is pathetically interesting as the blind mother, Pauline Garon a captivating figure as little sister Florence, and the support as a whole is excellent."—Exhibitors' Trade Review.

WHAT'S WHAT ON THE SENNETT LOT

During the taking of the Mack Sennett-Ben Turpin special, "The Frozen Trail," the cross-eyed comedian met with an accident painful enough to keep him off the set for two days.

With Billy Haughton, a delegation of Rotarians from Dallas, Texas, visited the Mack Sennett Studios to get a laugh.

Mack Sennett is starting out a new company under the direction of Fred Jackman, with George O'Hara in the capacity of co-director, and in which John Henry, Jr., and Teddy, the wonder dog, will share the starring honors, aided by Pepper, Sennett's feline artist.

Roy Del Ruth, directing the Billy Bevan-Mildred June series of two-reel comedies for Mack Sennett, has left with his company for a location two hundred miles outside of Los Angeles, to shoot the opening scenes for the forthcoming comedy special to be known as "When Summer Comes."

Teddy, Mack Sennett's canine star, has started afresh in Sennett comedies, under the direction of Fred Jackman and George O'Hara. The first picture to be released will be known by the title, "Bow-Wow."

Mabel Normand's Mack Sennett photoplay, "Suzanna," which she completed recently, will have its local premiere at the Mission Theatre at the time of the star's return from Europe.

F. Richard Jones is directing "The Frozen Trail," having finished "Suzanna," starring Mabel Normand.

George Fawcett has an important part in the James Cruze picture, "The Old Homestead," now being filmed.

Lois Wilson has finished in C. B. De Mille's "Manslaughter."

T. Roy Barnes is working under James Cruze in "The Old Homestead."

Harrison Ford is a member of the cast of "The Old Homestead."

Fritzi Ridgeway has a part in "The Old Homestead."

William Dudley Pelley is the author of "Bitter Sweet," Lon Chaney's next picture for Universal.

Charles Kenyon assisted in the adaptation of "Bitter Sweet," now in production at Universal.

Lila Lee is supporting Wallace Reid in "The Ghost Breaker," which is being filmed at the Lasky Studios.

Jack Cunningham has adapted the Paramount picture, "The Ghost Breaker," from a play by Paul Dickey and Charles W. Goddard.

Kathlyn Williams will start work in William De Mille's production of "Clarence" immediately upon her return from China.

Theodore Kosloff is playing the heavy in the Paramount picture, "To Have and to Hold," directed by George Fitzmaurice.

Conrad Nagel is to play the leading role in the Sam Wood production, "The Impossible Mrs. Bellew."

Figure It Out!

P the street a widely heralded "picture of the year" has its premiere. The box office is charged by thousands, literally fighting to "see it first."

The star is wonderful; at his best. The girl lead is great; her acting almost steals the picture. The supporting cast appears to have been recruited from the leading ranks. Settings, photography and technical detail indicates that hundreds of thousands of dollars have been spent in making the picture, and yet—the premiere audience yawns its way out—the critics become unkind—attendance wanes and the "masterpiece" is soon stamped as mediocre.

Down the street another picture is showing at its eight-hundredth performance in the same house—and a dog is cast in the star role.

Figure it out!

Without a story no picture will go. Advance publicity will pull the opening crowd, but after that the picture must live on its merits, and the story **must** be as good as the rest of the production.

Sales Department of the Palmer Photoplay Corporation offers to producers and responsible persons connected with the production of motion pictures, a free daily synopsis bulletin service which briefly outlines the picture values of stories passing through this great clearing house of screen story material. A reading and editing staff of more than thirty men and women with studio and editorial experience is retained for the purpose of discovering and developing great screen stories from the material handled. A letter or postcard will bring you an outline of this Story Synopsis Service and the extensive special services this department offers to you in the selection of screen stories.

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Who's Where on Los Angeles Screens

MISSION

William Fox presents

Estelle Taylor in

"A FOOL THERE WAS"

From the play by Porter Emerson Browne

Scenario by Bernard McConville

Directed by Emmett J. Flynn

CAST

The Vampire.....Estelle Taylor
The Fool.....Lewis Stone
The Fool's Wife.....Irene Rich
The Fool's Friend.....Mahlon Hamilton
The College Boy.....Wallace McDonald
Boggs, the butler.....Wm. V. Mong
The Fool's Secretary.....Harry Lonsdale
The Fool's Child.....Muriel Frances Dana
The Dancer.....Manuel Perez

HILL STREET

Jesse L. Lasky presents

Ethel Clayton in

"HER OWN MONEY"

Adapted from the play by Mark Twain

Scenario by Elmer Harris

Directed by Joseph Henaberry

CAST

Mildred Carr.....Ethel Clayton
Lew Alden.....Warner Baxter
Thomas Hazelton.....Charles French
Harvey Beecher.....Clarence Burton
Flora Conroy.....Mae Busch
Ruth Alden.....Jean Acker
Jerry Woodward.....Roscoe Karns

L. C. Bickel, manager of the Metro Exchange in Dallas, Tex., was a visitor at the Metro studios in Hollywood recently.

CALIFORNIA

B. B. Hampton presents

"GOLDEN DREAMS"

A Zane Grey picture

Continuity by E. Richard Schayer, John

Russell, Eugene P. Lyle

Directed by B. B. Hampton, Jean Hershoff,

Gus Peterson, C. O. Rush

CAST

Countess de Elberca.....Mme. Rose Dione
Mercedes McDonald.....Claire Adams
Enrique McDonald.....Norris McKay
Sandy Buchanan.....Carl Gantvoort
Althea Lippincott.....Audrey Chapman
Countess de Elberca's cousin.....Ida Ward
Duke of Othomo.....Bertram Grassby
Don Felipe de Cristobal.....Frank Leigh
Pedro.....H. Gordon Mullen
Big Bill, foreman.....Pomeroy Cannon
Circus Clown.....Frank Hayes
Strong Woman.....Babe London
Little Boy Clown.....Mary Jane Irving
Circus Manager.....Walter Perkins
Innkeeper.....Harry Lorraine
Animal Trainer.....C. B. Murphy
Schoolmaster.....Wm. D. Orland
Majordomo.....D. Mitsoris

LOEW'S

Adolph Zukor presents

Dorothy Dalton in

"THE CRIMSON CHALLENGE"

From the story, "Tharon of Lost Valley"

By Vingie E. Roe

Scenario by Beulah Marie Dix

Directed by Paul Powell

CAST

Tharon Last.....Dorothy Dalton
Billy.....Jack Mower
Buck Courtrey.....Frank Campeau
Ellen Courtrey.....Irene Hunt
Jim Last.....Will R. Walling
Clive.....Howard Ralston
Black Hart.....Clarence Burton
Wylackie.....George Field
Anita.....Mrs. Dark Cloud
Conford.....Fred Huntly

KINEMA

Arthur S. Kane presents

Charles Ray in

"THE BARNSTORMER"

By Richard Andres

Directed by Charles Ray

CAST

Joel Matthews.....Charles Ray
Leading Man.....Wilfred Lucas
Leading Lady.....Florence Oberle
Manager.....Lionel Belmore
Joel's Father.....George Nichols
Joel's Mother.....Blanche Rose
Emily.....Charlotte Pierce

Al Worker, formerly assistant director of Mary Pickford, is acting as general production assistant to Lou Anger, Joseph Schenck's general manager, at United Studios.

Antonio Moreno will play the lead in R. A. Walsh's first production "Captain Blackbird" at Goldwyn Studio.

Vola Vale, who has just finished with Ince in "Someone to Love," will play opposite Harry Carey in "Good Men and True."

Roland V. Lee is finishing "The Self Made Man," starring William Russell.

Wanda Hawley heads the cast opposite Rudolph Valentino in "The Young Rajah."

VIN MOORE SAYS:

If they let these censors run around loose much longer, they'll be handing us a law forcing married couples to undress in the dark.

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ITALY WANTS YANKEE TALENT

ROME.—Will there be American production centers in Italy in near or distant future? At least two producer-distributor companies have made features and super-features in and about Rome. I have completed a two days' inspection of another great studio, which I understand will also make a determined bid for American market.

A great feature being made there will be to some extent supervised by Americans. It is to be known as "Messalina." Studio and grounds where preliminary work is going on is situated within a stone's throw of the Porta Pia and within less than a mile of the city's center. The grounds look to be not less than fifty acres. Director and owner of the establishment is Signor Guazzoni, who produced "Quo Vadis."

If pictures made here under American direction (three of them will be released in the near future) please the American public, I am sure there will be a call for more American directors and more American cameramen and more American studio electricians and more American playwrights and continuity writers.

Only those who have seen the European average production will know the good effect the American example is bound to have on European producers.

(—W. Stephen Bush in Moving Picture World.)

People

Hobart Henley is directing the Universal-Jewel all-star special, "The Flirt."

Clark Comstock has a part in "The Radio King," which is being made by Universal.

Sidney Bracy is working at Universal in "The Radio King."

Al Smith has been engaged to play in "The Radio King."

Helen Jerome Eddy is playing in "The Flirt," a Universal-Jewel production.

Eileen Percy has an important role in "The Flirt."

Edward Hearn is working in the Universal-Jewel all-star special, "The Flirt."

Lloyd Whitlock is playing in "The Flirt," a Booth Tarkington story.

Robert Cain is in the cast of "The Impossible Mrs. Bellew."

"Slim" Pepperkorn is being featured in a series of twelve one-reel comedies in the Davis silhouette pictures.

Mel Brown, who wrote the scenarios, is directing for the Davis silhouette pictures.

Artigue, former cartoonist for the Kansas City Star, is cartooning the pictures "Slim" Pepperkorn enacts.

Lydia Knott is working at Universal in the Booth Tarkington story, "The Flirt."

Don F. Avery is assistant director to Fred Caldwell of the De Luxe Film Company at the Hollywood studios.

Cecil Holland, character actor, has been engaged to portray several characters in the production, "Bishop of the Ozarks."

Raymond Hatton has been engaged to play in "Ebb Tide," which will be directed by George Melford.

George Fawcett is scheduled to play in the new Paramount production of "Ebb Tide."

Theodore Roberts has a character part in "The Old Homestead."

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

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WANTED—Scenario, two-reel comedy featuring thirteen-year-old boy. If unavailable script will be returned in two weeks. Box F, c/o Camera!

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ANCIENT WEAPON SPECIALIST—"From flint to steel." Archer, slinger and spear thrower. Earl B. Powell, Pico 416.

Rupert Julian is back at Universal City to direct Gladys Walton in Bret Harte's "M'Liss."

Mitchell Lewis has a supporting role in "On the High Seas," which is being directed by Irvin Willat.

Dick Sherer is assisting Louis W. Chaudet in the production of W. C. Tuttle's story, "Sittin' Pretty."

Harry McPherson is production manager of Malobee productions.

Tenny Wright has gone to Germany with Eddie Laemmle.

Leo McGary is to assist Rupert Julian in direction of the next Gladys Walton picture.

"Doc" Joos is to assist Nat Ross directing Hoot Gibson.

James Whipple is considering an offer from T. Harry Barnes.

Charles Woolstenholme is editing "The Little Ranger," a Clarence Badger production at R-C Studio.

Everett Sullivan is working with the Ruth Roland company at United Studios.

Finis Fox has chosen Wallace Fox to assist him in the production of "Bishop of the Ozarks," for Cosmopolitan film company.

Fred Tyler arrived last week from San Francisco.

George Webster left with the Tom Mix company for two weeks in Phoenix, Ariz.

Nat. Ross will direct "Misfit Becomes Chaparone" for Universal.

Buddy Messenger is playing in the Universal-Jewel all-star special adapted from Booth Tarkington's "The Flirt."

TITLES CHANGED THIS WEEK

"Fortune's Mask" is the title selected for Earle Williams' latest picture, temporarily known as "Dicky."

Alice Calhoun's picture now being made at Vitagraph as "The Gamin Girl" has been titled "Little Wildcat."

"A Girl's Desire" is the permanent title accorded the Alice Calhoun picture temporarily known as "Blue Blood."

Jimmy Aubrey's two-reel comedy has been permanently titled "The Chicken Parade."

William Duncan's next picture will be "When Danger Smiles." As the name implies, Duncan will have a two-fisted role.

Kate Price

558220

Aggie Herring

IRISH

Santa Monica

21025



RONALD ESRAC

Characters

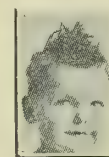
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Laurette Taylor will be starred in "Peg O' My Heart," which will be under production next month at Metro.

Doris May is completing her sixth production under her contract with Robertson-Cole.

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"THE WOMAN WHO WALKED ALONE"

AS a fiction story "The Woman Who Walked Alone" might have been all right. But in transposing it to the screen it loses momentum and falls flat.

However, this picture was not produced in vain. Action is well handled by George Melford. In fact his direction shows marked progress over previous productions.

The locations are beautiful and scenery fits the locale which principally shows African atmosphere without going far from Los Angeles.

Dorothy Dalton is a more settled actress and has gained more poise of late, as she shows as Iris Champneys.

Milton Sills has a straight part that calls for little acting but he plays it in his pleasing quiet way.

E. J. Radcliffe overacts disgustingly. We thought his type of actor went out with "Uncle Tom's Cabin" and other aged pieces.

Cecil Holland is quite unrecognizable in a native make-up. He makes a small part worth your while to see.

John Davidson might be a good actor, but he expresses his sensual character in a way that leaves a bad taste.

Unnecessarily introduced to plot or action are the following with a few scenes to their credit: Wanda Hawley, Fredrick Vroom, Mayme Kelso, Harris Gordon, Charles Ogle, Mabel Van Buren, Maurice E. Flynn, John MacKinnon and Temple Pigott.

R. W.

STORY BY

Edith Kennedy is writing the continuity for Billie Dove's initial Metro starring picture, "Country Love," which Emile Chautard will direct.

Leah Baird is working on the continuity for her next feature which will enter production in a month.

Edward Sheldon's first original story for the screen, "On the High Seas," will soon be produced under the direction of Irvin Willat for Paramount.

Frank Howard Clark, who has just finished the scenario for King Vidor's next picture, is now completing an original story entitled "The Wolf Man" which Metropolitan Productions will film with James B. Warner in the featured role.

Ted Dickson, Jr., magazine writer, has completed the second of six South Sea stories called for in his contract with Picturecraft productions. It is called "Flame of the Night." The author will act as technical adviser on his stories, including "The Tam-ing," which is now casting.

John Ames Mitchell wrote the story of "The Young Rajah" which has been adapted to the screen for Lasky studios by June Mathis.

Mr. and Mrs. Rupert Hughes wrote the story of "Gimme" which is being made by Goldwyn.

Kathryn Cuddy is adapting Hans Christian Anderson's "The Shepherdess and the Chimney Sweep," to be produced by Mission film corporation.

Charles Kenyon and Arthur Statter are adapting William Dudley Pelley's story, "Bitter Sweet," for Universal.

Arthur Statter and A. P. Younger wrote the scenario of "Misfit Becomes Chaperone," William H. Hambys' story for Erward Gibson.

Marion Fairfax, who has produced several pictures, has written a story and continuity for Billie Dove titled "The Girl in the Gilded Cage."

Raymond Schroek is adapting Bernard Hyman's story, "The Rainbow Chaser," for Herbert Rawlinson.

Mary O'Hara has been selected to write the continuity for "Peg O' My Heart."

Rex Taylor will prepare the continuity for "Noise in Newboro."

Crosby George is the author of "June Madness," which has been purchased as a future starring vehicle for Viola Dana.

Lenore Lynard has been added to the cast of Gloria Swanson's latest production, "The Impossible Mrs. Bellew."

Lloyd E. Sheldon has been engaged by Metro to prepare the continuity for his new story, "East of the Suez."

Billie Dove's first starring picture for Metro will be "Country Love," a story by Hulbert Footner.



A pretty girl can afford to play homely parts. Ask Colleen Moore; she just got through being a "Wall Flower."

Larry Evans is the author of Katherine MacDonald's next picture, "Money! Money! Money!" It will be magazined about the same time the picture is released.

Hope Loring adapted "Money! Money! Money!" to the screen.

Roy Del Ruth has written the story and continuity of the next Mack Sennett comedy.

Tom Forman will direct Katherine MacDonald's next picture, "Money! Money! Money!," a Preferred Picture production.

Justine Adams' "Old Folks at Home" will be filmed by Warner Bros. It may be made in the East by Sam Warner.

Dr. Horace R. M. Maddock, for forty years a resident of India, is technical consultant for the Norma Talmadge production of "The Voice from the Minaret," at United Studios.

Nelson McDowell has been added to the cast supporting Ruth Roland in "The Riddle of the Range," a serial being produced for Pathe by United Studios.

Under the new management at the Metro studios there will be no scenario staff. Instead, writers will be engaged to prepare continuities according to their qualifications.

Robert Ensminger, Vitagraph director, plans to leave shortly on a vacation trip east.

Pete Gerald, secretary-treasurer of the A. D. A., formerly production manager of the Francis Ford company, who for the last eight months has been associated with Joe McDonough in the G. & M. Print Shop, Hollywood, has bought McDonough's half interest and will continue the business.

Harry Burns got back from Oxnard with the Christie company.

Jack Proctor has returned from Beaumont, Texas.

Gordon Hollingshead is with director Kennedy at Fox lot.

At the bi-monthly meeting of the Assistant Directors' Association, to be held Thursday evening, June 22, there will be a number of vaudeville acts as well as an "ace" of the profession as speaker.

One comedy unit at Universal City has been held up over a week because of the illness of Roy Atwell, who is staving off an attack of typhoid.

Arthur H. Stuart has been cast for his second season with the Pilgrimage Players.

Catherine Murphy served her dramatic apprenticeship on the road with Margaret Anglin, and had the leading feminine role in the first Mission feature production.

Mildred June is now a fully enrolled member of the bobbed-hair brigade.

Malcolm McGregor, Yale athletic star who made his initial screen appearance in "The Prisoner of Zenda," has been signed by Metro.

John Arnold has returned to Metro and will photograph Viola Dana in her new picture.

Louis Gottschalk, composer, has been secured by Rex Ingram to prepare a special musical score for "The Prisoner of Zenda."

Walter Anthony will title Jackie Coogan's recently finished "Oliver Twist." Anthony is also writing a prologue in title form.

Lucien Hubbard, scenario editor at Universal City, has been granted a two months' leave of absence. Irving G. Thalberg, director-general, is supervising scripts.

King Baggot has returned from Universal City, from Louisville, where he filmed the "Kentucky Derby" as a part of the Universal-Jewel photodrama of that title, an adaptation of "The Suburban Handicap."

W. E. Keefe has been engaged to title "Night Life in Hollywood."

Who wants motion pictures free from reproach? Well, not the man within, who flaunts salacious advertisements of his own deliberate productions.

Mexico is banning all films which show any Mexican character in an unfavorable light. This leaves the daily press with a complete monopoly of the banditry, murder and pillage below the line.

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JOHN DOUGH: "In Hollywood."

JUDGE PRESS: "Guilty! We now will proceed with your trial."

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ROSE DIONE

"Mme. Rose Dione, the French actress recently from Odeon, Paris, is now a prominent player in the motion picture colony of Hollywood.

"Mme. Dione's previous important film appearances have been that of the patriotic French woman in 'The Four Horsemen,' wherein she is shown singing 'La Marseillaise,' as indeed she did in a Paris restaurant when war on Germany was declared, and as 'the other mother' in Mary Pickford's presentation of 'Little Lord Fauntleroy.'"

—LOWELL (Mass.) LEADER.

"Where have they been keeping that superb actress, Rose Dione, so long that we haven't seen some of her fine work before? For sheer power, dynamic emotional force, arresting sincerity, we have had nothing on the screen finer than the work of Miss Dione as the woman living alone in the old farmhouse."

—GRACE KINGSLEY.

"I saw my Mam'selle alive, suffering, conquering; you have made her live."

—HARRIET T. COMSTOCK.
(Author of "Mam'selle Jo." Picture, "Silent Years.")



"The leading character is a woman not possessed of any great beauty of face or form, yet blessed with an able mind, high spirit and a character so genuine as to hold the intense interest established with her first appearance."

—MOTION PICTURE NEWS.

"Mme. Rose Dione, a French actress, who is evidently a newcomer to the American screen, is a new type. As the rugged, unattractive woman with the starved maternal instinct, she is most convincing."

—MOVING PICTURE WORLD.

"Rose Dione" as Mam'selle Jo is particularly well suited to the role, and her work proves she is quite capable of handling an emotional part. She exercises the proper repression and yet is convincingly pathetic. She deserves credit for her work in this."

—WID'S DAILY.

"'Silent Years' brings before the public Rose Dione in a fine piece of character acting. As the strong woman, not beautiful, but with infinite determination and ability to steer her own course for a goal of duty, she sacrificed her lover to the care of an invalid sister."

—L. A. TIMES.

playing

Countess de Elberca in
"Golden Dreams"
CALIFORNIA

At present with "Omar The Tent Maker"

Vol. 5 No. 11

SATURDAY, JUNE 24, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



JACK CUNNINGHAM

Editor of "Our Esteemed Contemporary," "The Script"

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Phone 595-179

Vol. V.

SATURDAY, JUNE 24, 1922

No. 11

THE PICTURE SPEAKS

[A News-Editorial]

REMEMBER the early film days when action would suddenly be cut off by "End of Reel One"? Then a glass slide requested "Just a moment, please, while operator changes the reel." Short silence, then a buzz of gab and giggles in the audience and sounds of tinkering in the projection box. In a few moments came a warning rattle and "Reel Two" flashed on the screen.

It was something like that Tuesday night at the Ambassador theatre.

About 150 members of the Actors' Equity association and a handful of other professionals, who had been tipped that something interesting was to be shown, were there.

"Finis" flashed on the final embrace of Hoot Gibson and Louise Lorraine in "The Fire Eater."

Two men adjusted some machine in the orchestra pit. A buzzer buzzed.

* * *

Slightly rotund, Secretary of Labor Davis faced us. It was his first film appearance, too, but he tried to make dignity mask his embarrassment.

He opened his mouth and spoke.

His words were distinctly enunciated, although with slight harshness. He made a serious, conventional speech about his intentions to bring employer and employee in better harmony, using carefully-planned gestures.

That was over in four minutes.

* * *

A man in oilskins sang "Rocked in the Cradle of the Deep" from the screen. Next, another singer. Then the announcer announced Sam Moore and his singing saw. Vibrations of the saw under the fiddle bow were musically recorded.

* * *

All this was ordinary entertainment. The appeal was novelty—the novelty of perfect, synchronization.

Something new. Novelty held us, just as the first moving pictures held their viewers with rushing trains and trotting horses.

But to continue:

Frank Gilmore, executive secretary of the Actors' Equity association, smiled from the screen. He took a paper from his pocket and unfolding it, read some figures.

The home office had spent \$11,950.27 getting the motion picture branch started, he said among other things. Of course, with the slump in pictures, they had not done so well. Still (he smiled hopefully) he knew that would be made up the coming year.

Occasionally he cleared his throat, and the sound was recorded as audibly as his words.

Gilmore spoke with apparent admiration of Will Hays, and told of conference in which he discussed a standard form of contract with the director-general of the new producers and distributors association.

He also reported to Hays that the coast branch of Equity did not receive full cooperation from picture interests there. He was going to talk this over with Hays again next week, he said.

At the end of his first four minutes he lifted a glass of water to his lips. The screen went white. They put on a new record and a new reel. Gilmore appeared, just setting down his glass. The three minutes drink got a laugh.

With two machines in operation there would have been no appreciable halt, however.

* * *

It was an impressive demonstration. It set every mind thinking. What did this invention mean to motion pictures? Could whole plays be presented audibly from the screen? Was the silent drama to become the strident drama?

* * *

The device is called the phonokinema, an invention of Orlando E. Kellum.

* * *

At its present stage of development the phonokinema is not practical for presentation of entire plays. It may be perfected to this point.

* * *

Here are some things the phonokinema can and will do:

It will elect the next president. Candidates can appear before and deliver personal messages to 25,000,000 persons daily.

It will thrust the film industry into politics.

It will give the exhibitor a telling weapon against vaudeville. He will be able to present on his screen full variety performance.

It can eliminate the spoken title in photodramas, and present dramatic speech with startling effect.

It can eliminate "personal appearance" trips of stars. Stars can have curtain speeches prepared for optional use by exhibitor.

Orchestral and prologue programs can be filmed and sold to exhibitors.

* * *

A wonderful achievement and undoubtedly of great value, yet the phonokinema will never supercede photodrama as now projected in silence. Silence is one of the screen's charms.

—Ted Taylor.

Film Capital Production Notes

VITAGRAPH PLANS

This is Vitagraph studio's annual vacation time. Larry Semon has a company working, but otherwise all activity is centered in the scenario department.

In another week William Duncan is expected to start casting "When Danger Smiles."

On his return from Del Monte Earle Williams will start "You Never Know."

In two weeks David Smith will launch a special, probably "The Magnificent Amberson."

George Archainbaud, director of the Selznick forces is enjoying a brief vacation at Coronado before starting on the next Elaine Hammerstein production, which is being put into continuity by Edward J. Montagne.

Madge Bellamy has been selected to play opposite Jack Pickford, in his first United Artists picture, "Garrison's Finish," now in production. Miss Bellamy will start the middle of June, when Mr. Pickford returns to Hollywood from New York, where he has been taking scenes of the Metropolitan Handicap which will serve to give this racing story realistic backgrounds. Arthur Rosson, is directing Jack and Elmer Harris is supervising the production.

Hobart Bosworth, fighting veteran of the screen, has chosen "Scottish Chiefs" for his next production in which he will assume the role of Sir William Wallace, Scotland's national hero.

"Scottish Chiefs" is to be filmed on a huge scale in and about San Francisco.

Hugh Hoffman is directing his first picture at Universal City. This initial effort behind the megaphone is "The Gypsy Trail," a Northwest Mounted Police picture, starring Art Acord.

The 130,000 feet of "Under Two Flags," the Universal-Jewel production starring Priscilla Dean, has been whipped down to sixty reels, and Tod Browning and his staff are making fast progress in the final eliminations.

After four weeks spent in business conferences in New York, Louis B. Mayer has returned to his Mission road studios where an extensive program of production is now getting under way.

Rupert Julian is preparing for the production of Bret Harte's story, "M'liss," at Universal City. The star will be Gladys Walton.

Herbert Rawlinson is at work on the Universal picture, "The Rainbow Chaser," written by Bernard Hyman. Harry A. Pollard will direct.

Lambert Hillyer is directing at Eagle Rock in a small town scene of the Universal-Jewel special production starring Lon Chaney in "Bitter Sweet."

Hoot Gibson is in Arizona to film a western drama called "Misfit Turns Chaperone." It was written as one of the series of "Misfit" stories for Adventure magazine by W. H. Hamby. Nat Ross is directing. Clarkdale, Arizona will be base headquarters for the expeditionary force.

Hobart Henley is in the middle of production on "The Flirt," at Universal City, an all-star adaptation of Booth Tarkington's famous novel.

Actual construction work has begun at Universal City on the elaborate sets which will be used by Erich Von Stroheim for his forthcoming Universal-Jewel.



Lillian Rich is playing in "The Kentucky Derby," at Universal City.

Buster Keaton's next comicality will be "Day Dreams." It is said to outspeed "The Boat" as a laugh encourager.

E. Mason Hopper is going to pilot "the kid" through his next photoplay. Work on the production is scheduled to start within a fortnight.

The Thomas H. Ince studios in Culver City were closed with the conclusion of work last Saturday. The shutdown is said to be but for a brief period, and is due to overproduction. During this closed period an inventory will be taken with a view to sub-leasing the place to one of the larger producers of Hollywood. Ince is said to have five big pictures ready for immediate release.

William de Mille has begun work on his new production for Paramount, which is to be Booth Tarkington's play, "Clarence," adapted by Clara Beranger. The cast includes Wallace Reid, Agnes Ayres, Theodore Roberts, May McAvoy, and Kathlyn Williams.

Frank Mayo's latest starring vehicle, not yet permanently titled, has been finished by Lambert Hillyer and is now in the hands of the editors.

Vehicles for all the Universal stars are being edited and a score or more of short-reel subjects are on their way to the screen as two or three weeks' output.

LINDER SIGNS WITH UNITED ARTISTS

Immediately after Hiram Abrams, president of the United Artists' corporation, had affixed his signature to the contract, which will make Max Linder's latest special comedy, "The Three Must Get Theirs," a U. A. release, the French comedian closed up all his affairs in Hollywood and started for Paris.

Mr. Linder expects to remain abroad for about a year, during which time he will produce a big super-production at Nice, where he is having a new studio built. Upon finishing this special, he will return to Hollywood to resume his film-making activities.

"The Three Must Get Theirs" is a burlesque on Douglas Fairbanks' version of "The Three Musketeers."

What the comedy unit starring Roy Atwell at Universal City is doing right now is "Simply Shocking!"

Reggie Morris is directing the "scandal," which is nothing more nor less than another rollicking short reeler in which Atwell can show that he is a master in comedies that are not slapstick.

F. M. Sanford of the Sanford productions is in New York where he is closing some deals for the releasing of the series of pictures that he has been producing here in the past months. Hal Norfleet is with Mr. Sanford acting as eastern salesman for the organization. They are expected back here within the next two weeks.

John Rounan has returned from New York where he has been looking after his interests in the Snookey pictures. He reports everything is adjusted for his starting things about the first of next month. Reports from New York state that the Hodgkinson Corp. are to release six of the Chester subjects, the first already made is "The Jungle Romeo."

LASKY BUILDS NEW LAB

A modern laboratory capable of handling 1,000,000 feet of film daily and costing \$500,000 will be built by Lasky at southeast corner Selma and Argyle avenues.

Each director will have a private cutting room. There will be four projection rooms. A new light system will be used in developing negatives. Special machinery and equipment has been ordered. The roof will have a cafeteria lunchroom for employees.

The laboratory will be 77x172 feet, with two stories and a basement. Edwin Bergstrom is the architect.

Goldwyn organization is to send a company to the South Seas to film "Capt. Blackbird," the romance by Carey Wilson, production of which is now being arranged. This is the third undertaking of this kind, for the Goldwyn company has already sent a company to England to make exteriors for "The Christian," and is shortly to dispatch another to the Mediterranean coast to film scenes for "Ben Hur."

The "Capt. Blackbird" company will sail from San Francisco July 7. The complete cast and a large technical crew will comprise the party. R. A. Walsh is to direct. So far only three players have been chosen for the cast, these being Antonio Moreno, George Siegmann, and William V. Mong.

The leading feminine role has not yet been filled.



Current Reviews



"GOLDEN DREAMS"

IT is a most surprising thing that Benjamin B. Hampton would put his name to such a bloody dime novel type of production as "Golden Dreams." Mrs. Hampton was one of the first producers to show the world that a picture could be entertaining and interesting as well as censorless. This fact put him on the pedestal of reliability. And now, as though to undo that good, Mr. Hampton shows murder after murder, villainy, sex appeal and just about everything that gives the reformer a new lease on life.

Had Zane Grey's "Golden Dreams" been original in story or presentation, even that would have helped it some. But it is old stuff done in the same old way. There is nothing uplifting in a story of two men trying to murder another throughout five or six reels. Nor is it refreshing to see tigers and lions devouring human beings. These are just a couple of touches of "realism."

The cast crowds the picture to death. It is so large that no one member has a chance to show his or her ability.

The photography is well done, and art direction is admirable, to say nothing of beautiful art titles.

Madame Rose Dione is positively wasted on the mediocre part given her. She is an actress to the fingertips but hasn't the slightest chance to show her talent.

Claire Adams is another to whom this film puts the melodramatic ropes. She is far too fine to race through reel after reel in serial form.

Bertram Grassby makes us sorry he is a villain and not the lead. His suave manner, never overacting, is most commendable.

Carl Gantvoort is well fitted for his popular hero part. He proves to be worth seeing in spite of being almost crowded out.

Audrey Chapman is pleasing; Ida Ward does her bit well; Frank Leigh is distinctive in character; Gordon Mullen is exceedingly good; Pomeroy Cannon adds a touch of comedy as well as Babe London; Frank Hayes, an honest-to-goodness clown and Mary Jane Irving in a "Toby Tyler" bit please with circus stunts; Walter Perkins is a typical circus manager; Harry Lorraine the villainous inn-keeper; C. B. Murphy handles animals in breath-taking fashion; William D'Orlamond and D. Mitsoris complete the enormous cast.

"THE BARNSTORMER"

THERE was no line in front of the Kinema on the opening night. Yet Charles Ray was there, directed by Charles Ray. His cast also was an impressive one, and the title of the production seemed to promise much.

Yet there were empty seats. It is sad and somewhat alarming to see the popularity of a star wane so suddenly as has happened in case of the clever Charles Ray. It truly reveals the need of good stories, and the results of poorly selected material. Add to this the misdirection of an otherwise good man, and you have the grand total result—failure.

"The Barnstormer" is the trite old story about the ambitious person who gets mixed up in the misfortunes of a 10-20-30 troupe, save that this production is more wearisome than predecessors. It was Charley Rayed to death. That star was in front of the camera so long in some scenes that the house murmured. There were some laughs, but there was nothing sincere in the working out of the production. It is not a story as told by Mr. Ray. It ends about the time one is really expecting something to happen. Jack White's comedy, "Spooks," on the

same program, was immense. The Mermaids grow better and better.

"Oliver Twist" Will Have Social Preview
Sol Lesser announces that "Oliver Twist" will not be released until Jackie Coogan's present release, "Trouble," is widely circulated throughout the country.



CECIL HOLLAND

OTHER FILMS

"The Boat" (Garrrick). Buster Keaton, the sure-fire comedian, shows himself as unsteady on sea as on land. Trick boat, trick family, trick comedian.

* * *

"The Crimson Challenge" (Loew's). Dorothy Dalton chased through six reels by three bad men.

* * *

"A Fool There Was" (Mission). For people with a sense of humor. Looks like title sounds.

* * *

"Out of the Silent North" (Superba) into the heat of California summer. Mayo shows all signs of becoming the male idol of screen.

* * *

"Crossroads of New York" (Miller's). As thrilling and breathtaking as crossing Forty-second and Broadway. Central park and Riverside drive all taken in California.

* * *

"Queens of the Turf" (Clune's). England's idea of a good melodramatic play. Made with regular formula: crooked jockey, horse-race, happy ending.

* * *

"South of Suva" (Grauman's). Mary Minter looks for husband in Fiji isles, and nearly finds herself in a stew.

* * *

"The Great Alone" (Pantage's). Monroe Salisbury returns to screen on a pair of snow shoes in the middle of June. Good stuff!

"THE CRADLE BUSTER"

MAKE way!

Here comes a new one in answer to the cry for new blood in the films!

He is Glenn Hunter who now sprouts into program-feature stuff in "The Cradle Buster."

Young and with a personality all his own, Glenn is as refreshing as a cool shower in that dear Yuma, and as full of concealed laughs as a bottle of the Old Stuff in the suitcase of a prohibition agent.

The production was incited and put over by Tuttle & Waller, whoever they are, and audiences are enjoying every foot of the film wherever it is shown. It may be a little crude in the eyes of the profession, but audiences that smile or laugh throughout an entire production don't have time to be critical.

It isn't a big story, but it is 99 per cent entertainment, and that is what the people want, and what the people are going to have if they are going to consent to return to the emptying picture theaters.

Glenn Hunter is one of the new stars who is going to bring them back and, incidentally, to shove some of our juvenile stars with their flivvering productions into the background.

Come on, Glenn!

W. E. W.

PREREVIEWS

"THE FIRE EATERS"

What a pleasant relief to see a red-blooded outdoor picture of the U. S. forest rangers' life with a red-blooded star such as Hoot (Ed) Gibson living right straight through "The Fire Eaters." This true to life sort of production has nothing that suggests fiction about it. It has the sharp contrast of the forerunners, the Northwest Mounted cut and dried stories, to set it off.

Hoot Gibson is in for a long and steady stardom if he can keep up his set mart. He has not only a pleasing personality but he does some real trooping. His riding stunts do not look like stunts and at no time does he use a double for truly dangerous work.

Louise Lorraine is a most pleasing little person. She is pretty enough to play debutantes. Instead she rides horseback up the sides of mountains and down gorges.

Reeves Easton directed the production with an understanding of human likes.

The photography with locations and scenery was marked for its beauty.

All in all a censorless and all around good production.

"TEN SECONDS"

Lee Moran is a knockout in his new Century comedy, "Ten Seconds." This fast moving clean two-reeler that will show up the general run of slipshod comedies.

Lee Moran is overtaking many of his funsters in the run for fame. He is funny without being vulgar.

Bartine Burkette, playing his support, is pretty and is becoming a good little comedienne.

Comedy kings had best look to their laurels, a newcomer is in view.

Where to Find People You Know

Lewis Stone has one of the greatest roles of his career in the all-star production of "The Dangerous Age," now being made by John M. Stahl.

Henry B. Walthall has been selected to play the principal masculine role of "The Long Chance," a Universal-Jewel special production which Jack Conway is directing. "The Long Chance" is by Peter B. Kyne and was a Universal "special feature" with Frank Keenan in the character lead.

Ralph Graves is the juvenile lead in "The Long Chance." He has attained a starring contract with D. W. Griffith.

Marjorie Daw, signed to star with another organization, will waive her starring chance for several weeks to play the leading role in "The Long Chance," a Universal-Jewel production.

William Bertram will go to the Mojave desert for gold mining scenes in "The Long Chance."

Edward Connelly will have an important part in "Page Tim O'Brien," Viola Dana's new starring picture, which Harry Beaumont is directing.

"Bull" Montana is to make twelve pictures for Metro during the coming year.

Barbara La Marr has been placed under contract by Metro. She will enact the leading feminine role in the S-L production of "Quincy Adams Sawyer," which Clarence Badger will direct.

Milford W. Howard, former Alabama Congressman and author, is making his debut in pictures in the Cosmopolitan Film Company's seven-reel production, "The Bishop of the Ozarks."

Emile Chautard will direct "Country Love," starring Billie Dove, at Metro.

Harry Beaumont is directing "Page Tim O'Brien" at the Metro studios.

Ruth Clifford has been added to the cast of "The Dangerous Age" by the Mayer studio.

Johnnie Walker has signed with Robertson-Cole.

Adolphe Menjou has been signed to play the "Duke of Buckingham" in Geo. Fitzmaurice's picture, "To Have and to Hold."

Sydney Algier is assistant director to John M. Stahl who is directing "The Dangerous Age" at the Louis B. Mayer studio.

Edward Connelly will have a part in "Page Tim O'Brien."

Emile Chautard will direct Billie Dove in "Country Love."

Louise Lorraine is to play opposite Roy Stewart in "The Radio King" at Universal City.

Don Bartley is being directed by Del-Lord, under the supervision of Jack White.

Douglas Dawson, Chester Bennett's right hand man, says that things ought to commence to hum at the United studios in about a week when Mr. Bennett starts to direct Jane Novak in "Thelma."

Snitz Edwards is helping things along at Lasky's. He is doing some eccentric things in the Al E. Greene production of the "Ghost Breaker."



Virginia Fox plays opposite Buster Keaton in "Day Dreams."

Harry Pringle is stepping high and handsome these days for he just finished with Tom Mix, and any time you work with the cowboy star you have to be up to those kind of tricks.

Werner Janssen is composing a special musical score to accompany Oliver Morosco's debut picture, "The Half-Breed."

Myrtle Stedman is the latest addition to the all-star cast of Louis B. Mayer's "The Dangerous Age." Her latest engagement was with Clara Kimball Young.

Frank Coleman is now appearing in his third picture in support of Chester Conklin, who is being directed by Erle Kenton, formerly a director of features for the Sennett organization.

Pewee Holmes took a flop on his nose the other day while riding a broncho in a Fox comedy, and if the spill gets as many laughs out of theatregoers as it got out of the company, it ought to knock 'em off their seats. Slim Summerville was directing the horse opera. And upon completing it, he starts a picture with Clyde Cook.

Edith Roberts is playing with Douglas McLean in "The Sunshine Trail" which is now under production at the Ince Studio.

Boyd Irwin will go with Jack Conway to Red Rock in the Mojave desert to film scenes for "The Long Chance."

Jack Curtis is going to the Mojave desert with the Universal-Jewel production, "The Long Chance."

Edna Murphy has the leading feminine role in the Hoot Gibson production, "Misfit Becomes Chaperone."

Mary Philbin, who will have the big feminine role in Von Stroheim's new picture, is studying the psychology of her unusual part.

Dale Fuller has refused three other offers to play in Von Stroheim's new production.

Maude George is nearing the completion of a stage engagement when she will start work in Von Stroheim's drama.

Caesar Gravina is on his way from Brazil by way of the Panama Canal. He will arrive for the opening scenes in the Universal production which will be made by Von Stroheim.

Edward Sowders, first assistant to Von Stroheim and Louis Germonprez, her personal adjutant, are interviewing the large number of applicants for leading man for Von Stroheim.

Helen Jerome Eddy holds that nothing in her past career compares with her present role in the Universal-Jewel special production, "The Flirt," which Hobart Henley directed.

Harry Myers, the star of "The Connecticut Yankee," will join Edward Laemmle, director of the Universal overseas unit, to play the lead in "Ivanhoe."

Kingsley Benedict has completed in five weeks a role in the Universal-Jewel special, "The Kentucky Derby," which he played three thousand times on the stage. The picture is adapted from the melodrama by Charles T. Dazey, "The Suburban."

Virginia Valli has been signed by Universal under a long term contract.

Jack Mower has been signed for the juvenile leading role of Lon Chaney's Universal-Jewel starring vehicle, "Bitter Sweet," William Dudley Pelley's story. Lambert Hillyer has initiated production on the special at Universal City.

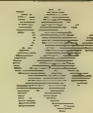
Florence Lee, who recently married Teddy Hayes, erstwhile secretary and trainer for Champion Jack Dempsey, has cast her lot with the Syd Smith company at the Fox studios under the direction of Noel Smith, with Chas. Lamont assistant director.

Bud Jamison and Phil Dunham are cast with the Noel-Smith to help whoop things up with Syd Smith, aided and abetted by Charley, The Elephant, who will listen to Curley Stecker's instructions from the side lines during the filming of the scenes at the Fox studios.

Patsy Ruth Miller plays opposite Earle Williams in "Fortune's Mask."



Pickups By The Staff



WEST COAST SECURES A FAR NORTH FILM

Announcement is made by officials of the West Coast Theaters, Inc., that first-run exhibition rights have been secured on "Nanook of the North," produced for Revillon Freres by Robert J. Flaherty, F. R. G. S. Its story deals with life—stark and dramatic—in a barren and uncivilized land.

It was photographed entirely in the frozen North, 800 miles from civilization's outposts, where the average temperature is 35 degrees below zero. Even the film developing was done in the North, with the assistance of Eskimos.

Mr. Flaherty shows us the Eskimo, not as a freak or a curiosity, but as a superman—ill-used by Nature; a man whose whole life is a struggle for a mere existence, yet he is happy and contented.

This snowland epic of life and love will be accorded a local premiere at a near date at the Kinema Theater.

Charles Meakin has just closed with Sam Wood, where he played the District Attorney in the current picture, "The Impossible Mrs. Bellew," starring Gloria Swanson.

Frank Alexander, on finishing his picture with Jimmy Aubrey, decided to go fishing for a week at Bishop. On his return he expects to get busy once more.

Emmett Rice, well known in filmdom workings, has retired in favor of law work with the firm of Verge and Willson.

Maurice Flynn had a narrow escape from losing one of his eyes, when a six by six plank struck him while he was bathing in the surf down at one of the beaches.

The Ray, Chaplin, Goldwyn, United, Mayer and Fairbanks' studios all entertained the nine honor exhibitors, in Los Angeles last week as the guests of Associated First National Pictures, Inc.

The making of the period costumes to be worn by Norma Talmadge in "The Voice from the Minaret" is progressing rapidly under the direction of Walter Israel, nationally known as a designer.

Tom Forman has just finished editing "White Shoulders," the Preferred Pictures' production, in which Katherine MacDonald is starred.

Frank Lloyd, Frances Marion and Stephen Goosson comprise the research committee in Norma Talmadge's "The Voice from the Minaret."

Roy Marshall, formerly a director of motion pictures, but now the promoter of the four-round boxing bouts at the Stadium in Hollywood, seeks to become the Father of a 12-Round Boxing Bill for the State of California through the Hollywood Post of the American Legion.

Fontaine La Rue received an offer to make a personal tour with one of the feature productions that she recently worked in which is to be given its premier showing in New York city.

Bill Dyer and Al Knight were seen very quietly whispering sweet words of cheer into the ear of one Franklyn Farnum; evidently they must have been assuring the latter that with their ability and all the forces of the Phil Goldstone company he ought to be the proud possessor of a good picture.

TRAGEDY NOT IN THE SCRIPT

When "The Prisoner of Zenda" is released, Lois Lee cannot visit the theater to see herself in it.

A few weeks ago there was no livelier participant in the Girls' Studio club dances than Lois Lee.

Now she lies at Good Samaritan hospital, motionless from the hips down in a plaster-of-paris cast.

Miss Lee must undergo an operation on her spine because of a small tubercular spot. Then for two years she must be careful. No more horseback riding. Perhaps no dancing.

Her role in Rex Ingram's picture may "make her" personally, those who have seen it say. But it can't make her well.

Yet she is smiling and cheerful on her cot in the cool hospital ward.

Ralph Kettering, general representative of the big Jones, Linick and Schaefer chain of theatres of Chicago, was a recent visitor at the Louis B. Mayer studios.

Von Stroheim will start his drama in three weeks at Universal.

A group of Rotarians visited Julius Stern, president of Century Comedies, yesterday and watched directors Alf Goulding, Arvid Gillstrom and Al Herman producing comedies in which Baby Peggy, Brownie the dog, and Rosie the monkey, took part.

Alexander Alt, in between working in pictures, is getting his old vaudeville act ready that he did last year with Helen Howell, and he expects to return to the "two a day" as soon as he can complete the settings and wardrobe for his act.

Caroline Rankin wrote "finis" to her work in the Jack Ford picture at the Fox studios just in time to start with the Metro.

The Universal unit filming "Perils of the Yukon," is at Truckee, Cal. Perry Vekroff and Jay Marchant, directors of the historical chapter play, took William Desmond, Laura LaPlante and twenty players to the Sierra tavern following a ten days' stop in Summit.

The Summit hotel burned, compelling the players to jump out second-story windows into frozen drifts. No one was seriously injured but a hundred handkerchiefs and a couple of doctors had to be imported at once, to say nothing of period costumes of 1867 having to be designed again.

Previous to the Summit fire, the unit was on location at Truckee, and William Desmond was severely injured when thrown into the Truckee River by a sliding cliff. Laura LaPlante narrowly escaped death.

COPYRIGHT PROTECTION IN GERMANY

The Associated Press reports the following from Berlin:

"The Reichstag passed a bill today according the same copyright protection to American authors as is accorded to Germans by the United States.

"The new law accords protection for works of literature, art and photography on the same basis as is designated in the law of Jan. 15, 1892, and is retroactive in application to the period between Aug. 1, 1914, and July 2, 1922, although it does not apply to the rights of publication, circulation and duplication of any American product which might have been obtained by a third party previous to Dec. 18, 1919."—From Film Daily.

Leatrice Joy was painfully burned when she accidentally overturned a pot of boiling grease, during a scene which was being shot at a hospital. Treatment was instantaneous, but the picture is being held up.

Jack Warner and Harry Rapf are in New York conferring with the other Warner brothers upon a picture which they will start immediately upon their return to Hollywood.

Louis Burston went to New York to preview his picture, "Forget-me-not," starring Gareth Hughes and Bessie Love.

Harry Depp returned from the East after undergoing a severe operation. He formerly starred in Fox productions with Larry Semon. He has fully recovered and expects to take up his picture work again.

L. C. Bickel, manager of the Metro Exchange in Dallas, Texas, visited the Metro studios in Hollywood recently.

Laurette Taylor, who is to star in the Metro production of "Peg O' My Heart," is resting at East Hampton. She expects to arrive in Hollywood July 1st.

Jackie Coogan is playing host to the nine "dollar-a-week" men that Associated First National Pictures, Inc., selected as best putting over First National Week.

Max Mogi has finished his contract with the Century company where he has been playing in a series of eight two-reel comedies.

Sam Mogi, assistant cameraman to George Benoit in "Omar the Tentmaker," has written a story which Richard Walton Tully is considering making into a film. William and Max Mogi adapted the story to the screen.

RE: THAT BILL HART FILM

CULVER CITY, June 19.—Editor Camera! Dear Sir:

I saw a motion picture the other day in which a plumber was represented as a very bad man. I am sure that plumbers have in some way offended motion picture producers, and that they are taking this means of getting even.

Dr. Briegleb, please note.

Very truly yours,

JOSEPH A. JACKSON.

Chit Chat and Chatter About Southland Film Folks

By Harry Burns

William S. Hart is to work at Lasky's about the first of October. He will work on an arrangement similar to Will Rogers' when he was at that studio.

Cecil B. De Mille staged a New York snow scene with Thomas Meighan, that made some of the old timers actually believe they were living the old days "over again." The Argyle lot was converted to resemble First Avenue, New York, with the elevated road and everything.

Joseph Swickard returned from Chicago where he has been making personal appearances with "The Four Horseman of the Apocalypse."

Chuck Riesner has once more joined Charles Chaplin. This time his youngster also plays a part with the famous funster.

Harry Cohn, **Monty Banks**, and **Norman Taurog** are speeding along on the Overland Limited for New York city, where they expect to close some big deals that will affect comedy row hereabouts.

Frank Keenan may soon be on the Louis B. Mayer pay roll. Which listens good for all concerned.

Frank Beal, I'm told, is considering making a feature picture on the R-C lot, assisted by his son, **Scott M. Beal**.

Lois Weber will probably start a half million dollar production at her plant inside of the next sixty days.

Harry Carey started his second picture with Val Paul directing. **William Elmer** and **Bill (Gettlinger) Steele** are in the cast.

Eleanor Lynn is once more working for the Jack White comedies. This makes the second series that producer has made with the fair Eleanor acting the role of the comedian's charmer.

Bobby Dunn no more than finished one picture than **Eddie Lyons**, his boss, told Bobby to get his director, **Eugene De Rue**, and start on another subject. Bobby believes in obeying orders and did as he was told.

Joe Ryan has some of our leading producers nibbling on the bait he is offering them to feature him. Swim out, boys, you're rocking the boat, if you miss on this one.

Hap Depew has photographed **Al St. John** in so many comedies that he has stopped counting them. When **Al** gets started shooting he never let's a cameraman come up for air.

Jack Duffey and **Cliff Bowles** claim credit for putting over a Universal comedy lately and expect the powers that be in New York city to wire general manager **Thalberg**, "send us some more like it." Which would mean that the pair would return to the Big U and make more such subjects.

William Duncan returned from the springs where he has been boiling out a bruised arm he acquired in a free for all fight in his last picture. If looks count for anything, **William** is fit for working right now.

Jimmy Adams has cast his lot with the Jack White company at the United studios.

Harry Depp has returned to the Southland after quite an absence and reports that he is going in for drama. Heretofore he was appearing in comedies.

Sidney De Albrook is working with the Buck Jones company at the Fox studios. Ride 'em, cowboy Sid! What say yee?



Laura La Varnie has just finished a part in **Buster Keaton's** "The Electric House."

Noble Johnson shipped his first feature production to New York and has contracts calling for five more via the five-reel route, which means, Noble can be one busy hombre.

Joe Bonner finished an engagement with **Ward Lascelle**, who directed "Affinities" at the Thos. H. Ince studios.

Arvid Gildstrom held court the other day at the Century studios, the prisoner at the bar was an artist who answers to the cognomen of **Lee Moran**. He was found guilty of making comedies that are to be laughed at. The scenes were said to be funny even to those in the courtroom.

Dorothy De Vore was dressed in the cutest jockey suit the other day, which means that when **Al Christie** returns she will be at all set and ready for that racing story that was on tap before he left for Europe.

George Fields is playing in the present **Rodolph Valentino** picture at the Famous Players-Lasky studios. Which means that a perfectly good villain is disporting his wares.

Lige Conley is still the leading player that Mr. White writes his gags for, and directs when in the mood.

Nelson McDowell is working at the United studios in one of those blood and thunder plays, which accounts for the reason that Nelson looks so rough and ready to take a hand in anything from a poker game to a free for all fight.

William Horsley is removing the big rubber bands off of his last million, so that he can erect a concrete fire wall and dark stage on his property to protect the family bank roll that is tied up in the laboratories next door.

Dave Allen, riding about in his red automobile, travels so fast from studio to studio, that some of the towns' best people think he is the fire chief answering an alarm, and give him the right of way.

Zion Meyers carries a two-bit piece about with him that you couldn't buy for any amount. It is one of the quarters his mother had in her purse when she had a near accident at a local studio, the other when her silver mesh bag came in contact with an electric switch and almost electrocuted her. Hence the value of the pocket piece that **Zion** now carries in his pocket.

Walter Hiers stepped out of his car the other day made up ready for work. Some Shriners standing by didn't recognize him at first. When the visitors realized who he was, they shouted a "Hello, Walter!", which went unanswered for he was far out of hearing distance, much to the disappointment of the visitors who happened to be from his home state.

Vera White is a busy lady these days; she no more than gets through at one studio, and one finds her busy some place else. It's awful, Vera, to be popular, 'tain't it?

Alf Goulding seems to have struck the happy medium of what the Centuryites want to see **Baby Peggy Jean** in, for he and the starlet get along like brother and sister, and each thinks the other is great. This out of the mouth of a child ain't so bad, what sayest thou, Brother Alf?

Bobby Vernon wants a prescription on how to sell a car. If any good salesman knows a new angle or line of talk, please, forward to **Robert** at the Christie studios, where he has a extra car that he just can't get rid of, no matter how hard he talks.

Roscoe Karnes pulled the latest wheeze: "I'm the idle of Hollywood for I have been idle for almost a year." Not so bad, Roscoe, even if **Fred Stanton** did get away with, "I'm in Escrow." Officer, find the cop who let these fellows run loose!

Joseph Dowling finished last Saturday with **Lloyd Ingraham** at the Fine Arts studios working until wee hours in the morning so **Harry Todd** could get through and join the **King Vidor** company at Catalina. How about some of the young fellows following in the footsteps of Uncle Joe, and try and help the other chap?

Vin Moore is directing some animal and kid comedies over at a Mission Road studio, in between drawing his breath in anticipation of starting a serial for a newly formed organization.

The Screen Writers' Forum - Conducted by William E. Wing

A LA POMPADOUR

WHEN some of us were mere youths with bare feet and a toad in the pocket for dear teacher, the male persuasion was wont to cut its hair medium, and brush it straight back, bringing about that startled appearance effect known as the pompadour. The name, as we understand it, was derived from the word pompano, another kind of fish.

Later, about the period A. B. (after bustles), the motion picture ceased to devote its feverish attention to the Yonkers fire brigade, marching school children and views of the Mississippi in activity, in order to test out the experiment of telling a connected story upon the screen.

After film stories had graduated from the primary class, they gradually drifted into theme, but also subconsciously established a mathematical set of rules by which pictures must be made to be the genuine, blown-in-the-bottle proposition.

Every now and then an 1885 pompadour drifts into view in these days. Also the public portrudes an optic as old Dobbin, attached to a rubber-tired carriage, passes.

Babies cry and cling to mother. Little children scamper into their own yards, and timid adults grow nervous.

Motion pictures, created according to the ancient rules of the age when "A Bird in a Gilded Cage" was the song rage, and grandfather was a juvenile, continue to flow out upon the screen in time to the measured beat of precedent.

Are the people startled? Do they even shy?

No. Instead they sleep as sweetly as babes, or bethink themselves of something important up street, and stroll out, forgetting entirely to demand their money back.

It is about time to cut the aged pompadour, and a few are doing it.

But a startled Old Guard is holding up its hands in holy horror and protest.

What? No villain in the production; no sex; nobody going wrong? Heavens! Rules 1, 7 and 11 absolutely violated!

A cry of mortal anguish as the physical punch occurs in the second or third reel. Yet, on Page 23-for-you it distinctly says: "The punch must come just before the final fadeout."

Again a story goes out and gets the money without the interference of an insipid young couple falling in love at first sight and mooning throughout an otherwise strong production. Why, that is an insult to the man who wrote the book of rules, regulations, by-laws and statutes.

But the proposition to plaster down the ancient pompadour, rent the old shay to the movies, and treat all such antiquated things lightly, does not seem to apply to the Old Guard's ideas regarding film productions.

The New Guard look upon the matter differently. "The Four Horsemen" violated about everything. "Come On Over" dared to air individuality instead of bending the knee; Hon. Mickey tossed three odd tales into a single production and got away with it. Others have starved mother, father and even grandparents without sinking the ship.

Verily, someone is out to cut the antiquated film pompadour. Writers who sport stiff backbones might try a hack or two.

Writing up to a market with lowered head, is a mighty poor occupation.

UNCLE CARL SAYS:

Between th' cradle snatchers an' th' animal trainers, th' movies is comin' into their own ag'in; ain't it?

"OH SAY, CAN YOU SEE—"

T occurs to us that Yankee Doodle might well be called in to solve some mighty serious production menaces. He is a fine chap and, for many years, has been engaged in the business of keeping poor stage shows afloat.

If necessary the anxious studio management might place a neat, little American flag in the trusty right hand of certain directors. With that emblem in such close proximity, a regular fellow would have some difficulty in adjusting his mind to scenes which are suggestive, of situations which smack of the smutty, and of stories which flaunt immorality.

The psychology of the thing is perfect. It would be a perverted mind indeed that could conjure up offensive, off-colored mental pictures while the band was playing "The Star Spangled Banner."

The Anxious Seat

V. C., EDGAR, Mont., June 5.—I have finally succeeded in selling a story. It was a comedy, and the ——— studio sent me a check for \$25 for it. Was that a fair price?

The sum of \$25 is too much for many comedies we see upon the screen, but yours probably had some laughs in it. If so it was worth several times the amount you received. But, as we stated previously, comedy producers set such a low valuation upon acceptable stories that it does not pay to cater to that market. Try five-reel comedy-drama.

WHITTIER COLLEGE: When you ask if it is possible to sell a Canadian woodland story without "a dog with a fatal memory" in it, we fear you are spoofin. Perhaps you are merely sore. It sure is as difficult to suit them with one of those timberland scenarios as any other kind.

R. U. E.—If, as you say, you are one of many who would like to see Mr. Hays come right out and declare himself, you might try putting on a production which raps the republican party.

BLUEMONA SPECIAL: Th' movies ain't all that is bein' regulated here. Our eagle-eyed constabulary is busy Mondays seein' that fam'lies don't hang ALL the fambly wash out on the line.

The first five reels are the hardest.

Peggy Hopkins Joyce thought that Paris would not go as fast as Hollywood.

A HITCHING POST

WHILE studios are groping around in the darkened recesses of the mind, to discover what they really want, and writers are waiting with baited breath for the delayed verdict, the scenarist might employ his time in trying out a formula which, with the aid of heaven and new blood, is coming into general use some time, some day.

While endeavoring to hitch the old wagon to a star, we might practice on a hitching post.

The name of a very good one is "wholesomness."

The bird "wholesome" is a sturdy rascal. One cannot dodge the responsibility it spells. Tied to that steadfast object in nudging the old brain for a theme, in developing the cute little idea into something big, and in steering actors through the unfoldment in vision, one cannot stray.

The hitching post is there, and thought is securely tied to it.

Yet one never needs to travel in a confined circle. That is the peculiar part of old Wholesome. The writer may wander afar in vistas of fancy and the loyal hitching post will trot right along, faithful to its charge and as true to its companion, Clean Plot, as a horny-handed son of toil to his flivver.

Wholesome! Man! Woman! How good it sounds! And it is inspiration in itself. It does not lie back in the traces, demanding to be dragged along.

No; it leads! And, as it leads, it inspires. Red-blooded story? Yes, it permits that. Drama and even melodrama? Yea also. Old Wholesome is no goody-goody, with shackles for the imagination. Instead, the hitching post urges one on as to the crack of a whip.

The proof is in the reading. What is given first-page position in our better classes of magazines?

Nothing less than wholesome adventure. The story of achievement also ranks high. Old Wholesome often demands the moral note, but it is not so prominent as to offend even the gent in the sporty clothes.

Is Old Wholesome worth trying? Hitch to him once and maybe you can inspire the editor, instead of waiting for his verdict.

EDITOR: "Give us a story that can be made cheaply, but which will look a Million dollars."

WRITER: "Why not film 'King Solomon's Mines' inside the U. S. treasury building?"

Why not write a story with a sheik and lots of sand in it?

Bedroom sets should be getting cheap in the second-hand market.

They are even using bear skin in the animal stuff.

The fellow who said he would "rather write than be president," never went up against a studio manager.

If eager producers don't quit running those Sheiks ragged in the desert sands, we're going to hear bad news from the Prevention of Cruelty to Arabs mighty soon.

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS PRODUCTIONS. 1412 Bond St.						21654
Bumps Adams	Billy and Betty	Larry Adams		Doris E. Kemper	Animated Figures	Starting
ASTRA STUDIOS. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
Harry Edwards	Baby Marie Osborne	Ollie	Rhody Hathaway	Staff	2-Reel Comedies	Schedule
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						Home 609
Milburn Morante C. W. Stater Bob Horner	Clara Horton Pauline Stark All-Star	E. MacManigal	Irving Gibbs	Joe Kain Horner	Dummy Drama 5-Reel Western	June 26 July 1 3rd Week
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Wasser Theideman Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	Starting
BRENTWOOD STUDIO						598-146
C. F. Elfelt	All-Star	Clyde De Vinna	Les. Lesmanter	Howard Clart	"Flaming Heart"	Editing
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Starting
CASWELL STUDIO. Harry W. Ford, Casting. 1110 Tamarind Ave.						
Gil P. Hamilton John Thompson	Al G. Kobbs Marilyn Mills		Esrac	Ford-Hamilton	"The Taming" (South Seas)	Casting
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Gilstrom f. Gilstrom Al Herman A. Goulding	John Fox Brownie "Rosy" (monkey) Baby Peggy	K. McLean K. McLean B. Wagner Jerry Ash	J. Sullivan Sullivan Jack Lawn Dave Smith	Gilstrom Gilstrom Al Herman Al. Goulding	Tailor Store "Brainy Brownie" Italian Comedy "Jack and the Bean Stalk"	1st Week 2d Week 3d Week 2d Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin Syd Chaplin	Charlie Chaplin Edna Purviance	Totheroh & Wilson		Charlie Chaplin M. Bell	2-Reel Comedy Comedy Drama	12th Week Idle
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns, Daniel	Nagy	Hagerman	Darling	2-Reel Comedies	Finishing
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Bruce Mitchell Cinal Blanchard Federal Photoplays Great Authors Trimble Murfin	Jack Richardson "Strongheart"	V. Walker	R. Hathaway	T. R. Coffin	2-Reel Comedies Slow Motion Subjects Educational Standard Novels Clara Louise Burnham "The Brawn of the North"	Start 21st Idle Idle Idle Idle 3d Week
CUMMINGS, IRVING PROD'N. CO. Wm. Crinley, Casting. Universal Studio.						Holly 2500
Irv. Cummings	All-Star	A. Freid	Wm. Crinley		Drama	Cutting
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Lynn Reynolds Joseph Franz Ford Wallace-Dunlap Wm. V. Lee Al St. John Kennedy Sumnerville Blystone Erle Kenton Noel Smith	Tom Mix Shirley Mason All-Star Buck Jones Wm. Russell Al St. John Clyde Cook Chester Conklin Pee Wee Holmes Lupino Lane Stock Syd Smith	Clark Love Schneiderman Andriot Ables Depew Vallijo Williams Turner Scheurich Williams	Webster Thompson Feeney R. Flynn Keefe Stoloff Hollingshead Cohen Blystone Regaie La Mont	Brand Schofield Sloan Strumwasser Strumwasser Staff	"Just Tony" Drama "Kentucky Days" "West of Chicago" "The Crusader" Comedies Comedies Comedies Comedies Comedies	6th Week Finished 9th Week 5th Week 5th Week Schedule Preparing Schedule Schedule Schedule Schedule
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Jess Robbins Lloyd Ingraham Nat Deverich Davis Silhouette Finis Fox Clarence Geldert	Edward Horton Barbara Bedford Elliott Sparling Slim Peppercorn Stentor-Milford Howard All-Star	Ross Fisher H. K. Fairall Sol Polito Gordon Pollock	S. Cleethorpe Crone Harry Renalle Wallace Fox	Victor Halperin Kate Corbaley Howard	"The Ladder Jinx" Comedy-Drama Early California Drama "Mr. Artigan" "Bishop of Ozarks" "Shepherdess and the "Chimney Sweep" (Fairy Tale)	Preparing 3d Week 3d Week 3d Week 2d Week Schedule
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy		"Enter Madam"	Preparing
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes Maurice Tourneur Allan Holubar R. A. Walsh	All-Star All-Star All-Star	Chas. Van Enger	Flood	Rupert Hughes Carey Wilson	"Jimmie" "The Christian" "Broken Chains" "Captain Blackbird"	Casting 4th Week 4th Week Casting
GRAF PRODUCTIONS, INC. Max Graf, Casting. Pacific Studios, San Mateo, Calif.						
James Horne	Milton Sills	J. O. Taylor	Arthur Lederman	Joe Poland	"A Modern Madonna"	Starting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST, FREDERICK PRODUCTIONS, H. J. Howard, Casting. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle Mason N. Litson Hunt Stromberg Bert Bracken Jack O'Brien	All-Star Johnny Jones Bull Montana All-Star All-Star	George Benoit Norbert Brodin Lyman Broening Wm. C. Ehfe Del Clausen	Walter Mayo Wm. J. Reiter J. Gormley	Ferdinand Earle Mason N. Litson Rex Taylor Van Valkenberg	"Faust" Juvenile Comedies Comedy Dramas Drama Drama	Preparing Schedule Idle Starting 1st Week
HORSLEY STUDIO. 1441 Beechwood Drive. Holly 2693						
W. K. Howard Grover Jones Al Neitz Van Dyke Marcel Perez	All-Star Richard Talmadge Franklin Farnum David Butler Pete Morrison	MacWilliams Edger Lyons A. L. Todd	Chas. Chic Matteson		Special Comedy-Drama Western Features Eastern Rander	Starting Starting Starting July 15 P.
KELBINE MOTION PICTURE CO., 410 Court Street.						
Otto F. Himm	Marjorie Androus		Harry Pariser	Otto F. Himm	"Golden Hoofs"	Cutting
KEL-PINE PROD. CO. Mollie Macky. 410 Court St.						
H. Parizer	All-Star			I. Roberts	"Ain't We Got Fun"	1st Week
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731						
Ward Lascelle Ward Lascelle	Colleen Moore Colleen Moore	Abe Scholtz Abe Scholtz	Guy Frum Guy Frum	Harry Jackson Harry Jackson	"Affinities" "Ben Hur"	Casting Editing
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. Holly 2400						
Jos. Henabery George Fitzmaurice William de Mille Penrhyn Stanlaws Geo. Melford Fred Niblo Paul Powell Irvin Willat Cecil B. de Mille Alfred Green James Cruze Philip Rosen Sam Wood	Jack Holt Betty Compson Reid-Daniels Daniels-Kirkwood Hawley-Sills Rodolph Valentino Agnes Ayres Dalton-Holt All-Star Wallace Reid All-Star Rudolph Valentino Gloria Swanson	Faxon Dean Guy Wilky Bert Glennon Alvin Wyckoff Perry Schoenbaum Alvin Wyckoff Wm. Marshall Brown Al. Gilks	Johnston Geo. Hippard Robt. Lee Cy Clegg D. H. Cox Robinson Waters Tate Schwartz V. Keays M. Graham Frank Armer	Julien Josephson Ouida Bergere Clara Beranger Nash-Levien Olga Printzlau June Mathis Ingleton J. MacPherson J. Cunningham Julian Josephson June Mathis Percy Heath	"The Man Unconquerable" "To Have and to Hold" "Nice People" "Pink Gods" "Burning Sands" "Blood and Sand" "Borderland" "On the High Seas" "Manslaughter" "The Ghost Breaker" "The Old Homestead" "The Young Rajah" "The Impossible Mrs. Bellew"	Laboratory Editing Laboratory 7th Week 9th Week Finished Finished 4th Week 7th Week 6th Week 5th Week 1st Week 1st Week
LYONS, EDDIE, PROD. Berwillia Studios. Holly 3130						
Eddie Lyons De Rue	Eddie Lyons Bobbie Dunn	Gosden Gosden	De Rue	Eddie Lyons	Comedies Comedies	1st Week Schedule
MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl Reginald Barker Fred Niblo	All-Star All-Star All-Star	Jack Rose Percy Hilburn	Sydney Algier Walter Mayo Doran Cox	Hawks-Meredyth J. G. Hawks	"The Dangerous Age" "Timber" "Money, Money, Money"	1st Week Preparing Preparing
METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Clifford S. Elfelt, Pres. 4811 Fountain Ave. 598146						
C. S. Elfelt Harry Beaumont	J. B. Warner Viola Dana	C. De Vinna John Arnold	Jack Pierce		"Flaming Hearts" "Page Tim O'Brien"	Finishing 2nd Week
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram Harry Beaumont	All-Star Viola Dana	John Seitz John Arnold	Rehfeld Frank Stoger		"Black Orchid" "Page Tim O'Brien"	12th Week 4th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan John Robertson	Douglas Fairbanks Mary Pickford	Arthur Edeson Ch. Roshier	Dick Rosson		Medieval Romance "Tess of the Storm Country"	10th Week 7th Week
PICTURECRAFT PRODUCTIONS. Caswell Studio. Betty Jane Ford, Casting. 1110 Tamarind Ave.						
Harry Ford Harry Ford	Marilyn Mills Alfred T. Kobs	J. Thompson	Harry Humber	Ted Dickson, Jr. Ted Dickson, Jr.	"The Taming" "Flame of the Night"	Casting Preparing
PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. Mayer Studios. Lincoln 2120						
Tom Forman Gazniner	K. MacDonald All-Star	Brotherton Carl Struss	Jimmy Dugan Geo. Brehalen	Charles Logue	"Money, Money, Money" "A Rich Man's Wife"	2d Week 2d Week
RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. 598-141						
Joseph De Grusse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Preparing
R-C. Melrose and Gower. R. C. Picture Corp. Holly 7780						
Val Paul Malcolm St. Clair Robt. Thornby Chester Bennett Norman Dawn C. D. Bricker Wm. A. Seiter Sherwood McDonald Wm. A. Seiter Wesley Ruggles	Harry Carey Mr. & Mrs. DeHaven All-Star Jane Novak All-Star Frankie Lee Doris May Gloria Joy Helen Jerome Eddy Ethel Clayton	Thornley-DeGrasse Lee Garmes Ben Reynolds Jack McKenzie Thos. Rea P. Goodfriend Jos. Dubray Douglas Braston Joseph A. Dubray	Ted Brook Moreno F. de Ruelle Douglas S. Dawson F. A. MacDonald C. Woolstenhulme Al Irving Ralph Waters	Geo. E. Hall Beatrice Van Winifred Dunn Bennett Staff Guyol-Catlin Josephine Quirk Seiter-Milestone Winifred Dunn Carol Warren	Western Feature 2-Reel Comedies "Wreckage" "Thelma" Drama "Little Man" "Up and At 'Em" 2-Reel Comedy-Drama New England Drama Romantic Drama	4th Week 1st Week Editing Preparing Editing Cutting Preparing Preparing Preparing
REEL, FREDERICK JR., PRODUCTIONS. R-C Studios. Holly 7780						
Fred Reel, Jr.	Harold Mills				Special Features	Preparing
RAEGER STUDIO. 1745-1751 Glendale Blvd. 54109						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director						761-721
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilliker C. Morehouse	Taylor & Havez Billy Date Staff Tom McNamara	"Doctor's Orders" Comedies Comedies Comedies	Editing Schedule Schedule Under Productn
SANFORD PRODUCTIONS. 6048 Sunset Blvd.						Holly 6034
Marcel Perez Marcel Perez	Tweedy Pete Morrison		F. S. Mattison Benny Kline	Perez-Mattison	Comedies "The Better Man"	Schedule Preparing
SHIPMAN, NELL, PRODUCTIONS, Inc. Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	12th Week
THOMAS, RICHARD PROD'NS. Richard Thomas, Casting. Berwillia Studio, 5821 Santa Monica Blvd.						Holly 3130
Richard Thomas	Character People	J. W. Fuqua	F. Schulman	Wm. M. Thomas	Scientific Educational	Starting
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Frank Lloyd Sidney Franklin	Ruth Roland Jackie Coogan Constance Talmadge	Thompson-Wheeler MacWilliams Gaudio	F. Gerehty H. Wile Millard Webb	John W. Grey	Serial "Oliver Twist" "East is West"	10th Week Cutting 4th Week
James Young Allan Holubar Heerman Archambaud Frothingham Geo. Marshall Fred Hibbard	Guy Bates Post Dorothy Phillips Owen Moore Elaine Hammerstein All-Star Walter Robbins All-Star	Benoit Haskins Cronjager Gerstad McGann McClung Corby	J. Whipple Buoquet Brotherton Barringer Updegraff Goodwin	R. W. Tully Montagne Mong Tuttle Gregg	"Omar the Tentmaker" Drama Comedy-Drama Drama Drama Western Comedies Comedies	3rd Week Cutting Preparing Preparing Preparing 5th Week Schedule
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Stuart Paton Baggot Edward Laemle	Marie Prevost All-Star All-Star	Milner	Barry Marchant		"Married Flapper" "The Kentucky Derby" "Ivanhoe"	Cutting 6th Week Enroute to Europe
Morris Bob Hill Watson Tod Browning Perry Vekroff Jack Conway Hobart Henley Hugh Hoffman Von Stroheim Nat Ross Harry Pollard	Roy Atwell Roy Stewart Neely Edwards Priscilla Dean William Desmond All-Star Art Acord All-Star Edward Gibson Herb. Rawlinson	V. Milner	Voltaire McCarey J. Marchant Joos Sowders	E. T. Lowe, Jr. Geo. Morgan A. P. Younger	Comedies Comedy "The Radio King" "Under Two Flags" "Perils of the Yukon" "Long Chance" "The Flirt" "The Gypsy Trail" Drama "Misfit" "Rainbow Chaser"	Schedule Finishing 1st Week Cutting 7th Week Preparing 6th Week Finishing Preparing Preparing Starting
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon Duncan	Larry Semon Duncan	Konenkamp Robinson	McDermott-Basil Clark	Semon Bradley J. Smollen	"Golf" "The Fighting Guide"	Starting Finished
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Wallace Worsley	Wesley Barry	Griffen & Ed DuPar	James Chapin	Chas. Kenyon	"Brass"	Preparing

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	4th Week In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	5th Week
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	2nd Week
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennett	B. Millhauser	15 Episode Serial	In Progress

Joe Murphy's Sensible Nonsense

Stars like to visit but Eddie Barry thinks he will wait until 1924 before seeing Mars as he will save 7,000,000 miles of the walk.

Carmel Myers caught her purse on the main switch of the powerful light circuit the other day with the result that the coins were melted to one lump. Oh! What a shock!

The Court house clock has had its face and hands washed and has a good make-up on. Let's hope it keeps up with the times.

Fred Becker played the part of Don Jose in "Blood and Sand" so long that he thinks he is San Jose. Mercury, please copy!

IT IS MORE THAN LIKELY—



That sardines are lucky they do not have to ride on the Los Angeles street cars. They are crowded to be sure, but they have oil on them so they can slip.

That the anxiety to find out somebody else's business has made the radio very popular.

That Clarence Klester and Red Young will cut out shooting pennies and get to work cutting Wesley Barry's picture "Rags to Riches" when they learn the boss (Jack Warner) is coming back from New York.

That Alf Goulding is using a step ladder to direct his human skyscraper in "Jack and the Bean Stalk." He is only 7 feet 7, and still growing.

That the man who invented the one-man cars got his ideas from a dice box.

Jack O'Brien has decided to make a dramatic story instead of the Biblical as announced. Jack sent his assistant, Jim Gormly, to get the Bible, but Jim did not know what it looked like so brought the first book he found to demonstrate his speed.

Jack threw up his hands and used the book.

Camera! Office, June 17, 1922.

Dear Readers:

In answer to your questions will answer as short and as snappy as possible.

An All Star Cast is a lot of actors who know more than the director.

An ingenue, is sometimes the grandmother of the juvenile, and he is the father of the leading lady.

Rex Thorpe is raising the roof off the Balboa studio. Easy, Rex, Long Beach is noted for its soft pedal stuff.

Helen Darling: "Did you say Neal Burns?"
Yes, cigarettes.

By the way, how many corporations have been arrested for leaving auto-wrecking ditches across our crowded boulevards?

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Fox Studios - - .75	\$2.00 Per Hour	Venice - - - 4.00
Fairbanks - - .75	Special Rates For	Santa Monica - 3.50
Hollywood - - .75	Touring and Trips	All Stations - - 2.50
Metro - - - .75		Green Mill - - 3.00
Mayer - - - 3.00		Los Angeles - 2.00
Robertson-Cole .75		Pasadena - - 4.00
Universal - - 1.00		Mack Sennett - 1.50

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Contemporary Criticisms

"OVER THE BORDER" (Paramount)

"Over the Border" sets a standard for other producers to aim at. To date it is the finest 'snow-set' picture we have ever seen—barring none. The story is worked out in about three or four feet of snow—real, honest to goodness stuff. There's a blizzard in this picture that is the acme of realism. The entire feature is a photographic gem, some of the night shots being especially fine.

"Then comes the excellent cast. Betty Compson and Tom Moore lead it, and both are good, although Betty does not get much chance to display her real ability. Tom's smile is there and that helps any picture. J. Farrell MacDonald . . . contributes a fine bit of characterization as does Casson Ferguson . . . and Jean deBriac.

"The story is one of action and Penrhyn Stanlaws has kept it moving smoothly. In spite of its length, one finds that the interest does not lag for a moment."

—Motion Picture News.

"This picture has an interesting story presented with due regard to its dramatic values and provides good entertainment.

"Penrhyn Stanlaws deserves credit for the manner in which he has handled this story, bringing out the points, and in holding the suspense in the crucial moments. The production is portrayed by a thoroughly competent cast who are all seen in congenial roles, and the work of the two stars is thoroughly satisfactory."

—Moving Picture World.

"The story is from Sir Gilbert Parker's 'She of the Purple Chevron' and serves as a very appropriate vehicle for Tom Moore and Betty Compson.

"Over the Border" offers a pleasing entertainment and there is plenty of action and several worthy dramatic moments.

"Only one feature of Director Stanlaw's work which may be found fault with is excess footage. . . . Cutting would help a whole lot."

—The Film Daily.

"THE FIVE DOLLAR BABY" (Metro)

"When the season's best contributions are compiled at the end of the year Metro's picture, 'The Five Dollar Baby,' adapted from a story by Irvin Cobb, directed by Harry Beaumont and starring Viola Dana, will be ranked among the winners. . . . The director has certainly put forth an opus which carries his individual touches all over it.

"Viola Dana will have to share honors with Ralph Lewis, who in the role of the pawnbroker, contributes one of the finest character sketches ever shown on the screen.

"The subtitles are gems of native wit, shrewdness and observation.

"If there is any flaw it may be found in certain scenes which are held too long."

—Motion Picture News.

"Aside from the fact that director Beaumont has done all that he should to provide a satisfactory production, it is really Irvin Cobb's story that makes the outstanding impression.

"It is a picture that contains genuine

audience appeal, a mixture of humor and pathos.

"The star gives another of her delightful performances and they'll be in love with her every minute she's on the screen. . . . Individual touches throughout make the feature a winner.

"Ralph Lewis deserves mention for his



BARBARA BEDFORD

splendid characterization and for that matter, everyone in the cast does very fine work, including Otto Hoffman and John Harron."

—The Film Daily.

"DOMESTIC RELATIONS" (First National)

"As a portrait of Katherine MacDonald, 'Domestic Relations' has higher artistic merit than many of her recent offerings because her performance strikes a deeper note of sincerity. The picture considered as a whole, is one of those smooth running productions that has a certain pictorial glamour surrounding a conventional plot.

"The cast has been chosen with discrimination and a vivid touch is accomplished by Barbara La Marr in a drab role. The photography is splendid."

—Moving Picture World.

"Katherine MacDonald has another neglected wife theme in her latest production, 'Domestic Relations,' a picture that is uninspiring and a dull entertainment. The star and a capable supporting company works hard to make it interesting, but the situations are too unconvincing and hackneyed to hold the attention.

"There are really two stories, each containing identical situations so that repetition for one thing makes it slow-moving and tedious. . . . The star is pleasing and pretty and is quite a decoration to the picture at all times. Wm. P. Carleton does good work as the judge, and George Fisher is one of those silly, amorous portrait artists. Frank Leigh and Barbara LaMar as the other couple give satisfactory performances. The

sub-titles are poor and at times foolish and mushy."

—The Film Daily.

"THE WOMAN WHO WALKED ALONE" (Paramount)

"This is a big production. . . . Incidentally it's one of the best starring vehicles Dorothy Dalton has ever had. . . . Dorothy does some of the best work of her career.

"Patrons are given some fine thrills, some fine character types, especially those contributed by Miss Van Buren, Charles Ogle, and Maurice B. Flynn. Here also Mr. Sills does his best work. . . . While the action in the English part of the story is interesting, that which transpires in Africa keeps one on the edge of the seats.

"George Melford should be given credit for contributing his genius, which has made this offering a directorial masterpiece. To Bert Glennon should go praise for fine photographic work, while Will M. Ritchey has put John Colton's story, 'The Cat That Walked Alone,' into a scenario that runs along smoothly."

—Motion Picture News.

"Melford has spared neither expense nor effort to make the atmosphere realistic and agreeable to the eye. Particularly pretty exteriors have been selected for backgrounds and excellent photography enhances the beauty of them in every case.

"Everyone will like Dorothy Dalton's work in this. . . . In the last half of the picture especially, she is very likeable. Milton Sills, playing opposite, is a good hero and Mabel Van Buren makes the small part of the Boer farmer's wife stand out."

—The Film Daily.

"The 'Woman Who Walked Alone' is a vital film play constructed, directed and acted with keen intelligence. Everything has been done with genuine technique.

"The story, which is unfolded in excellent continuity, although the plot at first is somewhat involved, is packed with drama.

"An unusually strong cast of well-known players has been assembled and the personality which these performers radiate does much to raise 'The Woman Who Walked Alone' to a plane that is higher than the average. . . .

"Miss Dalton has seldom if ever done better work."

—Moving Picture World.

"ROUGH SHOD" (Fox)

"Its most distinguished feature is the cast. . . . The personality contributing is a strong prop to the picture as can be imagined from the names of Maurice Flynn, Ruth Renick and Helen Ferguson in addition to that of the star.

"Charles Jones is an honest hero with perhaps an easier role than usual. He is assisted by two such charming actresses that there is little or no favoritism as to which one he chooses. Maurice Flynn gives a typically smooth performance."

—Moving Picture World.

"The story doesn't differ greatly from the usual run of westerns—but all in all it makes for a good, live entertainment.

—The Film Daily.

GOLDSTONE PRODUCTION PLANS

Goldstone has just completed his first series of six Richard Talmadge productions and for the coming season will make eight specials with this coming star.

Franklyn Farnum will shortly complete his first series of six comedy drama westerns for this season's market. These pictures are a new type of westerns and should be in keeping with Goldstone's idea of something different.

Goldstone expects to announce a new series featuring an all-star cast.

William Abramson has left the Hollywood offices of the Phil Goldstone productions to make a country-wide trip in the interests of the Richard Talmadge and Franklyn Farnum productions.

Actor Gives Technical Aid in Kimberly Film

Besides playing the part of an English general, Richard Pennell is giving valuable advice, in a technical way, on "Pink Gods," the story of the Kimberly diamond mines, which is now being made by Penrhyn Stanlaws, featuring Bebe Daniels and James Kirkwood.

WHAT'S WHAT ON THE SENNETT LOT

The carpenters and electricians are busy constructing sets and mountings for light effects for the Mack Sennett-Billy Bevan comedy now in production, to be in readiness for the jungle monarchs, fifteen lions and tigers which Roy Del Ruth has engaged from a traveling circus to appear in "When Summer Comes."

After an absence of almost two years from Mack Sennett Comedies, Louise Fazenda is giving vent to her happiness at being back again with her old friends, through the medium of work.

Robert Ensminger, director, slipped out of town with a Miss Sullivan, nonprofessional, and was married in Riverside last Saturday. The couple left for Vancouver, B. C., and from there will go to Winnipeg.

Corinne Griffith is to star in a Vitagraph production called "One Stolen Night."

Earle Williams recently completed a Vitagraph picture entitled "Fortune Mask." It was the story known to the people on the lot as "Dickey."

Roland Asher has finished assisting Norman Taurog in making two-reel films at the Century plant.

After devoting five full weeks to almost unbelievable strenuousness in re-filming "Tess of the Storm Country" in a complete fishermen's village she had built on Chatsworth Lake, thirty miles from Los Angeles, Mary Pickford has taken her company into the Pickford-Fairbanks Studios at Hollywood, where most of the remaining scenes of this screen classic will be made.

Grace Darmond is under the direction of Leslie Peacocke in "The Wheel of Fortune" at the Fine Arts Studio.

Coffin productions, featuring Tully Marshall and Gale Henry in comedies, has taken office space at Cosmoart. Booth Mitchell is director.

Larry Trimble and Jane Murfin are producing another dog story at Cosmoart.

"The Ghost of the Rancho," starring Bryant Washburn, is the forthcoming Pathe Playlet which has been scheduled for release by Pathe the week of July 2nd. The production has been re-edited from a former feature success which was adapted from the story by Jack Cunningham. It is described as a romance of Arizona, filled with thrills, comedy and mystery. Bryant Washburn is assisted in the offering by Rhea Mitchell and Joseph J. Dowling, while the picture was directed by William Worthington.

Helen Dale, famous screen bathing beauty, is now supporting Bobbie Dunn in a series of two-reel comedies being filmed at the Berwill Studio.

Shirley Mason, Fox star, is putting away the grease paint this week, and will take a vacation trip to Del Mar, accompanied by her husband, Bernard Durning, Fox director. She will start work on a new feature shortly.

"Joie," the little monkey that has brought so many laughs in the Educational-Campbell Comedies in the last year, is dead. "Joie" got wet in a heavy rain, caught cold and died.

This intelligent little monkey attracted a great deal of attention through his work in "The Four Horsemen" before the first of the Campbell Comedies was made. The current release of this series in which "Joie" appears is "A False Alarm," and the next will be "Circus Days."

Having just returned from a personal appearance tour, during which she met flocks of governors and mayors and suchlike dignitaries, Miss Dupont star of Von Stroheim's "Foolish Wives," is with us once more.

It was as an added attraction to the Von Stroheim production that Miss Dupont has been traveling with the picture during the past four months. She appeared in a little monologue act, and reports that she had a perfectly wonderful time.

Walter McGrail has finished his part in the latest King Baggot production and has left for the mountains to worry some more fish.

Arthur Jasmine, having completed the part of the Fox in "The Son of the Wolf," with Edith Roberts, has been cast for the part of one of the disciples in the Pilgrimage Play.

Miss Frederick is at her old home in Ogdensburg, N. Y., with her mother, following a slight operation in a New York hospital. Her husband, Dr. Charles Rutherford, will join her later.

Miss Frederick will recuperate, and will then take up her stage work.

George Webster left last week with Tom Mix for a two weeks' stay in Phoenix, Arizona.

Bill Thompson, who has been directing some sacred pictures with a modernized version, has left for New York to sign contracts with a new releasing unit who will handle his future products.

Ralph H. Dixon expects to finish the reconstruction of the "American Torreador" about June 17. He is with the Dixon McNitt Schneider company.

GAUMONT BUYS "LITTLE MINISTER"

Gaumont has purchased United Kingdom rights of "The Little Minister," starring Betty Compson.

John Harroff has again signed a Metro contract and will appear with Viola Dana in "Page Tim O'Brien."

Cullen Landis has joined Metro to appear opposite Viola Dana in "Page Tim O'Brien." This will be Mr. Landis' second picture with Metro.

Wanda Hawley has the feminine lead in "The Young Rajah," with Philip Rosen directing.

Harry Myers will play a part in "Ivanhoe."

May Wallace will play a character role in "Gimme," the next Goldwyn production.

Lila Lee will star in the Lasky picture "Ebb Tide."

James Kirkwood will play in "Ebb Tide" under direction of George Melford.

Virginia Valli is playing in Jack London's story, "The Abysmal Brute," which is being made by Universal.

"Pep" Harry Parizer is now at work on his own original comedy id'ias, at the Kel-Pine Studios.

E. H. Christ has been appointed chief engineer at Universal City.

Niles Welch is supporting Wesley Barry in "Rags to Riches."

Russell Simpson is working with Wesley Barry in "Rags to Riches."

Mrs. Minna Ferry Redman is working in "Rags to Riches," the new Wesley Barry picture.

Louise Fazenda will renew her screen acquaintances through the medium of "Bow-Wow."

Jack O'Brien is casting for a picture that he will produce at the Hollywood studios. Dal Clawson is the cinematographer.

Harry McPherson has started as production manager of the Malabee productions, which combination comprises the star director, Leo Moloney, and the well known scenario writer, Ford Beebe. This company has started the first of a series of 26 two-reel western films.

Douglas Fairbanks has been personally reporting the proceedings of the thirteenth annual convention of the International Rotary to the world over the radiophone. Doug's verbal reports have been relayed by various broadcasting stations so they have extended from the Pacific coast to the Atlantic seaboard and from the Gulf of Mexico to Medicine Hat and thence to many foreign lands.

William Kenton, of the popular Harlequin Players, will portray an important role in "The Bishop of the Ozarks," the Cosmopolitan Film Co.'s big feature, being produced at the Fine Arts Studio under the direction of Finis Fox. Mr. Kenton has had a varied and extensive stage career. His latest picture was with Goldwyn in "Poverty and Riches."

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Who's Where on Los Angeles Screens

NEW PANTAGES

B. B. Hampton presents

"THE GRAY DAWN"

By Stewart Edward White

Scenario by E. Richard Schayer and
Marie Jenny Howe

Directed by Eliot Howe and Jean Hersholt
CAST

Milton Keith.....	Carl Gantvoort
Nan Bennett.....	Claire Adams
Ben Sansome.....	Robert McKim
Calhoun Bennett.....	George Hackathorne
Krafft.....	Snitz Edwards
Casey.....	Stanton Heck
Charles Cora.....	Omar Whitehead
Mrs. Bennett.....	Claire McDowell
Mimi Morrell.....	Maude Wayne
Mr. Morrell.....	J. Gunnis Davis
Sam.....	Zack Williams
Mammy.....	Grace Marvin
Ned Coleman.....	Charles Arling
King of William.....	Harvey Clark
Marshal Richardson.....	Charles Thurston
Chinaman.....	Marc Robbins
Bill Collector.....	Charles B. Murphy

LOEW'S

William Fox presents

John Gilbert in

"ARABIAN LOVE"

By Jules Furthman

Directed by Jerome Storm

CAST

Norman Stone.....	John Gilbert
Nadine Fortier.....	Barbara Bedford
Thamar.....	Barbara La Marr
The Sheik.....	Herschel Mayall
Ahmed Bey.....	Robert Kortman
Dr. Lagorio.....	Wm. A. Orlamond

CALIFORNIA

Goldwyn presents

"THE MAN WITH TWO MOTHERS"

With Cullen Landis

Story by Alice Duer Miller

Scenario by Julien Josephson

Directed by Paul Bern

CAST

Widow Bryan.....	Mary Alden
Dennis Bryan.....	Cullen Landis
Claire Mordaunt.....	Sylvia Breamer
Delia Bryan.....	Laura LaVarnie
Richey.....	Hallam Cooley
Butler.....	Fred Huntley

CLUNE'S

Metro presents

Gareth Hughes in

"LITTLE EVA ASCENDS"

By Thomas Beer

Directed by George D. Baker

CAST

Roy St. George (Little Eva).....	Gareth Hughes
Mattie Moore.....	Eleanor Fields
Priscilla Price.....	May Collins
Blanche St. George.....	Eunice Vin Moore
John St. George.....	Benjamin Haggerty
Mr. Wilson.....	Edward Martindale
Junius Brutus.....	Harry Lorraine
Mr. Moore.....	Mark Fenton
Mr. Price.....	John Prince
Montgomery Murphy.....	Fred Warren
Richard Bansfield.....	W. H. Brown

THE MAN ON THE COVER

Jack Cunningham, one of the staff writers at Lasky's, is a "well and favorably known" citizen of our motion picture community, as he would say it himself in his snappy little publication, "The Script." He is one of the old timers in the business of creating and producing motion pictures, although not old in point of years.

Some time ago, when it was decided that some feature of community life was needed to knit factors in the writing end of the profession more closely, Frank E. Woods, president of the Screen Writers' Guild of the Authors' League of America, picked on Cunningham to run a paper for the Guild and Writers' Club. Cunningham accepted the task and then made his suggestions as to the policy of the new paper.

He proposed to imagine the writers and their families as a little community of some four or five hundred souls—then to run their newspaper as a country editor would conduct a little weekly in a town of that size. The results have been most satisfactory and the influence of "The Script" has been gaining steadily week by week.

At the present time the subscription list of "The Script" includes every name of importance in America letters. They all read the little paper and many of them contribute to its columns.

Mr. Cunningham's principal employment in life, however, is writing for the various stars and directors at "Laskyville" as he designates the Lasky studio. He recently adapted "The Call of the North" for Jack Holt, "Beyond the Rocks" for Gloria Swanson and "The Ghost Breaker" for Wallace Reid and Lila Lee. At present he has on his desk stories in preparation for Betty Compson, Bebe Daniels and Mary Miles Minter.

Previous to joining Frank Wood's staff at Lasky's, Cunningham was employed by Universal, Triangle, Pathe, Robert Brunton, Bessie Barriscale productions, Sessue Hayakawa productions, H. L. Frothingham, Robertson-Cole and a number of independent producers. In all, something like seventy-five released feature length subjects are down to his credit on the records of the industry.

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Adapted from Fred V. Williams

Popular Story "The Jungles"

Would like to hear from a director
who knows how. Address

WM. MATTHEWS, Mgr.

People

Archie Stout is cameraman for the Leo Maloney productions. Ford Beebe is responsible for the stories and continuities.

Lambert Hillyer will direct Lon Chaney in "Bitter Sweet."

Virginia Valli is supporting Lon Chaney in his new picture, "Bitter Sweet."

Walter Anthony, musical critic, dramatic editor, newspaper publicity representative—and capable of many other channels in journalism, has been annexed to the scenario staff of the Jackie Coogan productions.

Phil Goldstone announces the following cast for his special production, "Deserted At the Altar," among the prominent members are Bessie Love, Tully Marshall, Wade Boteler, William Scott, Eulalie Jensen, Frankie Lee and a well known character woman, to be announced later. Queenie, the well known canine performer, will also have a prominent part in this famous melodrama.

Robert Hill is directing "The Radio King."

Vernon Dent is now a member of the Larry Semon comedy company at Vitagraph.

Corrine Griffith is to star in a Vitagraph production entitled "One Stolen Night."

Fred Lanceaster is working with the Larry Semon comedy company.

James Herne is directing the Ince production of "The Sunshine Trail."

Raymond Hatton will have a part in Robert Louis Stevenson's story, "Ebb Tide."

George Fawcett will work in "Ebb Tide" at the Lasky Studios the first week of July.

Reginald Denny will appear in the Universal special, "The Abysmal Brute."

Nell Craig is playing a part in "The Flirt."

FRATERNAL ORDER ORIOLES

SCREEN NEST No. 12

Monday, July 3, 1922, 8:00 P. M.
Echo Park and Sunset Blvd.

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

"I saw it in Camera!" is now a stock phrase in the business. Be up-to-date and get it regularly. You save pennies by subscribing \$1.00 for 26 copies. Just think of it, and then call Circulation Department, 595-179.

AT LIBERTY—Joe Murphy, "The Artist's Model," comedy characters; seen in "The Black Orchid" and others. Phone Wilshire 5568.

AVAILABLE—Valentine Churchill, aged 9; experienced in swimming, riding and character work. Wilshire 3377.

Blanche Payson completed her contract with the Century studio and expects to sign with another comedy organization within the next twenty-four hours.

Marjorie Royce and Arthur Jasime have received their last orders from Director Rex Ingraham in "The Black Orchid" in which they were appearing at the Metro.

Miss Dupont, the Universal star, has returned from her personal appearance tour with "Foolish Wives," which took her to the four quarters of the United States.

Louise Loraine, Roy Stewart, Arline Percey and Henry Walthall are very happily quartered at the Big U where they are enjoying a very pleasant engagement.

Grace Marvin was made up for a squaw the other day for Jack Conway, who is doing "One Long Chance" for the Big U.

Clarence Burton, after three weeks on location, has returned to the Lasky lot to disport his acting wares.

Colin Campbell, I'm told, is soon to start working at the United Studios making a feature production that will be backed up by some well known producer on that lot.

Robert Anderson is considering four propositions, one calls for a starring season on the legitimate stage. Which he will accept hasn't been decided upon.

Tod Browning is lining up a whopper of story for his next vehicle that he will make for the Universal. He and General Manager Irving G. Thalberg had a heart-to-heart talk anent this subject.

Arthur Stewart Hull has gone to San Francisco to take a part with Gloria Swanson in "The Impossible Mrs. Bellew."

Elizabeth McQuillin, who is associated with Adeline M. Alvord, left Thursday for a several weeks' business trip to San Francisco and other northern cities in the interest of motion picture enterprises.

Al Christie arrived in New York from Europe on Tuesday evening. He was quarantined on board over night. He came on shore Wednesday morning and started for Los Angeles.

Winfred and Lawrence Brown are playing small town twins in "The Flirt," under direction of Hobart Henley at Universal.

Gus Saville, character man playing Daddy Longman, supporting Mary Pickford in "Tess of the Storm Country," is in his ninth week and still going.

Theda Bara is contemplating making "Evangeline" in films. Miriam Cooper made it for Fox some years ago.

Kate Price

558220

Aggie Herring

IRISH

Santa Monica

21025



Philippe de Lacy

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C. L. Chester Productions

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Clune Theatres Co.

Jackie Coogan Productions

Douglas Fairbanks Picture Corporation

Famous Players-Lasky Corporation

Fox Film Corporation

Goldwyn Pictures Corporation

Hamilton-White Comedies, Inc.

Benj. B. Hampton Productions

Thos. H. Ince Studios, Inc.

Louis B. Mayer Production

Metro Pictures Corp.

Nazimova Productions

Marshall Neilan Productions

Mary Pickford Company

Realart Pictures Corp.

J. Parker Read, Jr., Productions

Reneco Film Co.

Robertson-Cole Studios, Inc.

Hal E. Roach Studios

Rockett Film Corporation

San Gabriel Film Corp.

Jos. M. Schenck Enterprises

Selig Polyscope Co.

Selznick Pictures Corp.

Mack Sennett Films Corp.

Maurice Tourneur

United Studios, Inc.

Universal Film Mfg. Co.

King Vidor Productions

The Vitagraph Company

Story By

J. G. Hawks and Bess Meredyth adapted "The Dangerous Age" to the screen.

George Randolph Chester is story supervisor at Universal and works in conjunction with Lucien Hubbard, scenario editor. Chester is doing some active scenario work at Universal City. He prepared the continuity of "Top O' the Morning."

Lloyd E. Sheldon has been engaged by Metro to prepare the continuity for his new story, "East of Suez," which will be Billie Dove's second Metro starring picture.

Charles Felton Pidgin is the author of the new Metro production, "Quincy Adams Sawyer." Bernard McConville adapted it to the screen.

Congressman Howard wrote the story of "The Bishop of the Ozarks," a Finis Fox production.

Lois Zellner has finished the continuity for "Rich Men's Wives," a Louis Gasnier special now in production at the Mayer studios.

"Money, Money Money" Katherine MacDonald's next starring vehicle, is the work of Larry Evans, widely known as a novelist and magazine writer. The story will appear serially in a well known magazine simultaneously with the release of the picture through First National.

W. D. Hoffman, M. P. editor of the Oakland Tribune, won a prize for "The Paths of Glory" in the recent Goldwyn contest.

William Beaudine, in between receiving offers to direct dramatic productions instead of comedies, has written a couple of laugh producing stories which he expects to put on for the Christie studios.

Bernard McConville adapted "Quincy Adams Sawyer" for the screen.

Mrs. Talmadge has written a book under the title of "The Life Story of The Three Talmadges," by Margaret Talmadge. The first edition will be 20,000 copies, and so much interest has been shown in this book, that the publishers are confident that a second and third edition will follow closely upon the heels of the first. It will be attractively illustrated with thirty hitherto unpublished photographs of the Talmadge and Keaton families, including the first photograph of Buster Keaton, Jr. There is also an amusing enlargement of the three Talmadge sisters from an old tintype showing them still in baby dresses.

The editorial department at Universal is paying close attention to "The Kentucky Derby," for half of it is now in their hands, and the film shot in Kentucky is particularly beautiful. King Baggot is directing.

F. S. Mattesson, who wrote and directed the Pete Morrisson feature for the Sanford Productions, received an excellent report from headquarters in New York city anent this subject, and expects to sign some profitable contracts on the strength of his latest efforts.

Julia Crawford Ivers, well known scenario writer, has returned to the Lasky studio. She has just returned from a trip to Honolulu where she has been resting during the past few months. No announcement is made of what her first work will be.

CHANGE IN TITLE

"Afraid to Fight," Frank Mayo's unique Universal starring vehicle written for him by Leet Renick Brown, has been re-titled, "A Real Man's Love."

Here is a title to which the blue ribbon might as well be passed at once: "The House of a Thousand Trembles." It is the caption for the latest comedy effort of Roy Atwell at Universal City, directed by Reggie Morris. "The House of a Thousand Trembles" hits the shiver spot much harder than the original name, "Caesar's Ghost."

"Homemade Movies" will be the title of the next Ben Turpin two-reel special, being produced by Mack Sennett Comedies, for First National release, instead of "The Frozen Trail," the title originally affixed to the story. This change was decided upon following a conference between producer and director.



SYD SMITH

Under the title, "Bow Wow," Mack Sennett will shortly release through the Associated First National, one of the cleverest two-reel comedies ever presented. This new picture, being directed by Fred Jackman, features Louise Fazenda, little John Henry, Jr. and that almost human canine, Teddy.

The name of Douglas Fairbanks is to be part of the title of his new picture which will be known as "Douglas Fairbanks in Robin Hood." This is designed to protect the new production from encroachment by an old picture.

Carl Laemmle is the inspiration behind the "Universal City News," an eighteen-page magazine devoted to Universal City which has just been distributed at the big studio and is in the mails to editors throughout the country. The magazine is an innovation in organization publications. The staff includes Malcolm S. Boylan, managing editor; Arthur Q. Hagerman, city editor; M. B. Dickson, advertising manager and Max Cohen, art editor. An editorial advisory board includes Irving G. Thalberg, Julius Bernheim, George Randolph Chester, E. S. Moffat, W. F. Willis, Virginia Starck and Ray van Alstyne.

"The Stuttered Marriage Vow" ought to be a good title for some of them.

NEWS THE P. A. DIDN'T TELL

June 14

Edward Charles Myatt's \$20,000 "stolen idea" suit against Realart, Bebe Daniels and Elmer Harris is dismissed when man who claimed "The Speed Girl" idea fails to appear in court.

"Pages of the Bible would have to be torn out if censorship ever began," Rabbi Edgar F. Mangin tells City Club at meeting addressed by official of Better Pictures' Association of the World.

G. A. Gocke, jr., and Frederick Reel, jr., promoters attempting to finance Frederick Reel, jr. productions, disappear.

Carmel Myers escapes electrocution after dangling silver mesh bag on open switch, Fine Arts studio.

June 15

A. W. Donovan, projectionist, burned when film explodes in projection room of Spanish theater.

June 16

Portions of Japanese public may censure Sessue Hayakawa for deception of countrymen in villain roles.

R. S. Pictures corporation opens studio in Fresno.

June 17

Pliny Goodland, cameraman, granted divorce from "Sunshine Mary" Anderson.

Woman visitor on comedy set at United studio injured when skyrocket runs amuck.

June 19

Co-operative Council for Better Films puts O. K. on Harold Lloyd's "Grandma's Boy," Rex Ingram's "Turn to the Right," Thomas Meighan's "The Bachelor Daddy," Norma Talmadge's "Smilin' Through," and "The Silent Call."

"Little Club" for professionals to be organized by Harry Seymour, Si Rubens, and others, who have taken over Hollywood Assembly Tea rooms.

June 20

Bill Desmond clawed on shoulders by Universal bear on location, Truckee river.

Jack Pickford admits in Chicago that he will marry Marilynn Miller, dancer, when next picture is finished.

June 21

Nicholas Dunaew gets divorce from Nina Byron, actress and dancer, on desertion charge.

June 21.—Eva Novak, star and William Richard Reed, Lasky cameraman, got married at Riverside.

Otto Lederer returns after ten weeks' tour with "Abie's Irish Rose," playing the part of Solomon Levy. Mr. Lederer is proud of the way the critics treated him and though not in the habit of saving souvenirs returned with more than a dozen criticisms, two of which predicted Mr. Lederer will some day wear the mantle of our great Warfield. At present Mr. Lederer expects to return to pictures, he writes us from Portland where the company closed on June 21st.

Frank X. Haverly, formerly of Imperial Valley and importer of vegetables and poultry, has now entered the film business and is secretary of the Independent Producers Distributing Syndicate, which is handling the Bob Horner and Ranger Bill Miller productions.

Roy Del Ruth has just returned from Dry Lake, California, where he shot the opening scenes of "When Summer Comes," the next Mack Sennett comedy featuring Billy Bevan and Mildred June.

Harry Myers has the principal male role in the J. L. Frothingham production, "The Vengeance Deep."

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"Eunice Vin Moore fully embodies the buxom, peroxide leading lady and owner."

---M.P.World



"Eunice Vin Moore as the mother is very good."

--Wid's

Playing Blanche St. George
in

"Little Eva Ascends"

This Week - Clune's

595-456

Vol. 5 No. 12

SATURDAY, JULY 1, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



Photo by Melbourne Spurr

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Writer - Director - Producer

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Congressman Howard's dynamic drama of the soul

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AUTHORIZED AGENTS FOR THE HOOVER VACUUM CLEANER

A Reader Wrote This Ad

Eastport, Maine, June 11, 1922

Editor Camera!

Perhaps this is a good time to say an honestly-inspired word to Camera! In my writing attempts I seem to find it the most useful of all the motion-picture publications--and I subscribe to six.

I also want to say a word about the article of William Wing in the issue of June 3. I think his layout of matters is remarkably well sustained. His page was most interesting. I shall look forward to his opinions on things with interest.

Will C. Beale

Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor

Scotty Macnicoll Advertising Sales Manager
Ora Brook Circulation Manager

Price 10 cents per copy, \$2.00 per year in Los Angeles County. Outside Zone, \$2.50 per year. Canada, \$3.00; Foreign, \$3.50

Edited and printed on Saturday afternoon of each week at 4513 Sunset Boulevard, in Los Angeles, California.

Phone 595-179

Vol. V.

SATURDAY, JUNE 24, 1922

No. 11

"YE SHALL THINK AS I THINK"

NEWS associations reporting the general assembly of the Presbyterian church in Des Moines overlooked two rather important things.

1. The ministerial body unanimously agreed to call upon churchgoers to refrain from attending any theater that showed upon its screen a picture considered suggestive.

2. It instructed its board of temperance and moral welfare to launch immediately a movement to unite all reform agencies in a demand of congress for pre-production censorship of motion pictures.

* * *

In one breath these men agreed to exercise their American right individually to select what each person considers right or to discard what each considers wrong.

In the next breath they agreed to place a federal check on free expression of ideas.

* * *

"RESOLVED: That the general assembly call upon the constituency of our churches to refrain from attendance upon any theater which permits upon its screen the presentation of pictures that are suggestive and unclean."

Thus read the first resolution, a constructive action that thinking men and women of motion pictures have been endeavoring to persuade the screen's moral critics to take for months—nay, years.

It is the only way to drive out of business the small group of outlaws and irresponsibles that have given the motion picture industry a black eye.

It is the only American way to control free speech, whether it be speech by screen, press or pulpit.

* * *

However, in a strange spirit of inconsistency, the good pastors faced squarely about.

"The general assembly hereby instructs its board of temperance and moral welfare to inaugurate a movement which will seek to unite all the moral agencies of America in a concerted request of congress that legislation be enacted such as will make mandatory production of pictures in accordance with certain well defined moral standards. This legislation to be applied at the point of production, that is, before a picture is made."

* * *

Let's go on record right here:

The people of motion pictures want better pictures. They

always have wanted them and always have worked for them. As it is unlikely, on this mundane planet, that perfection in anything will ever be attained, we probably always *will* want better pictures—and will strive for them.

We want better pictures just as we would like better sermons, better books, better art, better humans.

We're all working for better things—directors, for better pictures; pastors, for better sermons. Let's not sling mud at one another because actual advance doesn't reach our optimistic goal.

* * *

"Certain broad ethical and moral lines, in which all good people believe, can be defined by the government," one reformer told the assembled Presbyterians.

The churchmen adopted the resolution without questioning whether one good person might not differ with another as to even "broad ethical and moral lines." Nor did they trouble to discuss what the qualifying definition of "good people" should be. Many Presbyterians are good people, but, probably admittedly, not the only good people.

* * *

Our respected friends overlook inconsistencies between their resolution to exercise individual boycotts on whatever displeases them, and their resolution to exclude all other persons from viewing the same thing.

Instead they lay the foundation for what is intended to be a repetition of the prohibition drive. Here are Dr. Gustav A. Briegleb's own words before the Presbyterian general assembly:

"If you adopt the program suggested it will mean that our great board of temperance and moral welfare can blaze the way in gathering together all like-minded organizations, fusing them into some movement akin to the Anti-Saloon League, which shall have as its end and aim 'national regulation of motion pictures.'"

* * *

Churches of America have great opportunity in their hands.

By encouraging constituents to exercise their personal, genuine conceptions of right and wrong, they can control anything under the sun and make themselves a cultural power respected and obeyed.

If they misuse their opportunity by trying to inflict on human thoughts the same censorship imposed on meats and foodstuffs (to use the reformer's own simile), they risk ridiculous failure."

Ted Taylor.

Film Capital Production Notes

TO FILM LINCOLN'S LIFE

Rockett-Naylor Productions, Incorporated, capital one million dollars, a Delaware Corporation, with offices in the Security Building, Hollywood, has been organized to film a series of subjects of world interest the first of which will be the life and times of Abraham Lincoln, martyred president of the United States.

Production will be on a scale commensurate with the subject and only actual historical locations, relics and documents will be used.

Location work will be done in Washington, D. C., Virginia, Kentucky, Indiana, Illinois, New Orleans, and on river craft on the Potomac, James, Ohio, and Mississippi Rivers.

Studio and laboratory work will be done in Los Angeles.

Dr. Gilbert Ellis Bailey, of the University of Southern California, and an old friend and neighbor of Abraham Lincoln, has charge of the research on the Lincoln picture which has covered more than a year.

PEACE FILMS

The Tribune yesterday published the following special dispatch from London:

"D. W. Griffith arrived on the Aquitania at Southampton on the first leg of a European tour to study the basis of a series of moving pictures in which the brotherhood of man will be stressed. He will remain ten days in England and then go to France. Later he may visit Germany and Russia.

"I think that now is the time to devote money and brains to teaching peace to all the nations of the world," Griffith said. "Therein lies the great work of the films. Americans are determined to be the pioneers in this movement."

MAY STAR WILL ROGERS

It is understood that D. and M. Films of Detroit which last year produced "The First Woman" with Mildred Harris are negotiating with Will Rogers to appear in that company's third production. The second, "A Wife Worth While," is now being made in Detroit with Norman Kerry, who was cast by Jess Smith.

William Fox threatens to parallel the Nazimova production of "Salome" with one of his own. He has gone to his archives and brought forth the "Salome" that he made about three years ago, the star of which was the ample Theda Bara. When the Nazimova production is released in a town or a city the Fox production will also be shown.

Ernest M. Shipman is promoting a producing company operating space granted by federal government in Lansdowne park, Ottawa, Can. Henry McRae is now directing a picturization of Ralph Connor's "The Man From Glengarry." "Cameron of the Mounted" was the company's first.

Marshall Neilan is preparing for his first Goldwyn picture following his return from 11 weeks' vacation and honeymoon in Europe following marriage to Blanche Sweet in Chicago.

Frank Urson, director, and David Kesson, cinematographer, returned to Los Angeles with him.

Miss Leah Baird and her entire company have just sailed for South America for backgrounds in the new picture upon which she is at work, the fourth of the series of Leah Baird productions being made for the Associated Exhibitors under the direction of Arthur E. Beck.

Arrangements have been made in two of the southern ports to have developed any negatives taken up to the time of arrival there in order that there may be ample time for any needed re-takes. The company will not arrive in New York City, their port of ultimate destination, until August.



J. FRANK GLENDON, playing in Grace Haskill's production, "Just Like a Woman"

DROPS R-C AS DISTRIBUTOR

R-C Distributing corporation went out of existence June 30. Today its releasing machinery is operating under title of Film Booking Offices.

The change was made by P. A. Powers to afford the individual producer full advantage of his own brand, name or title in presenting his picture to the public. Chester Bennett's "Colleen of the Pines" will be the first picture distributed through F. B. O.

The producing plant will continue as R-C studios.

"Rich Men's Wives" is the first of a series of special productions B. P. Schulberg has arranged to make, for release by the newly formed Al. Lichtman Distributing Corporation.

Sets are being constructed at the United Studios for the next Jackie Coogan production, which has not yet been titled. Production will start the latter part of the week, with E. Mason Hopper directing.

The Richard Walton Tully Company, engaged in making "Omar the Tentmaker," with Guy Bates Post, at the United Studios, will leave for a series of location trips to Santa Barbara, Catalina and Oxnard this week.

ROBERT O'CONNOR TO PRODUCE FEATURE SERIES FOR SCREEN

Robert O'Connor, the latest "recruit" in Hollywood's producing brigade, is at present busy producing and distributing a series of two-reel comedies featuring Billy Franey. He announced that he will invade the feature field in August with the first of a series of multiple-reel dramatic photoplays having Mexican border locales.

Mr. O'Connor, who hails from Laredo, Texas, and who was five years in the employ of Hal Roach, is negotiating with the Mexican Government for use of the famous Rurales and for permission to photograph certain important border battle-grounds and buildings, which will form the background for the feature series.

The first story to be filmed will be "Hot Dog!" a comedy-drama from the typewriter of Tomas Sanchez, a newcomer in Hollywood. "Hot Dog!" will be marketed in five parts, according to Mr. O'Connor.

FILM CRIME SERIES

Short stories of underworld life written by Fred V. Williams, newspaper feature writer, will be launched in production July 1 at Pacific studios, San Mateo.

W. A. Matthews, manager of Kenmat productions, is at Clark hotel to engage directors and leading players for the first series of two-reelers, known as "Adventures in Hoboland." Twenty-five of Williams' stories have been purchased.

Mildred Davis is to head her own producing company, and she will appear in five-reel comedy-dramas. The pictures are to be made at the Roach studios, and Hal Roach is to direct the first.

Upon the completion of "The Voice From the Minaret," Norma Talmadge will be presented in "The Garden of Allah," one of the greatest stage successes of the past decade.

The next Bevan-June comedy by Mack Sennett will be called "When Summer Comes." Roy Del Ruth is directing.

Preparations are being made by Selznick for the starting of two new productions at the United Studios within the next few days, coincident with the return of Myron Selznick to Los Angeles. George Archainbaud and Victor Heerman will direct. Casts of prominent players are being selected by Myron Selznick and the titles of the two productions will be revealed shortly.

George Melford will leave July 5 for Channel Islands, to be gone the entire month, to make scenes for "Ebb-Tide," a Robert Louis Stevenson story, adapted by Waldemar Young. James Kirkwood, Lila Lee, George Fawcett, Raymond Hatton, Noah Beery and Jacqueline Logan form the cast.

Thomas Meighan, with Leatrice Joy playing opposite, will start July 10 under direction of Al Green on "The Man Who Saw Tomorrow," a story by Perley Poore Sheehan adapted to the screen by Frank Condon.

The southern mountains, with hickory shirts and cloistered places in the heights, appeals to us as a relief location in this flood of westerns.



Current Reviews



"I AM THE LAW"

THERE are fads in motion pictures just as there are in styles in dress. But the most burdensome of late have been those of the North-West Mounted type. The two-reeler makes a cowboy hero type into a Royal Mounted. The matinee idol casts aside his full dress suit for the "Get your man" outfit. Pictures have become policed to death.

And now comes a righteously Mounted story with a satiated people to convince of its wholesomeness.

The James Curwood story or combination of stories, "I Am the Law," is a good old standby story in new disguise. The brother against brother gag has been laid in every locale except the snow country as it is here. The strong dramatic punches are aided by blizzards and races through the snow country.

Edwin Carewe has made the most of the written page. His dramatic scenes are made more dramatic by repression of action rather than making his cast overact. He handles a large and prominent group of players with an equality that is astonishing.

Alice Lake shows more dramatic ability than ever before. But it is not all drama for her part. She keeps her cute mannerisms that win appeal.

Rosemary Theby is a good contrast for Miss Lake. She has the heavy feminine role requiring heavy acting that she manages very well.

Kenneth Harlan plays a straight role with sincerity that is convincing.

Wallace Beery crowds as much talent into a few scenes as most actors can put into five reels. Here he is a half-white, half-Chinese character.

Gaston Glass, the weak brother, has slid from his usually popular role to that of a weakling. However, he shows his adaptability undauntingly.

Noah Beery is another to change about and play an opposite type to his general run of pictures. He has a chance to show his real and pleasing personality. Beery portrays the most dramatic action, thus consummating dramatic situations.

"WHILE SATAN SLEEPS"

A photodrama that will make censors squirm and wonder where it can be censored without spoiling a splendid moral is brought to light in "While Satan Sleeps." This drama is the first in a long while that has enough substantial material for a feature picture.

The story, from the original Peter B. Kyne "The Parson of Panamint" carries a human strain of sins and sorrows, reforms and joys.

Joseph Henabery has directed the picture in the most satisfying manner.

We see a new Jack Holt here. Mr. Holt is not the suave leading man or the jovial westerner that he has been heretofore, but a crook made up of good and bad. He adapts himself to the part with decidedly more skill than straight parts.

Fritzi Brunette shows herself to be a real emotional actress and the part she plays though a difficult one, fits her as though written for her.

Mabel Van Buren is splendid in a dance hall character.

Betty Francisco is a typical ingenue at all times, and plays her part after the fashion of ingenues.

Wade Boteler, as a crook, has good opportunity and makes good with it.

J. P. Lockney is another character who adds brilliancy to the film.

Fred Huntly is our idea of how a reformer looks and thinks.

Bobby Mack, a horrible example, gives many a laugh as the husband of Sylvia Ashton. No Lasky picture is complete without Miss Ashton.

Herbert Standing in his usual bishop role is reliable for a good performance.

R. W.

"ARABIAN LOVE"

Different cast, different sets and different director is the only variation of "Arabian Love" from any other of the "Sheik" pictures. If you have seen one of them you have seen all. It can all be told in five words, Sheik, desert, girl, kidnappers, murder. That's all there is; they haven't any more.

But that isn't all that hurts. It is a shame to see a producing organization with every



Dulcie Cooper has been engaged to play the ingenue with Tom Mix in his forthcoming picture, as yet untitled.

material to work with such as Fox, to tread the badly worn path of imitation.

The direction of Jerome Storm is quite commendable for he works his players to the best advantage to bring out all the dramatic talent they possess.

That doesn't especially apply to John Gilbert. He has far more personality than the part calls for. He who immortalized Monte Cristo thereby winning recognition, had to accept a mediocre vehicle to carry on his reputation. It is asking too much even from the best.

Barbara Bedford was more fortunate, however. Not only was she well cast but there are bits of dramatic action that gives her opportunity that she does not pass by.

Barbara La Marr is brought into animation, playing a native character, which tends to hide her beauty but brings out her skill as an actress.

Herschel Mayall plays the Sheik satisfactorily.

Robert Kortman and Wm. A. Orlamond fill out the cast capably.

Jules Furtman is credited with the "original" story. The originality is a matter of personal judgement.

R. W.

"THE GRAY DAWN"

It all goes to show that a picture such as "The Gray Dawn" can be made thrilling without airplanes, telephones, automobiles and radios. Here is a production from the cameras of Benjamin B. Hampton showing the thrills and romance of the early Californian days.

That doesn't mean that the story by

Stewart White is above reproach of the censors. Far from that! There are several first class killings that stimulate no good emotions.

But there is true romance, too, that takes the raw edge off the production.

Claire Adams is charming as she is a splendid actress. She might have stepped from the pages of a '49 romance.

Maude Wayne is a winsome villainess. She has personality and beauty that aids her capable work.

Robert McKim is at his best when playing his worst character.

George Hackathorne, a wistful young lad, plays the best part of his career with his best work.

Snitz Edwards, though having a part small in quantity, plays it great in quality. He is a great character.

Claire McDowell is the eternal mother. Here she portrays a most realistic one.

Charles Thurston is fairly good.

Omar Whitehead lives and dies in the story but for all that remains a good actor.

Marc Robbing is excellent in a Chinese character role.

Carl Ganvoort, the male lead, is most convincing.

Stanton Heck, another reliable member of the cast that makes the picture better for his presence.

Atmospheric bits that are well played are: J. Gunnis Davis, Zack Williams, Grace Marvin, Charles Arling, Harvey Clark, and Charles Murphy.

Ferdinand Pinney Earle is responsible for the art titles that add color to the picture.

—R. W.

"DOMESTIC RELATIONS"

ALTHOUGH this production enjoys some of the heaviest billing done here, empty seats were very visible at the Kinema during the first run of this Katharine MacDonald picture.

Those who remained away were entirely justified. Again we were given an ancient story; again Miss MacDonald posed in long shots, in medium shots and in closeups, until her stock of smiles, frowns and eye-lifting became very familiar under repetition.

The story was episoded so severely that it proved a checker board. But, why the members of the cast proved so artificial to their roles; why there was not a foot of convincing action in the entire production, is more unexplainable than Miss MacDonald's faulty selection of wrong vehicles.

"HER OWN MONEY"

Average story, average direction and average action, occasionally dragging, occasionally interesting but nevertheless true to life is "Her Own Money," a recent Ethel Clayton, Lasky production.

There is nothing startling in the way the story is worked out by Elmer Rice. It is simple and homely. It creates mild interest yet leaves no impression.

The direction, under Joseph Henaberry, befitted the material he had to work with.

Ethel Clayton again has the misfortune of playing a complacent housewife with ordinary action and emotions to portray. Therefore, it can only be said that her part is fairly played.

On the other hand Mae Bush, a vivacious stenographer, has a chance to show her personality and the result is that she attracts most of the attention.

Warner Baxter, long absent from the screen, has a freshness that is good to see. Here is a male lead that disdains the stove-polished hair and curled eyelashed, thus relieving self-consciousness.

Jean Acker plays a simple part in pleasing manner.

Roscoe Karns leans toward the comedy side of life in his part which is well played.

Clarence Burton and Charles French have roles of the same order and serve to fill out the cast competently.

R. W.

Where to Find People You Know

Claire Windsor has been placed under a long-term contract with Goldwyn studios.

Gaston Glass will play the leading male role in "Gimme" by Mr. and Mrs. Rupert Hughes, which Mr. Hughes is directing at the Goldwyn studio.

William Fox will return to his west coast studio following a winding up of some business in the east.

Fred Jackman is directing "Bow Wow," his first picture for Mack Sennett.

J. Frank Glendon is cast with Ethel Clayton at the Robertson-Cole studios.

Louise Fazenda has deserted vaudeville entirely for pictures now, as she says "Life on the stage is just one make-up after another." She has returned to the Sennett studios after a year and a half of the "three a day."

Dick Jones has finished shooting "Home-made Movies," the latest Mack Sennett-Ben Turpin comedy.

Georges Carpentier is featuring in a J. Stuart Blackton production which is being made in London. He plays a romantic adventurer who figures in many daring episodes.

Maym Kelso has been added to the cast of William de Mille's present film, "Clarence," being filmed on Lasky lot.

Sylvia Ashton has been engaged to play a role in Metro's "Country Love," to star Billie Dove.

John Bowers has been selected by Metro to play the title role in "Quincy Adams Sawyer."

Joseph Poland has joined the Fox scenario staff. He recently wrote the scripts for "The Gun Fanner," a Tom Mix picture and "The Splendid Outcast" with John Gilbert, both of which are to be released shortly.

Metro has placed Howard Strickland in charge of the coast publicity staff, succeeding Ray Leeks, who has gone over to R-C as a production manager.

Arthur Martinelli, who photographed many of the Bert Lytell and May Allison pictures for Metro, has been selected as cameraman for Billie Dove's initial starring vehicle, "Country Love," which Emile Chautard will direct.

Winter Hall is cast as a bishop in the Joseph Schenck production, "The Voice from the Minaret."

Gerald Pring has been engaged to work at Universal with Herbert Rawlinson in "The Rainbow Chaser."

Sam Allen, Lincoln Plumer, William Carroll, Otto Hoffman and John Stepping have been added to the cast of "The Rainbow Chaser" at Universal.

Cullen Landis is playing the leading male role opposite Viola Dana in "Page Tim O'Brien" at Metro.

Arthur Stuart Hull will end his nineteenth year of stage and screen successes with an important part in "The Impossible Mrs. Bellew," starring Gloria Swanson.



IVA FORRESTER
Playing Ingenue Leads

Buster Keaton is at Catalina Island on location getting some deep sea stuff for his next First National comedy, "Day Dreams."

Mr. Van Dusen is general manager and backer of the Great Northern Film Company.

Margaret Whistler, designer, and formerly wardrobe mistress of the Fine Arts studio, will take charge of the wardrobe department of the Cinema Mercantile Company about the 17th of July.

T. R. Coffin, upon recovering from a slight illness, will continue production with his original star, Jack H. Richardson, at the Cosmoart studios.

Jack H. Richardson, formerly of Mack Sennett studios, will soon continue work with T. R. Coffin as the latter's star, at the Cosmoart studios.

William A. Seiter will direct the first of the new series of Ray Carroll productions.

Herbert Rawlinson has started his Universal production, "The Rainbow Chaser."

Harry Pollard is directing "The Rainbow Chaser," starring Herbert Rawlinson.

Frank Leigh is engaged to play a role in Frederick Reel, Jr.'s new northwestern picture.

Harriet Hammond has deserted the Mack Sennett bathing girls to play opposite Herbert Rawlinson in "The Rainbow Chaser."

Rupert Julian is directing Gladys Walton in Bret Harte's story, "M'liss."

Melbourne McDowell has a part with Herbert Rawlinson in "The Rainbow Chaser."

John Brunton is now manager of Miami Studios, Inc., in Florida, built by the Curtiss Airplane company. It has two large stages.

Jimmy Aubrey, Frank Alexander and Frank Smith, assistant general manager of Vitagraph, are fishing and hunting near Bishop.

Bradley Smoellen is in the east on business.

Jack Holt will leave for New York in two weeks to work in "Making a Man," returning here September 1 to make interiors.

Brenda Fowler, a writer of one-act plays, is cast in "Money, Money, Money!" Katherine MacDonald's starring picture.

Katherine MacDonald and other members of the cast of "Money, Money, Money!" have returned from location at Sonora, Cal. Tom Forman will finish directing the picture at the Preferred Pictures studio.

Dot Farley, former comedy star, author and director, is being featured by Mack Sennett.

Milton Gardner, production assistant to Abraham Lehr, Goldwyn manager, is going to the South Seas with the Walsh troupe as manager.

Sylvia Ashton is the first member of the cast selected to support Billie Dove in her initial starring picture, "Country Love," which Emile Chautard will direct.

Arline Pretty, heroine of many screen dramas, has been selected by Harry Beaumont for a part in "Page Tim O'Brien," Viola Dana's Metro picture.

Rowland V. Lee, the director, will return to Hollywood within a few days.

Mr. Lee, who is vacationing in the vicinity of Big Bear, says that he will return shortly—with some wonderful fish yarns.

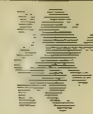
Spike Robinson has been signed by Harry Carey to play an important part in "Good Men and True," a Western drama by Eugene Manlove Rhodes which is being produced at the Robertson-Cole studios.

Tully Marshall has been added to the cast of Harry Carey's production, "Good Men and True," a story by Eugene Manlove Rhodes, which Mr. Carey is producing at the R-C Studio.

(Continued on page 15)



Pickups By The Staff



Constance Binney has gone to England to take a leading role in the film production of "A Bill of Divorcement."

Eric Von Stroheim's super-feature, which will soon be under production at Universal, has been titled "Merry-Go-Round."

The cast has not yet been definitely chosen for "M'liss", Gladys Walton's next Universal picture.

Evelyn Selbie has finished her second part under the direction of James Young. She was playing "Zarah" in "Omar the Tentmaker."

Charles F. Eyton, general manager of the Lasky Studio, has returned with Mrs. Eyton (Kathlyn Williams) from a trip to China and is again at his desk. During his absence the post was filled by Victor H. Clarke.

"The Man Who Saw Tomorrow," an original story by Perley Poore Sheehan and Frank Condon, will be the next vehicle for Thomas Meighan, Paramount star, and work will begin upon it on July 10th under the direction of Alfred Green.

Claire Windsor has just finished playing in "Brothers Under Their Skins," by Peter B. Kyne, at the Goldwyn studio.

Forrest Stanley, who played opposite Marion Davies in "Enchantment," will again be seen with her in her next, "The Young Diana," from the story by Marie Corelli. Robert G. Vignola and Albert Capellani directed the picture and the colorful settings are by Joseph Urban.

Wyndham Standing writes from Syracuse, New York, that he is to return to the Coast to get some more "California sunshine."

Tom Forman has just finished editing "White Shoulders," the Preferred Pictures' production in which Katherine MacDonald is starred.

Al Lyman's Ambassador Hotel orchestra got their initial taste of motion picture work yesterday at the Preferred Pictures studio, where "Rich Men's Wives," the first of the series of B. P. Schulberg Special Productions is being filmed under the direction of Gasnier.

George Fitzmaurice has returned from Balboa with the company headed by Betty Compson, Bert Lytell and Theodore Kosloff.

Several box car loads of camels will be re-shipped immediately to Imperial Valley, where Norma Talmadge and her company are to film desert scenes for "The Voice from the Minaret," a Robert Hitchins story, adapted for the screen by Frances Marion and which Frank Lloyd is directing for Joseph M. Schenck to be released through Associated First National.

Henry East and Buddie, that canine marvel, finished a picture with Bobby Dunn at the Eddie Lyons studios, and then cast their lot with the Edwin B. Kennedy company at the Fox lot.

If freckles were dollars, Harry Beaumont, who is directing Viola Dana in "Page Tim O'Brien" for Metro, would have been unable to induce Vern Winters to take the part of an office boy in the production. That Vern had more freckles to the square inch than there are legs in three generations of a family of centipedes, was the remark of John Arnold, who is photographing this picture, when the youthful actor appeared on the set for the first time.



Frederick Reel, Jr., director of the Great Northern Film company, is on location at Sangor, near the Fresno big trees, where he is shooting scenes for a northwestern picture. They will be gone for three weeks. The two leads are Harold Mills and Katherine Adams.

Camera work is finished on "A Tailor-Made Man," Charles Ray's screen version of this popular play.

Work on assembling, cutting and titling "A Tailor Made Man" already is well under way.

Maurice Tourneur returns from England day after tomorrow to finish "The Christian" at the Goldwyn studio.

Rupert Hughes' "Gimme" company leaves today for San Mateo to be gone a week. The estate of Mrs. C. Temple Crocker will be used for location.

The "Broken Chains" company, headed by Allen Holubar, leaves tomorrow for Huntington Lake to remain ten days, going from there to Santa Cruz for four days.

Eric Von Stroheim will drive first stakes today on the big set for his new picture.

Dorothy Dalton left Wednesday for New York on a vacation.

William Abrahamson has left the Hollywood offices of the Phil Goldstone Productions to make a country-wide trip in the interests of the Richard Talmadge and Franklyn Farnum productions.

Leatrice Joy, Lasky star, is preparing for a three weeks' visit to her old home town, New Orleans.

"Pal," the dog actor, has just finished an important role in Agnes Ayres' "Borderland."

Sa mWood has returned from San Francisco with his company. He took scenes there for "The Impossible Mrs. Bellew."

Mae Marsh is expected to sail for Europe on the Maurentania within the next few days.

Lincoln Hart has been made general manager of the Cosmoart studios. He will go East on business soon.

F. E. Samuels, sales manager for the O'Connor Productions, producing and distributing Billy Franey comedies, has arrived in New York and announces keen interest in the new series starring the former Reelcraft star, which will be distributed direct from Hollywood.

Arthur Jasmine has been chosen to play the disciple James in The Pilgrimage Play.

Wyndham Standing is making the final scenes for a production at Syracuse, N. Y., and will leave for Hollywood about the middle of July.

George Fisher, who is supporting Katherine MacDonald in "Domestic Relations," is vacationing at Del Monte.

Walter McGrail expects to finish "The Kentucky Derby" this week.

Vin Moore wants a scenario written around his hens. Says he might as well rent 'em out; they won't lay.

Joseph Swickard has been engaged to appear in "The Rahja's Son" with Rodolph Valentino for Lasky. Phil Rosen is directing.

Last Minute News

Mary Miles Minter starts today on "The Cowboy and the Lady," adapted from Clyde Fitch's original by Julian Josephson, under direction of Charles Maigne. Tom Moore will play opposite the star.

The company will go to Teton Range, Wyoming for several weeks.

Herbert Rawlinson, star of "Confidence," directed by Harry Pollard, returned from Piru, Wednesday.

Rupert Julian took the Gladys Walton company Tuesday to Seven Oaks for two weeks.

R. A. Walsh and "The Captain Blackbird" company leave for Tahiti, July 7, to be gone two months.

Chit Chat and Chatter About Southland Film Folks

By Harry Burns

Louis Chaudet, previewed his latest made in L. A. production at the Ambassador Theatre. The title, "Fools of Fortune," listens like a good box office cognomen.

Fred Hibbard believes in doing his work right, if it doesn't do it, he willingly does it over again. Hence he's making some re-takes on a picture at the United studios.

Lloyd Hamilton had about thirty men made up in cop uniforms the other day. Evidently "Ham" is figuring on wearing off some surplus weight, with all these minions of the law chasing him.

Donald Hughes has finished taking orders from Director Hibbard, who wrote finis to another fun-film which features the kiddies and all that.

Ethel Clayton will soon be at work on the R-C lot with Wesley Ruggles, acting the part of a honest to goodness director. Which, according to Ethel, he has proved is in calling.

Hal E. Roach made a picture with Harry "Snub" Pollard in record time. The actual shooting time was from sunrise and finished as the last ray of light bid the sun good morning. "Do you follow me or are you ahead of me?" That's it Brothers and Sisters."

Eddie Baker gave a party in celebration of his seventh month as one of the chief funsters at the Hal E. Roach studios.

Jack Perrin has some of our best financiers of this old town figuring out a plan to make him a star in a series of subjects.

Harry Russell overheard the following which is worth repeating. DIRECTOR—"Get me a cute and nifty inguene." PRODUCER—later interviewing applicant that assistant director brought in to cast for the part. "You won't do you're a brunette."

Charles Conklin, Walter Fredericks, Clyde McCoy, Harry Cornellia, Jim Donley, and half a half-dozen other equally well-known troupers are doing their bit to help Chester Conklin in his present story that is being directed by Edwin B. Kennedy, who is assisted by Gordon Hollingshead at the Fox studios.

Harry Booker, hiding behind a funny make-up, was discovered in a moonshine plant the other day by minions of the law and after they chased Harry for what seemed miles, they finally rounded him, Billy Engle, Billy Franey and a lot of others up and arrested them. But, don't get excited folks, this all happened in a movie scene that Director Erle Kenton was directing.

Byron Foy, who used to be one of the very amusing Foy Family, on the vaudeville stage, has been with the Fox organization for some time, exchanging his ideas for the company's perfectly good American dollars.

Fred Tyler was seen snooping about some of our best studios. Wherever he went, the glad hand boys were almost wringing his arm out of its socket, for Fred has been busy at the Vitagraph.

Hampton Del Ruth is around with a chip on his shoulders and he dares any one to knock it off. If what Mister Del Ruth has lined up comes to light, and sees his every ambition realized, he is going to be the busiest man this side of the Rockies. For he will have three feature units stepping in tune to his commands. When he gets them going he will start a small army of comedy batteries blazing the trail of laughville with their efforts to make funny pictures for sensible people to laugh at in some of our leading theatres.



Fat Karr is back among filmland workers, having been away for the past month. He returns very much refreshed after a four weeks' vacation and will once more fill a lot of space within the camera lines for some of our best producers. (N. B.—Fat weighs close to the three hundred mark).

William Irving registers a kick. Here it is. "A baby star rides in a \$5,000 car, a dog marvel comes to work in a \$3,000 machine, the funny mule rides in a trailer drawn by a car that costs more than a fellows California bungalow, while I have been with the same firm for six years supporting these stars and must take the T. P. and W. Road to get to work—meaning—TAKE PAINS AND WALK." Not so good for the shoe leather, William.

Bernard Durning not only acted as chaperon for his friend wife Shirley Mason, and her sister Viola Dana at the boxing show the other night at the stadium. He was rooting harder for Jimmy Marcus to hand the sleep powder to Bud Soules than he could have rooted for Jack Dempsey to topple over Georges Carpentier at Jersey City.

Ida May McKenzie, a wee bit of a girl, is acting as manager of her sister Ella, who isn't any bigger or older than Ida herself. Ma McKenzie is busy looking after Baby Fay, while Pa McKenzie is earning a few shekles at the Fox studios.

Harry Lucennay seems to have landed a life job for his dog Pal with Director Fred Hibbard, for he no more than completes one story than he is resigned for the next subject.

Ted Billings has landed himself in a nifty job when he agreed to rustle props and dress the sets for the Jack O'Brien Co.

Lupino Lane is to make one more picture and then go to England, where he has some contract arrangements with his British backers to adjust.

Earl Dodney, after a brief illness is up and around seeking action on the part of some of the fellows who shout "camera" at real actors at so much per week.

Sydney De Grey dropped in at Fox's the other day to look up his friend Heine Conklin, with whom he used to do comedy situations with when that organization first started making two-reel subjects. Sydney has kissed the studio goodbye and is connected with a commercial firm in the Angel City.

Jack Blystone has shouted his last "camera and Cut" on the pirate picture that he was making with Lupino Lane.

Clyde Cook, outside of being one of the most liked of comics that Fox studios harbors, is one of the gamest, although he was hurt but a short time ago, he no more than threw his crutches away and he insisted upon completing his picture.

Herman C. Raymaker is directing Pewee Holmes at the Fox studios, doing one of those horse operas with a comedy twist that will make even the horse actors holler with glee.

Otto Lederer, since being away with the Abies Irish Rose company, hadn't figured that while he was away that the old town of Hollywood could change, for we have Sunset Boulevard torn up again and he thought he was some place else and had to be shown around by Jack Mower, so he could find a way to cross streets without dropping in a sewer.

Sam Kaufman was looking the studios over the whole of last week. Sam wasn't seeking a job, to the contrary he had a financier with him who was a stranger in those parts and wanted to invest his money in the movies.

Anna May Wong is still with the "Troubled Waters company" and from the way things are progressing along she will be signing her name to a number of other weekly checks before the story is completed.

Bud White, owner of that 600-pound bear (John Brown) returned from Honolulu. They were appearing at a carnival on the islands, where the animal wrestled all comers.

The Screen Writers' Forum - Conducted by William E. Wing

Be a Woofle Bird

SOME genius, with a penchant for valuable invention, has brought to life the name, "Woofle bird." Since that time his ponderous mind seems to have been diverted to other national problems, and he has left us flat as to the exact definition of the thing.

However, it sounds more tuneful that the bird called "Dodo," and breathes of other possibilities. Therefore, I would suggest that writers cease being what they are, and become Woofle birds.

Let us suppose that the Woofle cares not a darn for precedent born in 1915, film primers of an earlier period, or the views of people whose minds are in the same past age of the film.

In woofling therefore, one naturally would go and do differently than did his antiquated brethren of the some-time-ago.

From the uprisings expressed by letters received by the conductor of this page, it would seem that many writers were ripe for a revolution, if not a regular tong war. Some cry for a revolutionary party, all organized for battle.

In that case let it be the Woofle bird party which will proceed to kill all antiquated laws and pass fresh ones, despite the frantic whoops of the Old Guard in the last trench.

If you wish to write a film about what our children are going to think of us and our lives some day, let 'er rip! That theme alone contains more wholesome, get-there stuff in it than half a dozen productions drifting around at present.

If some fresh, sturdy idea carts around a rough but gold-hearted old sea captain as its central figure, hit it for a home run. It might be difficult to sell but, when it landed it would send the audiences away satisfied.

If you can write anything as natural as "The Cradle Buster," fly at it. Such a story will not startle the world, but it will be remembered long after the "Master" production which attacks the honor of American women.

A recent magazine story opens with a flustered young man who proposes to a girl in a dark summer house, and then finds he doesn't know the identity of the girl who accepted him, although three man hunters claim the honor. One couldn't escape from building good stuff on a foundation like that.

Yet that is not a difficult kind of platform to erect. Getting a subject between two fires always is inspiring to corking situations in the follow up. Keep the stories sparkling but filled with HARMLESS fun, and you will land the story of big demand—the entertainment value.

Seems as though, with so many young writers speeding right up to mark, that much new, fresh and sparkling wooflescript should be forthcoming, regardless of the phantom bogie man of "what the studios want."

They want what you writers make them like.

Therefore, be a Woofle bird, and supply the new dope.

Some spoofer from up north is trying to show up our ignorance by making inquiries into the origin of "Ten Nights in a Bar-room." Why should he want information upon that subject—now.

On the Other Foot

THE stage bunch as well as fiction publishers are rising suddenly with loud cries of anguish, as if great-grandfather's ghost had appeared to them in a warning but vivid vision.

They find Mr. Censor has crossed their trail so many times, in chasing film productions, that the self-appointed sees fresh meat.

Both stage and magazine are loud in their roars against any such unjust invasion. They propose to fight, and everyone is calling upon everyone else to do the fighting.

If both these brethren of the film had arisen in their might years ago when censorship was in incipient state and had shown its menace by attacking motion pictures only, the combined force easily could have overcome a rising evil.

But stage and press did not give much aid to the struggling few, and pictures have been forced to expend fortunes and years, alone battling the now common enemy.

As in the case of the films, "producer and public have seen the light." Again it is the case of "flagrant violation by certain well-known producers." Just as familiar the stage proposes "a real cleansing from within."

If the stage would prevent the entrance of the un-American thing, censorship, it might be well to bunch its efforts in those placed directly inhabited by the offending directors, instead of scattering their blows, thereby avoiding the mistakes of motion pictures defenders.

Now will stage or publisher be alone in the fight. The Authors' League of America is doing all in its power to crush censorship. The biggest screen writers' organization in the west will tender its aid gladly to the unfortunate brothers.

But the films truly can say to all other of the oppressed:

"Look back upon our mistakes, then go and do differently; yea, much differently."

What a swell excuse some theatre orchestras have to play the funeral march.

Handing It Down

AND the leading lady can be an immoral woman in love with an honest to God man. By hook or crook she lands him. In the end she is the 'woman God changed,' and all is well.

"Is that the lesson to hand down to the coming generation, that a person can do anything, can live as he pleases; go the limit, then ask for forgiveness and have things all right?"

"No wonder we have so many boys and girls who don't care!"

Honestly, it's great to have lively correspondents who help fill up this page, as Miss Millie Sieg does in the above pointed argument.

The very next epistle, all the way from that dear San Diego, treats the situation in very decisive manner. B. Alice Alberts certainly is a woman of convictions. Let us hear from her:

"For the photoplay market is surely chaos. Speaking as a business woman, I must say that I am amazed at the shortsightedness

Tar Without Feathers

MINGLING with the humans who woof at producers engaged in the business of encouraging censorship through the tar-smearing process, is the writer. He is one of the first to lift a lusty howl against risqué pictures, now that he has "seen the light."

And yet, strange to relate, there would be no putrid pictures if the scribe did not write putrid stories. The only exception to this rule, or course, is the director with the exalted privilege of framing his own smut.

The film industry has expended fortunes in combatting censorship. Corporations, units, managers, directors and individuals have volunteered money and valuable time in the cause for a number of years. Organizations have been formed and meetings held for the purpose of circumventing the menace.

This self-same producer of scarlet pictures has sneered at Japan, Mexico and other countries which have objected to having members of their race characterized as villains or vampires upon the screen.

In the same breath these same persons—and, thank heaven, they are few—the bigoted few have turned to their own and have maligned American womanhood with the utmost deliberation.

We have nothing but contempt for the man or woman who will attack womanhood, yea, even motherhood, in order to attract silly women and the wrong kind of men to the picture theater. Worse than this, the immoral production attracts the inquiring youth of the nation, and of all nations.

Among the many sad thoughts in this pot pourri of tarring, is the fact that writers are not guiltless.

Tar? Yes; tar, but—unfortunately—tar without feathers!

Al: The "heaviest" dramas we know of were written with a hammer in the stone age. You can still see them upon the screen together with the light comedies, inscribed by Joe Miller upon tissue paper with a quill pen.

of the producers, the men who furnish the money, for, in many cases, they are deliberately throwing away their money and killing a golden industry.

"Every real business man knows that it is much harder to re-build an industry than to build it up in the first place. Many evils must be corrected, much debris must be removed before re-building can even begin.

"The greatest evil from which the entire industry is suffering is chaos. It always has been chaos within, producers' instability, uncertainty, inefficiency and a whole brood of similar evils.

"All these will need be overcome by the producing end before writing for the screen can truthfully be called a profession.

"Even then it will not be a field worthy of years of study and honest endeavor until these same photoplaywrights incorporate and cooperate."

A live wire in Portland adds a few remarks which could be published fittingly right here, but he forbids. Kind friends, telling your troubles exclusively to an editor, never cured a bunch of patients.

Pulse of The Studios

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS PRODUCTIONS. 1412 Bond St.						21654
Bumps Adams	Billy and Betty	Larry Adams		Doris E. Kemper	Animated Figures	Starting
ASTRA STUDIOS. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BALBOA STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						Home 609
Milburn Morante Productions.						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	Dummy	June 26
Stater-Stark Productions.						
C. W. Stater	Pauline Stark				Drama	July 1
Bob Horner Productions.						
Bob Horner	All-Star			Horner	5-Reel Western	4th Week
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Wasser Theideman Lamotte	Bill Seares	Lulse Andres	F. H. MacQuarrie	Comedy-Drama	Starting
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions.						
Eddie Lyons	Eddie Lyons	Gosden	De Rue	Eddie Lyons	Comedies	2d Week
De Rue	Bobbie Dunn	Gosden			Comedies	Schedule
Richard Thomas Productions.						
Richard Thomas	Character People	J. W. Fuqua		L. W. Jackson	Positive Identification	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
Metropolitan Productions.						
C. F. Elfelt	All-Star	Clyde De Vinna	Les. Lesmanter	Howard Clart	"Flaming Heart"	Editing
BRONX STUDIO. 1745-1751 Glendale Blvd.						54109
Raeger Productions.						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Preparing
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
Gil P. Hamilton	Al G. Kobbs	John Thompson	Esrac	Ford-Hamilton	"The Taming" (South Seas)	Idle
John Thompson	Marilyn Mills					
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"Peggy of Mounted"	1st Week
A. Gilstrom	Lee Moran	K. McLean	J. Sullivan	Gilstrom	"Not Guilty"	2d Week
Al Herman	Johnny Fox	B. Wagner	J. Greenberg	Al Herman	"At the Fair"	2d Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	13th Week
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Idle
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns, Daniel	Nagy	Hagerman	Darling	2-Reel Comedies	Editing
Al Christie	Devore	Nagy	Hagerman	Graham	2-Reel Comedy	Starting
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Bruce Mitchell	Jack Richardson	V. Walker	R. Hatthaway	T. R. Coffin	2-Reel Comedies	July 5
Cinal					Slow Motion Subjects	Idle
Blanchard					Educational	Idle
Federal Photoplays					Standard Novels	Idle
Great Authors					Clara Louise Burnham	Idle
Trimble Murfin	"Strongheart"				"The Brawn of the North"	Finish
COURT ST. STUDIO. Individual Casting. 410 Court St.						
Kel-Pine Production Co. Mollie Macky.						
H. Parizer	All-Star	R. U. Wright		Mollie Mackey	Comedy	2d Week
Historical Film Corp. J. A. McGill, Casting. Pico 680.						
W. A. Howell	All-Star	Carl Widen	Hugo		"Untarnished Silver"	Editing
	All-Star				"The Modern Prodigal"	Preparing
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Jess Robbins Productions.						
Jess Robbins	Edward Horton		S. Cleethorpe		"The Ladder Jinx"	Preparing
Halprin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin	Comedy-Drama	4th Week
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverick	Early California Drama	4th Week
Prefect Pictures Corp.						
Davis Silhouette	Elliott Sparling				"Mr. Artigan"	4th Week
	Slim Peppercorn					
Cosmopolitan Productions.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Howard	"Bishop of Ozarks"	3d Week
Clarence Geldert	All-Star	Gordon Pollock			"Shepherdess and the Chimney Sweep"	Schedule
Hashing Productions.						
F. Beal	All-Star	Lyons Bros.	Scotty Beal	Grace Haskins	"Just Like A Woman"	Casting
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Lynn Reynolds	Tom Mix	Clark	Webster	Brand	"Just Tony"	7th Week
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	Drama	Finished
Ford	All-Star	Schneiderman	Feeny	Sloan	"Kentucky Days"	10th Week
Wallace-Dunlap	Buck Jones	Andriot	R. Flynn	Strumwasser	"West of Chicago"	6th Week
Wm. V. Lee	Wm. Russell	Ables	Keefe	Strumwasser	"The Crusader"	6th Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
	Clyde Cook				Comedies	Preparing
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
Summerville	Pee Wee Holmes	Williams	Cohen		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Regaie		Comedies	Schedule
Noel Smith	Syd Smith	Williams	La Mont	Staff	Comedies	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy		"Enter Madam"	Preparing
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Flood	Rupert Hughes	"Gimme"	1st Week
Maurice Tourneur	All-Star	Chas. Van Enger	Harry Bouquet		"The Christian"	4th Week
Allan Holubar	All-Star	B. C. Haskins	Carey Wilson		"Broken Chains"	4th Week
R. A. Walsh		Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Captain Blackbird"	Casting
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall	Vera Glynn	Wm. Marshall	Chas. Hoyt	Staff	2-Reel Comedy	Schedule
McElroy	"Jim" Baker	"Kolin" Kelly	Joe Bowler	Staff	1-Reel Educational	Schedule
HERBST, FREDERICK PRODUCTIONS, H. J. Howard, Casting. 6719 Putnam Ave., Culver City.						761281
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1431
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions J. K. McDonald, Gen. Mgr.						
Mason N. Litson	Johnny Jones	Norbert Brodin	Wm. J. Reiter	Mason N. Litson		Schedule
Hunt Stromberg Productions.						
Hunt Stromberg	Bull Montana	Lyman Broening			Comedy Dramas	Idle
Bertram Bracken Productions.						
Bert Bracken	All-Star	Wm. C. Ehfe			Drama	Starting
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Del Clawson	J. Gormley	Van Valkenberg	Drama	3d Week
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	D. Kelley		Special	2d Week
Grover Jones	Richard Talmadge	Arthur Todd			Comedy-Drama	1st Week
Al Neitz	Franklin Farnum	Edger Lyons			Western	Starting
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	July 15
Sanford Productions. 6048 Sunset Blvd. Holly 3939.						
Marcel Perez	Pete Morrison		Matteson	Marcel Perez	Eastern Rander	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Ward Lascelle	Colleen Moore	Abe Scholtz	Guy Frum	Harry Jackson	"Ben Hur"	Casting
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
George Fitzmaurice	Betty Compson	Arthur Miller		Ouida Bergere	"To Have and to Hold"	8th Week
Ferrhyn Stanlaws	Daniels-Kirkwood		Robt. Lee	Nash-Levien	"Pink Gods"	8th Week
Geo. Melford	Hawley-Sills	Bert Glennon	Cy Clegg	Olga Printzlau	"Burning Sands"	Laboratory
Irvin Willat	Dalton-Holt	Schoenbaum	Waters	Ingletton	"On the High Seas"	Finished
Cecil E. de Mille	All-Star	Alvin Wyckoff	Tate	J. MacPherson	"Manslaughter"	Finished
Alfred Green	Wallace Reid	Wm. Marshall	Schwartz	J. Cunningham	"The Ghost Breaker"	6th Week
James Cruze	All-Star	Brown	V. Keays	Julian Josephson	"The Old Homestead"	2d Week
Philip Rosen	Rudolph Valentino		M. Graham	June Mathis	"The Young Rajah"	2d Week
Sam Wood	Gloria Swanson	Al. Gilks	Frank Armer	Percy Heath	"The Impossible Mrs. Bellew"	2d Week
Wm. DeMille	Reid-Ayres-McAvo; Guy Wilky		Geo. Hippard	Clara Beranger	"Clarence"	1st Week
MACK SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Roy Del Ruth	Billie Beven	Perry-Evens	Joe Bordeaux	John Grey	"When Summer Comes"	3d Week
Jackman-O'Hara	Mildred June					
	Louise-Henry, Jr.	Ernie Crocket	William Fox	John Grey	"Bow-Wow"	2d Week
F. Richard Jones	Teddy, Wonder Dog					
	Ben Turpin	Homer Scott	Ray Grey	Mary Hunt	Comedy	Preparing
	Phyllis Haver					
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl	All-Star	Jack Rose	Sydney Algier	Hawks-Meredyth	"The Dangerous Age"	1st Week
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Timber"	Preparing
Fred Niblo	All-Star		Doran Cox		Drama	Preparing
Referred Pictures Corp. Arthur Jacobs, Cast. and Gen. Mgr.						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Larry Evans	"Money, Money, Money"	3d Week
Gazniner	All-Star	Carl Struss	Geo. Yahalen	Dazey-Johnson	"Rich Men's Wives"	3d Week
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr.						Holly 4485
Rex Ingram	All-Star	John Seitz	Rehfeld		"Black Orchid"	Finished
Harry Beaumont	Viola Dana	John Arnold	Frank Stoger		"Page Tim O'Brien"	6th Week
Chautard	Billy Dove		A. J. Lina		"Country Love"	
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Starting
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc. Max Graf, Casting.						
James Horne	Milton Sills	John Stumar	D. Ross	Joe Poland	"A Modern Madonna"	3d Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Zotta Woods	"Robin Hood"	Preparing
John Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett	Marion Jackson	"Tess of the Storm Country"	12th Week
Arthur Rossen	Jack Pickford	Hal Rossen	C. Mitchell	Elmer Harris	"Garrison's Finish"	8th Week
RAY STUDIO. 1425 Fleming St.						598-141
Ray, Chas. Productions. Albert Ray, Casting.						
Joseph De Grusse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director						761-721
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Hilliker C. Morehouse	Taylor & Havez Billy Date Staff Tom McNamara	"Doctor's Orders" Comedies Comedies Comedies	Editing Schedule Schedule Under Productn
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Robert Thornby Productions.						
Malcolm St. Clair Val Paul Robt. Thornby	Harry Carey Mr. & Mrs. DeHaven All-Star	Thornley-DeGrasse Lee Garmes Ben Reynolds	Ted Brook Moreno F. de Ruelle	Geo. E. Hall Beatrice Van Winifred Dunn	"Good Men and True" 2-Reel Comedies "Wreckage"	5th Week Schedule Editing
Chester Bennett Productions.						
Chester Bennett Norman Dawn C. D. Bricker	Jane Novak All-Star Frankie Lee	Jack McKenzie Thos. Rea P. Goodfriend	Douglas S. Dawson F. A. MacDonald C. Woolstenhulme	Bennett Staff Guyol-Catlin Josephine Quirk	"Thelma" Drama "Little Man"	Preparing Preparing Editing
Sherwood McDonald Productions.						
Sherwood McDonald John P. Tompson	John P. Tompson	Glen J. Packer	Douglas Bronstrom	"Sweet Thirteen"	Cutting	
Ray Carroll Productions.						
Wm. A. Selter Wesley Loughes	Helen Jerome Kelly Joseph A. Dubray Ethel Clayton	Joseph A. Dubray	Ralph Waters	Winifred Dunn Carol Warren	"Love's Coming of Age" "Three Cornered Kingdom"	Preparing 1st Week
Great Northern Film Co. Van Dusen, Gen. Mgr.						
Fred Reel, Jr.	All-Star	H. Fowler	Morris Dennis	Fred Reel, Jr.	Northwest Special	1st Week
SELIG STUDIO. Casting Director, Individual.						Lincoln 33
Vic Moore	Mary	H. Norman	W. E. Wing	Animal Comedy	3d Week	
SHIPMAN STUDIO. Spokane, Washington.						
Nell Shipman Productions.						
Shipman-Van Tuyle Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	13th Week		
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Ernest Warde Frank Lloyd Sidney Franklin	Ruth Roland Jackie Coogan Constance Talmadge	Thompson-Wheeler MacWilliams Gaudio	F. Geregthy H. Wile Millard Webb	John W. Grey Serial "Oliver Twist" "East is West"	11th Week Cutting 5th Week	
James Young Heerman Archambaud Frothingham Geo. Marshall Fred Hibbard	Guy Bates Post Owen Moore Elaine Hammerstein All-Star Walter Robbins All-Star	Benoit Cronjager Gerstad McGann McTung Conny	J. Whipple Brotherton Barringer Updegraff Goodwin	R. W. Tully Montagne Monte Tuttle Gregg	"Omar the Tentmaker" Comedy-Drama Drama Drama Western Comedies Comedies	12th Week Preparing Preparing Preparing 6th Week Schedule
UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.						Holly 2500
Stuart Paton Baggot Edward Laemle	Marie Prevost All-Star All-Star	Milner	Barry	"Wolf Law" "The Kentucky Derby" "Ivanhoe"	11th Week 7th Week Enroute to Europe	
Morris Bob Hill Watson	Roy Atwell Roy Stewart Neely Edwards	Voltaire McCarey J. Marchant Flaven	E. T. Lowe, Jr. Geo. Morgan A. P. Younger	"Here's Your Health" "The Radio King" Comedy "Under Two Flags" "Perils of the Yukon" "Long Chance" "The Flirt"	1st Week Finishing 1st Week Cutting 8th Week 3d Week 7th Week	
Tod Browning Perry Vekroff Jack Conway Hobart Henley Von Stroheim Nat Ross Harry Pollard Lambert Robert Julian	All-Star All-Star All-Star All-Star Edward Gibson Herb. Rawlinson Hulver Gladys Walton	Sowers	W. Rau Leo McCarey	Drama "Misfit Becomes Chaperone" "Confidence" "Bitter Sweet" "Miss"	Preparing Preparing 3d Week 1st Week	
Cummings, Irving Production Co.						
Irv. Cummings	All-Star	Wm. Fildew	Grinley-Lowry	Harvey Gates	"Broad Daylight"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Samson-Beckingham Konenkamp	McDermott-Basil	Samson	"Golf"	3d Week		
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Wallace Worsley	Wesley Barry	Griffen & Ed DuPar	James Chapin	Chas. Kenyon	"Beass"	Preparing

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross	"The Bond Boy" "A Broadway Rose"	4th Week In Progress	
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni	Fisher	Comedy	Schedule	
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	5th Week
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch	Comedy Drama	2nd Week	
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan	Dramatic Comedies	Schedule	
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchinson	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress

Who's Where on Los Angeles Screens

GRAUMAN'S

Adolph Zukor presents

Thomas Meighan in

"OUR LEADING CITIZEN"

Story by George Ade

Scenario by Geo. Ade and Waldemar Young

Directed by Alfred Green

CAST

Daniel Bentley.....Thomas Meighan
Katherine Fendle.....Lois Wilson
Oglesby Fendle.....Wm. P. Carleton
Col. Sam de Mott.....Theodore Roberts
Cale Higginson.....Guy Oliver
J. Sylvester Dubley.....Laurence Wheat
Hon. Cyrus Blagdon.....James Neill
The Editor.....Lucien Littlefield
The Judge.....Charles Ogle
Boots Monego.....Thomas Kennedy
Mrs. Brazey.....Sylvia Ashton
Eudora Mawdle.....Ethel Wales

NEW PANTAGES

R-C Pictures presents

Sessue Hayakawa in

"THE VERMILLION PENCIL"

By Homer Lea

Scenario by Edwin Warren Guyol and

Alice Catlin

Directed by Norman Dawn

CAST

Tse Chan.....Sessue Hayakawa
His Wife.....Ann May
Pai Wang.....Misac Seki
The Unknown.....Sessue Hayakawa
Li Chan.....Sessue Hayakawa
Hyacinth.....Bessie Love
Fo Wong.....Sidney Franklin
Hu Ling.....Thomas Jefferson
The Jackal.....Tote Du Crow
May Shue.....Omar Whitehead

HILLSTREET

Selznick presents

Conway Tearle in

"THE REFEREE"

Story by Gerald Beaumont

Scenario by Lewis Allen Browne

Directed by Ralph Ince

John McArdle.....Conway Tearle
Andres Randolph.....Steve Roberts
Gladys Hulette.....Janie Roberts
Fighters.....Gus Platz
Frank Ryan
Announcer.....Joe Humphries
Referee.....Patsy Haley

CAST

MISSION

Carl Laemmle presents

"THE STORM"

From the play by Langdon McCormick

Adapted by J. G. Hawks

Directed by Reginald Barker

CAST

Dave Stewart.....Matt Moore
Burr Winton.....House Peters
Jacques Fachard.....Joseph Swickard
Nanette Fachard.....Virginia Valli
Manpeeka.....Frank Lanning
N. W. M. P. Sergeant.....Gordon McGee

Al Christie and his right hand bower, Harry Edwards, must have had a wonderful trip through the metropolis of Dear Ole Europe and it's quaint ways and doings. Here's hoping that Al and Harry don't bring back a monocle, spats and everything a la Jack Dempsey style.

The "Love Boat," sequence in Constance Talmadge's "East is West," has been completed.

LOEW'S

R-C Pictures presents

Doris May in

"GAY AND DEVILISH"

By Charles A. Logue

Scenario by Garret Eldsen Fort

Directed by Wm. A. Seiter

CAST

Fanchon Browne.....Doris May
Peter Armitage.....Cullen Landis
Peter Armitage.....Otis Harlan
Lilah Deane.....Jacqueline Logan
Tony.....Bull Montana
Aunt Bessie.....Lila Lee
The Butler.....Ashley Cooper
First Detective.....Arthur Millett
Second Detective.....Kingsley Benedict
Third Detective.....Milton Ross
Nethercote.....George Periolat



JIMMY ADAMS

CASTS OF THE WEEK

Vitagraph

"GOLF"

Directed by Larry Semon

Larry Semon
Lucille Carlisle
Al Thompson
Oliver Hardy
Vernon Dent
Bill Hauber
Fred Lancaster

Viola Dana in

"PAGE TIM O'BRIEN"

A Harry Beaumont Production

Story by John Moroso

Adapted for the Screen by J. G. Hawks

Photographed by John Arnold

Art Director, J. J. Hughes

CAST

Mary Duffy.....Viola Dana
Tim O'Brien.....Cullen Landis
Mrs. O'Brien.....Arline Pretty
"Red" O'Brien.....Bruce Guerin
Dr. Horton.....Edward Connelly
Mrs. Horton.....Margaret Mann
Robert Horton.....John Harron
Jimmy Watson.....Charles West

Plans for the reconstruction of the Caswell studios, corner Santa Monica Boulevard and Bronson Avenue, have been approved by Gus Schumacher, owner, and work will commence shortly on new stages and dressing room units. The Caswell studios have been leased for a long period by the O'Connor Productions, for the manufacture of Billy Franey two-reel comedies and features.

Director Victor Heerman of the Selznick forces returned from Catalina this week where he went for a brief vacation in company with Mr. and Mrs. Owen Moore, and is all pepped up about a fishing trip the party went on.

Hazel Dean is once more working for some of our leading directors in both comedy and dramatic productions, after a short layoff from studio activities.

George Larkin worked Sunday in order to finish up a picture that William Craft is directing for the Russell Corp. He is the star performer.

"A little speeding up of the minor scenes would have helped the production. The comedy work is good.

Frank Gerreghty is pinch hitting in all sorts of places while making the Ruth Roland serial. While Director Ernest Warde was acting the part of Ruth's father, who was dying, Frank played the death scene music on the piano and directed the director and the star from the piano stool. F. G. should learn how to turn the camera crank at the same time. So to make his job complete.

A cyclone struck and partially demolished "The Old Homestead" set on the Lasky ranch. No casualties resulted, as the windstorm as well as the company was under the direction of James Cruze.

TITLE CHANGES

"Home-made Movies" will be the title of the next Ben Turpin two-reel special, being produced by Mack Sennett Comedies, instead of "The Frozen Trail," the title originally affixed to the story.

Billie Dove is settling in Hollywood with her mother.

Bruce Guerin, the three-year-old child player, is working with Viola Dana in "Page Tim O'Brien."

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Contemporary Criticisms

"NANOOK OF THE NORTH"

"Five thousand persons in the Capitol Monday night sat in deep silence through the unfolding of the story of Nanook except on those occasions when they were moved to mirth or to applause..

"Nanook is a real screen hero, and apparently a very happy one. May his tribe increase.

"Entertainment? Rare. Photography? Superb."

—Exhibitors Trade Review.

"The first prize for unique photoplay entertainment, so far this year, goes to the Pathe Freres production, 'Nanook of the North,' a picture that carries with it not only a powerful dramatic quality in the stark realities of life in the far North, but genuine educational value. It is the most vivid and dramatic, intimate glimpse into the lives of the North's uncivilized inhabitants.

"There is a generous sprinkling of comedy . . . in six reels of the most absorbing picture you have seen in a long time.

"It is almost impossible to describe in words all the worth while features of this film. It will have to be seen to be appreciated."

—The Film Daily.

"An epic of the snowlands so real and so interesting in every detail that it carries the spectator right into the heart of the snowstorms, ice and bitterest cold.

"'Nanook of the North' is a screen classic."

—Moving Picture World.

"Put all the snow pictures you have ever seen together and they appear insignificant compared to 'Nanook of the North,' which comes forth as one of the greatest contributions to the screen."

—Motion Picture News.

"OUR LEADING CITIZEN" (Paramount)

"George Ade's first original story for the screen has been shaped into a very pleasing comedy-drama by Director Alfred Green.

"Not the least of the picture's good qualities is the sub-titling, which carries the genuine George Ade mark.

"Thomas Meighan fits the role of Bentley like the proverbial glove. . . . Lois Wilson plays . . . with infinite charm and a keen sense of its quiet comedy possibilities. Lucien Littlefield as a rustic editor, and Theodore Roberts as a wily politician, give excellent performances and capable support is rendered the principals by others in the company."

—Exhibitors Trade Review.

"'Our Leading Citizen' is a good picture but it might have been a whopper if it wasn't so long.

"The role of 'lazy Dan' Bentley gives Meighan one of the biggest hero parts he has ever had. He's a hero in every inch of the film, from start to finish. . . . The romance that is woven in gives Lois Wilson plenty of opportunity to be appealing."

—The Film Daily.

"It is typical Ade stuff, told in the best manner of the Hoosier humorist, which not only speaks in recommendation, but shouts. It is wholesome, clean and amusing, with a

dash of thrill and a charming love interest.

"Thomas Meighan is ideally cast. . . . Miss Wilson and Oliver come near to rolling away with the picture.

"Alfred Green has handled the direction with admirable results. He displays absolute technique but is not so technical that the humaneness of his material is lost sight of. The atmosphere is delightful."

—Moving Picture World.



Jack Sennett has developed many feminine stars, but George O'Hara is the first male star to be sponsored by the comedy producer. He is directing as well as acting.

"Meighan is supported by a corking cast which includes 'name values' in Lois Wilson, William P. Carleton, Theodore Roberts, Laurance Wheat, James Neill and Lucien Littlefield. . . . The direction is by Alfred Green who has managed to handle the story interestingly, carrying the yarn along logically. In titling the film has evidently had the advantage of Ade suggestion for some of them are quite humorous."

—Variety.

"LIGHTS OF THE DESERT" (Fox)

"Shirley Mason has had better stories than this one, and has done better acting. Not only does the improbable story help make her acting unconvincing, but carelessness in the detail adds to it. You see shots of the desert in July with the actors wearing flannel shirts and sweaters.

"Allan Forrest and Edward Burns in the cast do good work as rivals. Andree Tourneur makes an attractive 'other girl' in which she does some good acting."

—The Film Daily.

"This is a love romance of the oil fields with the pleasing Miss Mason at her best. A very capable cast appears in support, headed by Allan Forrest. The climax is well handled and worth waiting for.

"Director Beaumont has evolved a first-rate little comedy-drama."

Exhibitors Herald.

"Shirley Mason gives an attractive performance in a picture with a good balance of comedy and seriousness. The story is refreshing without being startling.

"Lillian Langdon gets the most out of a good comedy role."

—Moving Picture World.

"The story has no special novelty . . . and is without subtlety of any kind, but it is direct and human. The characters are well drawn and contrasted.

"The emotional episodes are genuine and are not overdone. They are happily broken by contrasting comedy.

"Admirers of Shirley Mason will be delighted with her acting in this role. . . . Allen Forrest . . . acts the thoroughbred in every move and expression. All other members of the cast do splendidly and are entitled to their well-earned commendation.

"Direction unforced and true to type."

—Exhibitors Trade Review.

"THE SUN OF THE WOLF" (R-C Pictures)

"This story of Jack London's has been interestingly told in the screen version. The film has a variety of splendid shots of mountains, waterfalls and snow-covered trails.

"The photography throughout the picture is of the best. There are occasionally some shots that show true genius and artistry. . . . Continuity of the story is evenly done and well directed."

—Exhibitors Trade Review.

"One quality that is totally lacking in 'The Son of the Wolf' is suspense.

"The Make-up of the 'Indians' is terribly exaggerated and there is a tendency toward burlesque in the scenes among the Indians themselves.

"Wheeler Oakman and Edith Roberts are satisfactory in roles that don't require very much of them."

—The Film Daily.

"The pictorial appeal is greater than any other.

"The acceptance of some of the situations and characters requires an active imagination as for instance the fact that Edith Roberts is a savage. Nothing about her, unless it's the beads in her hair or the polar bear robe, suggests the barbarian. She is charming and docile mannered at all times. The rest of the cast is satisfactory if not unusually gifted. The most salable feature . . . is the setting and the Indian effects."

—Moving Picture World.

"The author has not been unduly inspired in his theme and if the director has followed the script closely, then London has not added one fresh idea to the age-old situation—that of the barrier swept aside when the hero, a frontiersman, becomes a squaw man."

Motion Picture News.

We recently saw a Broadway opener in which two wives were kissed by other men. Both husbands punished their wives, but allowed the male kissers to stalk out, without even dusty footprints upon their coat-tails. We forget the great lesson taught by this picture.

(Continued from page 5)

"A FOOL THERE WAS"

WILLIAM Fox destroyed a national illusion by re-filming "A Fool There Was." Largely because it introduced the vamp to long-lasting popularity, the Theda Bara screen version of the play based on Kipling's "Vampire" poem has been remembered by the public as one of the little group of famous films.

Now the 1922 version appears. Settings look a million dollars; no talent was spared in casting. Yet it is neither drama nor satire. It starts in serious and logical vein and concludes in a burst of wild, trite melodrama, with the conventional staircase fall, and the vampire strewing flowers over the dead body of her fool, a la Ophelia.

Bernard McConville's script is a well-knit piece of work, but inconsistent in tone. Titles, credited to Thomas Maranda, are for the most part ordinary.

Lucien Andriot's photography is pleasantly unobtrusive, his artistic effects supplementary to the action.

Emmett J. Flynn was severely handicapped in receiving such a story after "Monte Carlo." He appears to have done his level best—indeed the production is excellent until it reaches its last quarter; then his players overact.

Harry Lonsdale, as the fool's secretary, invests a minor part with a wealth of humanness. Irene Rich, the fool's wife, is natural, and sweetly sympathetic.

Marjorie Daw has the snappy role of the impetuous sister, a fiery character strange to her, but handled truly.

Lewis S. Stone is the fool. His work is excellent in the early portion of the film; then he is drawn into the maelstrom of melodrama in which overacting reaches a perfect frenzy.

Estelle Taylor is no successor to Theda Bara. Miss Taylor's beautiful, but cold; and her vampire lure consists mainly of optical caelesthenics.

Mahlon Hamilton is another player whose well-drawn character is ruined by a final fit of exaggeration.

Muriel Frances Dana is charming as the tiny daughter. She seems to mind perfectly.

William V. Mong has a kindly bit as the butler in the early scenes.

Wallace McDonald is evenly good throughout his role, perhaps because he is killed off before they get to the slaughter of realities. —T. T.

"SCIENCE OR GOD?"

The intentions of the producer might have been the best in making the picture, "Science or God" but to add a misleading title such as the above is poor taste to say the least. Clarence Geldert wrote the story and directed. There is nothing startlingly new about it but the theme is one to be admired. And that is love of humanity.

The story is not what one would judge from the title. It is not a sermon on any one religion. If anything, it is a bit of all.

Direction is not of the smoothest, but considering this is the director's first effort one can overlook many rough spots.

The production is above reproach as far as the censors are concerned. Any child can see it without bad effect.

If this production were re-cut and one idea carried throughout the picture, instead of touching on many and leaving them half finished, and if then retitled this film would be on a smoother road to success.

R. W.

Dal Clauson, while working on a set at the Hollywood studios, stepped off of a stage and wrenched his left ankle. He couldn't continue to shoot the scenes for John B. O'Brien. Roy Carpenter, his second cameraman, shot for him, while he supervised from the side lines.

Chester Conklin is playing the role of a jailbird.

Harry Lustig, Western District Exchange Manager for Metro and B. F. Rosenberg, Los Angeles Exchange manager for that organization, have gone to Salt Lake to attend a gathering of the western Metro managers.

Portland, Oregon, will furnish the locale for scenes of "Quincy Adams Sawyer," the new S-L production to be filmed for Metro. Charles Hunt, assistant director and Rudolph Bergquist, cameraman, already have departed for the northern city and other members of the company will follow later. Clarence Badger will direct the production.



A scene from "The Vermilion Pencil,"

Norman Dawn, Director

On July 1st of this year Century Comedies will celebrate its eighth anniversary of motion picture production.

President Stern plans some new changes with the coming of the eighth anniversary within the next fortnight.

C. L. Chester is to make some feature pictures in the East after he gets things straightened out in the Southland.

Walter Williams is now turning the camera crank for the Chester Conklin company at the Fox studios.

Alf Goulding motored up to Yosemite with Baby Peggy Jean and a lineup of near greats of comedy row to put on a north mounted police story.

Bud Osborne is playing opposite Leo Maloney, who is making a series of western two-reelers for Pathe.

Denver Harmon returned from Catalina where he has been playing in the Florence Vidor picture King Vidor is directing.

Ruth King, well known both on the silent and speaking stage has taken a flyer into comedies doing a salvation army lassie in a Chester Conklin film.

Irvin Willat has finished "High Seas" with Jack Holt.

**RICHARD ROWLAND OINS
FIRST NATIONAL**

Richard A. Rowland, for years president of the Metro Pictures Corporation and senior member of the firm of Rowland & Clarke of Pittsburg, with extensive theater holdings in Western Pennsylvania, has joined the executive forces of Associated First National Pictures, Inc. He will be associated in the administration of the company's activities with President Robert Lieber, J. D. Williams, Harry O. Schwalbe, and the executive committee.

Hampton Del Ruth, formerly head of Mack Sennett's scenario department and later producing manager for William Fox, is working on the plans for the new production plant now under reconstruction at Long Beach. Details are lacking at the present time.

The idea in view, however, is to make four two-reel comedies and two five-reel comedy-dramas. Production will start about the first of September.

Melville Brown has turned his attention to directing shadowgraph pictures at the Fine Arts studios.

Irene Jones, Emily Ward and Della Wallis entertained the Assistant Directors' Association members last Thursday evening at the A. D. A. clubrooms.

George Fitmaurice and his company returned from Balboa Saturday where they have been for the past six days filming some pirate scenes aboard a ship.

Jack O'Brien took sick suddenly the other day when he ate something that didn't agree with him. He was rushed to a doctor, but came back to the studio and worked most of the night at the Hollywood studios, where he is directing.

Myron Selznick, who recently went to New York to confer with Select Pictures Corp., which distributes Selznick pictures, is returning to Los Angeles this week.

Hector Sarno has gone on location to the big trees with the Great Northern Film Company to take part in their northwestern picture.

Edwin Stevens is cast for the "heavy" in "The Voice from the Minaret."

A Lincoln Hart is publicity director for Cosmosart.

Myrtle Stedman is the latest addition to the all-star cast of Louis B. Mayer's "The Dangerous Age," a John M. Stahl production now in the making at the Mayer studio. Miss Stedman has just recently returned from the East where she made a personal appearance tour of the theatres upon the completion of an important part with Elaine Hammerstein in "Reckless Youth."

Wallace Reid, Agnes Ayres, Kathlyn Williams, May McAvoy and Ed Martindel are principals who start Monday in "Clarence," the Booth Tarkington play adapted to the screen by Clara Beranger, under the direction of William de Mille.

Why is it that you are surrounded by police when you fail to put out your hand, but find there isn't a darn cop in sight when you have both hands up?

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"GRANDMA'S BOY"

"The story, an original by Jean Havez, Sam Taylor and Hal E. Roach, is a perfection of small-town life. . . . The supporting cast is excellent. Whoever was responsible for the casting deserves credit. Likewise the photography, which is above standard. Fred Newmeyer did a masterly job with the megaphone and can count this one as his big bet. The titles by H. M. "Beanie" Walker are more than titles. . . . Hannah Townsend, although 79 years of age, is a find. On the strength of her showing in this comedy she fits right on the top row with the leaders. The bully could not have been handled and better than that of Charles Stevenson, while Sutherland as the tramp confirms the reason why all of the producers on the coast lots are after him for character bits."

—Variety.

Ruth Roland, in "The Timber Queen," reveals a new prowess as a horsewoman in every episode of her latest chapter play scheduled for release July 16th.

**Joe. Murphy's
Sensible Nonsense****IT IS MORE THAN
LIKELY—**

That picture titles have a different meaning than the way they read: for instance, "FOOLS FIRST" might mean the mob that rushes for the door before the program is finished.

"THE LYING TRUTH" might mean any one of the salaries you hear made in pictures.

"EAST LYNNE" sounds like some sort of baking compound, which can be used for home-brew.

"THE WALL FLOWER" Ah! The small boy with a coveted knot-hole at the baseball game.

"HANDCUFFS OR KISSES" might suggest a debate in married life.

"CROSSROADS OF NEW YORK" would remind one of the crosslots of Hollywood.

"BLACK ORCHIDS"

"NICE PEOPLE." What does that suggest? Yes, I give it up also.

Ranger Bill Miller at Balboa Studio is not a cook. There are other kind of ranges besides stoves, so Bill took to the mountains.

Clara Horton, Morante's beautiful leading lady, is making out-of-door pictures now. She says she is used to it as their roof leaked all winter.

Hyman Bolinsky was nearly featured in Rex Ingram's picture, "Black Orchids." He would have been a full fledged feature if they could have topped the camera from opening its iris and shimmying with mirth every time he smiled.

Read It Like A Fox Trot

Tom Mixed a Shirley Mason with a Buck Jones which made Wm. Russell like Syd Smith doing an Al St. John down Lupino Lane into one of his Pee Wee Holmes where he stabbed himself in the Chester Conklin with a Clyde Cooked pie.

With the coming of talking pictures as demonstrated at the Ambassador theatre the other night, what is going to happen when the old bar room scenes comes on the screen with tinkling glasses, a jazzing trombone and shouting waiters. Guards will have to be posted to keep the audience from crushing the orchestra and rushing the curtain.

Moses must have been a motion picture actor as he was the first one seen in the rushes.

A California Pageant of Progress and Industrial Exposition will be held at Exposition Park from August 26 to September 9. Cameraman will be the chief supporters, and thirty-five leading motion picture producers have entered exhibits and will furnish leading features of the entertainment. The chief attractions will be a reproduction of the famous engagement on the fields of Chateau Thierry and the New York Hippodrome shows.

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People

Frank Beal, Sr. has moved his directorial luggage to the Fine Arts studios. Aided by his son, Scott M. Beal, he is to produce a feature.

Frank Lloyd is directing the Joseph Schenck production, "The Voice from the Minaret," starring Norma Talmadge. Norbert Brodin is cameraman, Dr. H. R. Maddock is in charge of research work, and Stephen Goosson designed the sets.

Harry Carey has purchased a home on Balboa Island where he, Mrs. Carey and the baby have gone to escape the warm weather.

Walter Anthony, musical critic, dramatic writer, and press representative de luxe, has been added to the staff of the Jackie Coogan Productions.

Bridgetta Clark, known for her character work in Rex Ingram's "The Four Horsemen," and "The Conquering Power," has returned from an eight months' stay in New York. She has been studying under the direction of Theodora Ursula Irving. She will continue her screen work, unless she decides to accept a vaudeville offer.

Dorothy Dalton has left for New York, having finished her role in Irvin V. Willat's production of Edward Sheldon's original story, "On the High Seas."

Tom Regan is assisting Erle Kenton, who is doing a story of the Frozen North, which touches on the radio, taxis, and all sorts of amusements.

Nat Deverich has just about shot his last scene in his recent effort as a director, between looking after the Fine Arts studio and the units that are working there.

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Fred Cavens, who assisted and co-directed Max Linder's burlesque of "The Three Musketeers," and also played the role of Bernajoux, is now at liberty. Wilshire 3893.

AT LIBERTY—Joe Murphy, "The Artist's Model," comedy characters; seen in "The Black Orchid" and others. Phone Wilshire 5568.

AVAILABLE—Valentine Churchill, aged 9; experienced in swimming, riding and character work. Wilshire 3377.

Harold Lloyd entertained Al Jolson and Duke Kohanamoku, the Honolulu star swimmer, this week.

Raymond McKee is the leading man in Elmer Clifton's production, "Down to the Sea in Ships." It is an eastern production.

Clarke W. Thomas, Ince general manager, who has been in New York for several weeks attending conferences with Thomas H. Ince and distributors, will return to the studios this week to begin work on the season's producing schedule.



A scene from "The Vermilion Pencil," the Norman Dawn production now showing at New Pantages

...Adv.

Marion Feducha has finished at Lasky studio where he has been playing a part in "The Ghost Breaker," starring Lila Lee and Wallace Reid.

Fred Cavens, assistant director and fencing master, has accepted Henri Wyttenhove's open challenge. Both were masters of fencing in a military academy in Belgium and the bout will no doubt be of interest to the picture colony.

Francois Nazare Aga is the creator of the Persian costumes that will be seen in Richard Walton Tully's production of "Omar the Tentmaker," with Guy Bates Post.

Kate Price

558220

Aggie Herring

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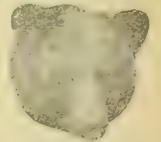
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Story By

Miss Bradley King, Ince staff writer and author of "Jim" and "A Man of Action," two specials for Autumn release, is completing an original story with American "news" as the theme. The feature, as yet untitled, will soon enter production with an all-star cast.

Frances Marion adapted the Robert Hitchens story, "The Voice from the Minaret" to the screen.

Hope Loring adapted "Money, Money, Money" to the screen.

Ward Lascelle has completed the Mary Roberts Rhinehart story, "Affinities," with Colleen Moore and John Bowers in the cast. The negative is in the Ince laboratory for Autumn release.

Edward Montagne of the Selznick scenario staff, who recently completed an original story which is to be produced as a special in the near future, has been assigned by Myron Selznick to the writing of a new script for early production.

Bernard McConville has completed the continuity for "Quincy Adams Sawyer," the new S-L production to be filmed for Metro under the direction of Clarence Badger.

Mary O'Hara is preparing the screen adaptation of "Peg O' My Heart" for Metro.

Si Jenks finished in the Jack Ford all-star story written about "The Village Blacksmith" and was immediately signed up to work opposite Al St. John at Fox studios.

CURWOOD SUES ON FILMED STORY

"I Am the Law" is subject of two lawsuits naming Affiliated Distributors in the east.

International Film company charges infringement on its "Valley of Silent Men," published in Good Housekeeping.

James Oliver Curwood, author of both stories, asks \$100,000 damages and injunction, charging that William Nigh paid him \$1000 for screen rights to "Poetic Justice of Uke San," but that "I Am the Law" is a piratical adaption of his stories, "The River's End" and "The Valley of Silent Men," "distorted and garbled with evasive deviations."

TEACH RADIO IN COMEDIES

Two educational-comedies have been completed by Radio-Films, Inc. They are first in a series of two-reelers, each incidentally illustrating construction and use of radio apparatus.

Will Jim and Charles Hatton are featured. Paul Cazeneuve is director.

Five-reel dramatic features and a one-reel straight educational are planned by the company. Officers are:

John W. Boyle (former chief cinematographer to J. Gordon Edwards), president;

Otto K. Oleson (electrical engineer and head of the Studio Lighting Service company), vice-president;

E. H. Kaufman (Pacific coast representative of Gaevort Film company), treasurer;

Lyle W. Rucker (former assistant U. S. District Attorney in Los Angeles), secretary.

Louise MacIntosh, who is appearing at the Mason Opera House in Los Angeles with Henry Miller and Ruth Chatterton, has been secured by Metro to appear in "Country Love," Billie Dove's initial starring picture which Emile Chautard will direct.

The title of Marshall Neilan's forthcoming release through First National has been changed from "Her Man" to "Minnie." "Minnie" was suggested by a story from the pen of George Pattulo, called "Her Man."

"The Wheel of Fortune," directed by Capt. Peacocks and featuring Grace Darmond, has been completed. It will be distributed by the Independent Productions Distributing Syndicate.

Actual shooting has commenced on B. P. Schulberg's "Money, Money, Money," starring Katherine MacDonald. Tom Forman is directing.

John M. Stahl has been shooting some race-track scenes for his next Louis B. Mayer-First National release, "The Dangerous Age," at Exposition Park.



PHILLIPPE DE LACEY

Richard Walton Tully has finished many of the interiors for "Omar the Tentmaker," and Guy Bates Post and the entire company will shortly leave for location to film some of the desert scenes.

Ed Gibson has returned from a ten-day trip to Victorville with the "Gallop Kid" company.

Frank Mayo's next picture will be "Wolf Law," directed by Stuart Paton.

George Monberg, after a short sick spell, signed the dotted line to a Fred Hibbard's right hand bower in the making of his two-reel kid and animal pictures over at the United studios.

William Beaudine, eastern dispatches have it, is to direct Wesley Barry for Harry Rapf, at the Werner Bros. studios. The story deals with "Little Heroes of the Street." Sam and Jack Werner ought to arrive from New York City most any day as they and Harry Rapf left for the coast the other day.

Jack Dougherty, red-headed and Irish, is to be Katherine MacDonald's new leading man in "Money, Money, Money."

Fred Weller has returned from Balboa, where he has been on location with George Fitzmaurice company.

GIVES STATE RIGHTS DATA

State rights buyers want pictures but have no cash, according to Independent Producers Distributing syndicate of Los Angeles.

Good prices and guarantees on percentage or credit basis are offered by buyers, states James Calnay of the syndicate, but only big exchanges can make cash deals.

The syndicate offers independent producers a free service of advice on what to produce and what price to expect.

Universal has purchased and will release "The Exile," an all-star picture made by Irving Cummings at Universal City. Those in the cast are Gladys Brockwell, Mahlon Hamilton, Stuart Holmes and Kate Price.

Harold Austin is exchanging his talent for some of the Fox companies good money in the Erle Kenton troupe.

Pete Morrisson is to start right after Independence Day making another feature under the Sanford banner, with F. S. Matteson directing.

Al Semenacher is to go north and make a baker's dozen two-reel subjects with an entire Chinese cast. Backed by Mongolian capitalists who are located in San Francisco.

Slim Summerville has started once more with Clyde Cook on an Arabian comedy which they were working on when the famous comedian was injured.

Wallace Fox is assisting his brother, Finis Fox, who is directing a seven-reel feature. The locale is laid in the Sunny South and has Senator Howard and an all-star cast interpreting the characters in the film play. This is the first presentation of "The Bishop of the Ozarks" books to find their way to the screen.

Dorothy Terry is now working on her second picture for the William Fox Sunshine Comedies under the direction of Erle Kenton.

Virgil Hart returned from the hills where the Wm. Russell Co. amused some of the townspeople at Big Bear by filming some scenes.

Otto Fries finished with the Hamilton-White company in time to be cast with the Al St. John comedy unit at the Fox studios.

Fred Caldwell, Gene Evans and Mrs. A. B. Maescher left Tuesday evening for New York City, where they intend to sell "Night-Life In Hollywood."

Scott Sidney and Harold Beaudine slipped away from the studio on a fishing trip. They not only brought back their share of fishes, but some new ideas for Christie Comedies.

Hughey Fay is again directing Lloyd Hamilton at the United studios aided by Lloyd Bacon and a staff of gag men.

Julius Stern, president of Century Film Corporation, the producers of Century Comedies, is making arrangements to leave for his annual trip abroad. While abroad Mr. Stern usually combines business with pleasure, by investigating comedy conditions over there. Abe Stern, brother and associate of Julius, is now resting in Europe, but will return as soon as his brother's accommodations are completely taken care of.

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Organize University of the Cinema

SCHOOL opens at the Lasky studio July 6. When Jesse E. Lasky returns from Europe on that date, the Paramount stock company and school will begin regular sessions.

The curriculum consists of subjects dramatic and technical, a few of which are included in some university course; the remainder can be studied at no other place.

* * *

The entrance requirement to this University of the Cinema is that the applicant be a member of the Paramount stock company. There are no tuition fees to students, and no amount of money can secure a course for an outsider.

Instruction is given in these subjects: Photodrama theory and practice, photo comedy, scenario, direction, pictorial values, cinematography and lighting, acting, make-up, physical culture, dancing, carriage and fencing, horsemanship, motion picture history, costume theory, architecture and interior decoration.

Versatility is the main object of the school.

Originality will be sought after and developed by instructors.

* * *

All pupils, big and little, will receive report cards with their class gradings. Memories of childhood will be recalled when actors are marked for times tardy on the set, absence, sickness and misbehavior. The general deportment of each stock member will be graded and recorded, both inside and outside the studio.

* * *

The one strict rule of the school is that members of the stock company must avoid places, circumstances and conduct which might in any way bring themselves and the motion picture profession into disrepute. Violation of this rule brings liability to instant dismissal.

* * *

Good health is considered the basis of good work by the school's faculty. Therefore proper exercise, sufficient sleep, fresh air, proper diet are urged on stock members.

"Temperament" comes under deportment. Twenty-five percent of it is as far as a player may go without being expelled. All members must maintain at least 75 percent grading in deportment.

* * *

The inspiration, the development and the conduct of the Paramount school lies in this paragraph of the rules:

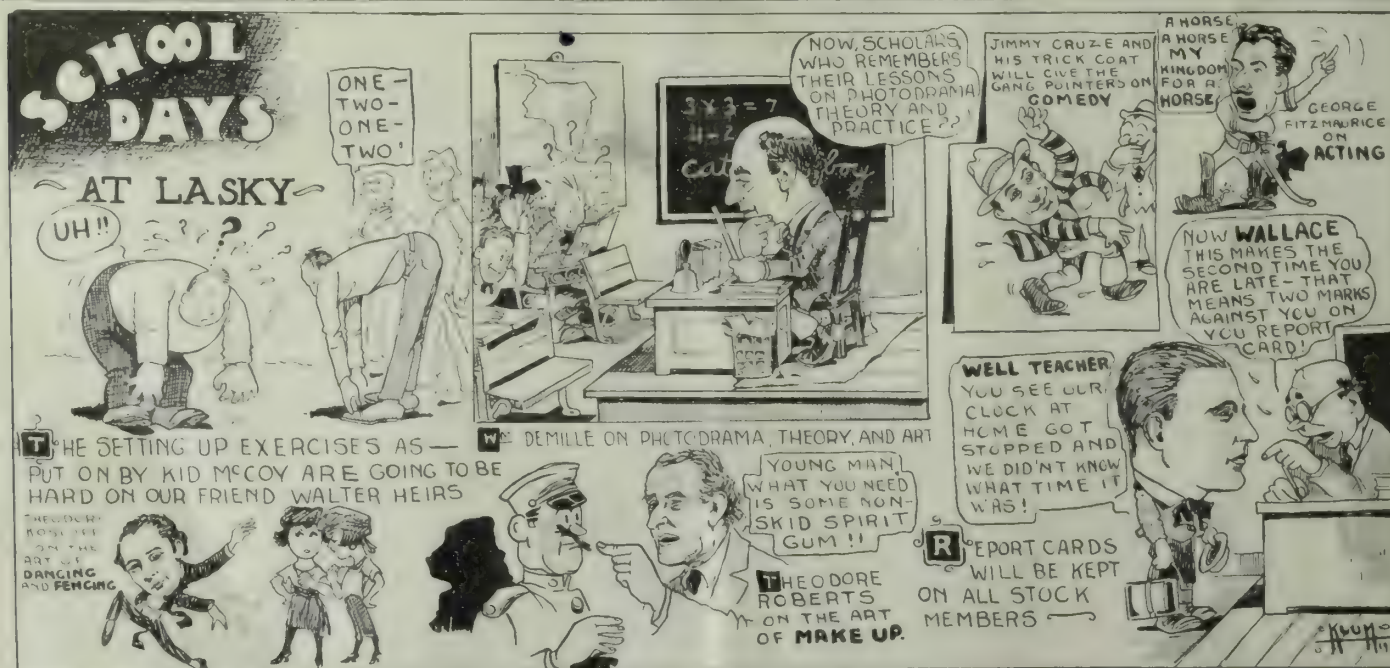
"The motion picture, because of its great distribution, gives you popularity, wealth and a great career. But by virtue of this very distribution it also brings you enormous responsibilities. The motion picture has made you an intimate friend of countless people whom you will never see. You are their friend nevertheless, and it must be your constant care never to do anything that will betray the confidences these million of motion picture lovers have placed in you."

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Photo comedy.....	<i>James Cruze</i>
Scenario	<i>Frank E. Woods</i>
Direction.....	<i>Cecil B. De Mille</i>
Pictorial values.....	<i>Penrhyn Stanley</i>
Cinematography and lighting.....	<i>Alvin Wykoff</i>
Acting.....	<i>George Fitzmaurice</i>
Make-up.....	<i>George Fawcett and Theodore Roberts</i>
Physical culture.....	<i>Norman (Kid McCoy) Selby</i>
Dancing, carriage and fencing.....	<i>Theodore Kosloff</i>
Horsemanship.....	<i>Jack Holt</i>
Motion picture history.....	<i>George Melford</i>
Costume theory.....	<i>Paul Iribe</i>
Architecture and interior decoration.....	<i>Max Parker</i>

DING! DONG! SCHOOL TIMES FOR FILM BOYS AND GIRLS

By Klum



Vol. 5 No. 13

SATURDAY, JULY 8, 1922

Camera!

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor

Scotty Macnicoll..... Advertising Sales Manager
Ora Brook..... Circulation Manager

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Phone 595-179

Vol. V.

SATURDAY, JULY 8, 1922

No. 13

WANTED---A GENIUS

SCREEN, press and pulpit—three great factors in the life of civilized peoples.

United, they could make or break a nation.

Compared with one another, what is their power?

* * *

There are about 2,000 daily newspapers printed in the United States.

There are about 20,000 motion picture theaters.

There are about 200,000 churches.

But the combined readers of these 2,000 newspapers are over a quarter of the total population—29,000,000—every day.

There are ten times more theaters than newspapers, but they reach only a fifth as many people.

And churches reach 26,000,000, but only once a week.

* * *

Right now the little group of newspapers wield the greatest power.

Both theater and church have far to go to catch up.

To a great extent they can help each other.

* * *

Over 5,000 churches in the United States are equipped with moving picture machines, the Rev. Henry Quickenden points out in the Los Angeles Examiner.

"Producers, and would-be producers, have seen in the nearly 200,000 churches a large potential field, and have attempted to supply and develop it, not, however, with any considerable measure of success," writes the doctor.

"We may catalogue the reasons for their partial success. First, the demand from the churches has been limited. Some church people doubt that it is a vehicle that will meet with the approval of their Lord for the carrying out of the commission; just as musical instruments were at one time rejected as being the instruments of the world, the flesh and the devil.

* * *

"New attempts at production are being made. A Burbank company is putting out the first of its sacred films presenting old testament stories. Another Los Angeles corporation, proposing to produce for churches and schools, is at present in the stock-selling stage. A Pasadena company is specializing in pictures with a view to churches as a part of their clientage.

* * *

"What keeps the churches from using more of the movies?

"Some churches are opposed to their use, believing it to be not a suitable instrument to carry out their purposes. Others are conservative. They adopt the policy of watchful waiting. Some would have them, but have not yet found the way to provide the finances. Lastly, the churches have not yet found a regular, dependable source of supply for suitable pictures. The genius is yet to arise to master this situation."

There's the problem. Where's the genius who will solve it to the satisfaction of pulpit and screen?

* * *

Censorship, 1576

IF BILL SHAKESPEARE'S first bosses had ever let up fighting censorship, you'd never have heard of Bill. In 1576, the Puritans put over an act forbidding the performance of plays of all descriptions in London. James Burbage, actor-manager, proved too smart for them, however, and erected The Theatre, the first English playhouse, just outside the city limits. It was here that our hero, coming to town to dodge a summons for deer-stealing, began his career by holding the horses of playgoing gallants, and it was here that he learned his trade as actor and dramatist. In 1597, the Puritan faction again got the upper hand, and after inducing the landlord to refuse to renew the lease of the property on which The Theatre stood, passed an order that it should be "plucked down." The sons of the original Burbage, of the same mettle as the old man, beat them to it, pulled the building down themselves and re-erected it on the Bankside, where it was called The Globe, and became the scene of the first performances of the greatest glories of all literature.

—A. M. P. A. Bulletin.

* * *

Credits and Debits

MOTION pictures have opened to millions new vistas of knowledge and beauty.

They have brought the glories of an Alpine sunset, the mysterious charm of the Orient, the cool feathery waterfall—the multitudinous wonders of nature into the drab lives of the tenement dweller, the factory worker.

They have provided countless hours of laughter, of romance and adventure for a great class of Americans who are otherwise unable to afford the luxury of frequent entertainment.

They have given surcease from toil, forgetfulness to the troubled heart, courage to the despairing.

The motion picture has given opportunity to millions to see the work of great artists, to know many of the best actors and actresses of the generation; and it will preserve to posterity the histrionic art of this period.

The motion picture industry has played a noble, generous part in every public charity. It has fed the orphan of every land, and during the war it was the government's greatest propagandist.

How insignificant are its offenses in the light of its achievements!

—Los Angeles Examiner

Film Capital Production Notes

STARS TO BE ABANDONED BY SELZNICK COMPANY

In future no particular player will be featured in a Selznick production over and above the story and production value. The story and production will come first, and such players will be selected from the field at large as are considered best suited for the purpose. The new policy is to be applied to the 1922-23 schedule.

A company under the supervision of Jack and Sam Warner will get under way this week on the production of F. Scott Fitzgerald's book "The Beautiful and Damned".

Marshall Neilan's picture organization has moved to the Goldwyn studios, where work is shortly to commence on Dona Byrne's story, "The Strangers' Banquet." Mr. Neilan is to retain his personal organization while working on the new contract.

Edward Sloman has formed his own producing organization and is preparing to start work presently on the first of a series of dramatic features, which he will personally direct and supervise.

For his initial subject he has selected Frank R. Adams' popular and widely read story, "Blind Justice."

Shirley Vance Martin, well known portraiture and New York medalist in portrait work and landscaping, has been appointed official photographer for the Norma Talmadge and Constance Talmadge companies at the United Studios.

Victor Hugo Halperin is now preparing another story for the forthcoming Halperin Productions superfeature.

Tod Browning seems to love crook pictures. Ever since "Outside of the Law," he has been deluged with requests for other such subjects, and smartly has waited until he got a vehicle that he felt sure would top the other he has already made. Hence his decision with Irving G. Thalberg at the urging point to make another for old-times sake.

Edward J. Le Saint went East with Harry Cohn, Monty Banks and Norman Taurog. He took his initial effort, which features Alice Lake, back to the C. R. and C. Corp., who are to release his feature production.

Denison Clift, the American director who has made his work famous in England and on the Continent during the past year, is directing a super-feature based upon "A Bill of Divorcement," Clemence Dane's celebrated play that won such success upon the London and New stages.

The picture will be completed about the middle of July, and shown in England and America this autumn. It will contain some wonderful scenes of English country homes, the spring countryside and old-world gardens.

Immediately upon its completion, Mr. Clift will start producing his super-feature, "Mary Queen of Scots," in association with Ideal Films, Ltd. This story has been in preparation for a year and, it is said, will be the most ambitious production yet made in England. Fay Compton will play the tragic role of Mary Stuart, and the roles of Darnley, Rizzio, Bothwell and Elizabeth will be handled by celebrated artists.

LOCATION OR VACATION

King Baggott has returned from Kentucky where three weeks were spent in filming scenes of the annual race track classic for "The Kentucky Derby."

"The Radio King," Universal's scientific serial starring Roy Stewart and directed by Robert Hill, is in its fifteenth laboratory, the laboratories being sets for the film.



Arthur Edmund Carew has been engaged for Jackie's leading man. Anna Townsend, who played Harold Lloyd's "Grandma" in "Grandma's Boy," will have a similar relation to Jackie. Bert Woodruff has been cast for the role of Jackie's grandfather.

"The Shriek" will summon Ben Turpin and Kathryn McGuire to begin immediately with production of the next Mack Sennett-Ben Turpin two-reel comedy special, under the direction of F. Richard Jones.

James Calnay, president Independent Producers Distributing Syndicate will leave for New York Saturday night, July 15th, to make arrangements for the showing of Clarence Geldert's Six-reel Special Production—"Science—or God?" in a large New York first run house, also in other key cities for an extended run. At the same time Mr. Calnay will state right his latest production "The Wheel of Fortune" a society drama featuring Grace Darmond.

Earl Rodney is to become a star in his own rights at last, and is to be featured in a series of comedies by a well known producer who harbors his stars on a lot along Santa Monica Boulevard.

George Archainbaud starts work on a special production for Selznick written by Edward Montaine, today or Monday.

Halperin Productions have completed the shooting of "What Do We Live For?" and the feature is now being cut and titled.

THEDA BARA RETURNS

Theda Bara returns to the screen by way of Selznick productions.

Irvin Willat has been secured by Metro to direct "All the Brothers Were Valiant."

Production of "Quincy Adams Sawyer," the S-L special for Metro which Clarence Badger is directing, started this week. John Bowers and Barbara La Marr have leading roles.

Clara Kimball Young will start work on "Enter Madame" within the next ten days. It will be her second starring picture for Metro and will be made at the Garson studios.

Fred Niblo will begin work shortly at the Mayer studios on his first four pictures for Metro.

Filming of "Peg O' My Heart" will start August tenth at the Metro studio.

"Bull" Montana will make eight two-reel comedies at the Metro studios during the coming year.

Metro program pictures are a thing of the past, so W. E. Atkinson, one of the company's executives, declared on his arrival in Hollywood from New York. Production will be increased at the studios immediately.

"Laramie Lad" will be the next story for Edward Gibson's use at Universal City.

Hobart Henley is nearing completion of the Universal-Jewel production from Booth Tarkington's novel, "The Flirt."

Frank Mayo has begun work on "Wolf Law" at Universal City.

Buster Keaton has finished "Day Dreams," his latest hilarity, and is hard at work on his next comicality, a two-reeler as yet unnamed.

Jack L. Warner, Sam L. Warner and Harry Rapf are preparing to start work at the Warner Brothers West Coast Studios immediately to produce a series of current books, among them Sinclair Lewis' novel, "Main Street".

Announcement comes from the Pathe Exchange, Inc., that the short subject features scheduled for release the week of July 16th will be augmented by "The Log Jam," the first episode of Ruth Roland's new Pathe serial, "The Timber Queen".

"Spring Fever" is the next re-issued one-reel comedy starring Harold Lloyd and featuring Bebe Daniels and "Snub" Pollard.

Clarke W. Thomas, Ince general manager, who has been in New York for several weeks attending conferences with Thomas H. Ince and distributors, will return to the studios this week to begin work on the season's producing schedule.

Ward Lascelle has completed the Mary Roberts Rhinehart story, "Affinities," with Colleen Moore and John Bowers in the cast. The negative is in the Ince laboratory for autumn release.

Current Reviews

"Gay and Devilish"

THE title "Gay and Devilish" isn't a burlesque one; it is put there to be seriously applied to the story.

Maybe the picture was too highbrow to be appreciated by a humble critic and for that reason went over our head. So that is why this writer hasn't the slightest idea what the story or action is all about.

The director evidently turned to page seven of "How to Make Movies" and found that it says to tell the alleged star what he or she is supposed to be and let them fly at it. If that isn't a good guess then we give up.

Doris May is the excuse for the title. Her idea of being gay and devilish is donning short frocks, flapping about the scenery, and with painstaking care planting the fact that she is a flapper. The least Miss May could do in her hectic stardom is learn to dress appropriately.

Jacqueline Logan read another page of the book with the object of becoming a vamp. She too is conscientious, sparing no oggling toward the success of the part.

Cullen Landis strayed from the fold when he became ensnared in such a production as this. He caught the fever of action and spoiled himself for five reels.

Of course a fat man was necessary to fall off a horse and break up the furniture. Otis Harlan was it.

Bull Montana is an artist's model. He cuts quite a figure as cupid, which fits well in the story.

Lila Leslie neither overacted nor otherwise, but, quite out of taste with the picture, was really natural.

We didn't stay long enough to see the three detectives, Kingsley, Benedict, Arthur Millett and Milton Ross, but the picture was too far gone for them to do it any good unless they jailed some of the actors and kept them off the screen.

William Seiter directed and Garret Fort scenarized it.

R. W.

"The Storm"

A TRIANGLE without a new angle to it is a monotonous affair where story is concerned, as "The Storm" shows. Toward the last of six reels one tires of scenes sandwiched between titles.

Had it not been for able direction, a well known cast and exquisite camera work—with help of the laboratory—"The Storm" would never have seen light of day on Broadway.

The most noticeable work in the picture is the photography from Percy Hilburn's camera.

Reginald Barker handled an ancient story to the best possible advantage. It can especially be appreciated by the way he handled his cast, headed by House Peters.

Virginia Valli, newcomer to the screen, attracts a great deal of attention. Her manner is unaffected and natural and she shows emotional acting qualities.

House Peters is a bit disappointing, due perhaps to work in the past that set a high mark for him. It is possible that he overestimates his ability, thereby falling down on the work expected of him.

Josef Swickard is seen for a short space with good results.

Matt Moore stepped from his usual lead-

ing role to that of heavy. He adapts himself as well to this role as to former ones of smiling heroes.

They couldn't leave out a Northwest mounted officer, so it fell to the lot of Gordon McGee, who played it after the formula.

R. W.



Otto Lederer, who was playing Solomon Levi in Abie's Irish Rose on the road is replacing Sidney Franklin, who created the same part at the Morosco Theatre.

"The Vermilion Pencil"

THERE seems to be a difference between productions which are put on with greatest care, alluring backgrounds and remarkable photography and, the picture which doesn't "look like a million dollars," but which warms right down into the heart of the story.

Sessue Hayakawa has given us many pictures worthy of actor and photographer. But the passiveness of the oriental nature had continued so long that one feels it as a handicap, rather than accept it as repression. Thus the star of the solemn face impresses one as a repeater in his recent pictures.

"The Vermilion Pencil" must be a thriller when read as a book. It should prove utterly absorbing. On the screen it is a somewhat lavish production, with sets and backgrounds of beauty. The actors themselves are worthy of high praise, but the story itself lacks something and seems to drag. It does not seem to warm the audience up.

The climax, a haste-to-the-rescue, is not convincing.

Members of the cast who distinguished themselves were: Bessie Love, Sidney Franklin, Thomas Jefferson, Tote du Crow, Omar Whitehead, Misao Seki and Ann May.

"The Vermilion Pencil" is a Chinese tragedy with no humor to relieve it.

W. E. W.

"Always the Woman"

WHAT connection the title "Always The Woman" has with the story, and where to find the story in this five reel jumble would be a good subject for a guessing contest.

An apparently able author by the name of Perley Poore Sheehan, is responsible for this erratic semblance of a plot. He drags his characters all over the globe, which is a round about way to get them in Sheikland, where all good (?) movies land nowadays.

If you are keen and have a good memory you will see a bit of every story filmed in the last five years and then some.

Sometime ago Betty Compson made a name for herself. She was rated a good actress. Now it looks as though she were dissatisfied with former fame and good direction and is boasting of personally producing "Always The Woman." Responsibility must have rested heavily on her shoulders, thus hampering her acting abilities.

Doris Pawn in a subordinate part passes Miss Compson by, as far as character and personality goes. She hasn't half the opportunity but her personality stands out.

Gerald Pring is decidedly well cast as a weakling. His only requirement was to be colorless, and he was.

Emory Johnson plays every variation of role from a dope fiend to a regular hero that saves the star from the cruel villain. His work is passing fair.

In Macey Harlan is a real actor. He is called a prince and wears the garb of a shiek, but his acting is so well accomplished that one doesn't mind seeing a half reel of Araby laid in Egypt.

Richard Rosson plays an alligorical figure. With soft photography he shows up to good advantage. But action he has none unless it is in directing the production.

Arthur Belmore is a good character. That is, he is good but not for long. He is cut out while the picture is yet young.

Photography is beautiful and shows up the awkwardness of the picture, therefore the cameraman is not credited.

R. W.

"The Village Sheik"

Here is a snappy comedy with little plot yet screamingly funny. Al St. John gets over a two-reel subject that is by far more interesting than the feature on the same bill. He does many old gags in a new way but the main thing is that they get many of the good old laughs, and that is what they strive for.

When action grows dull a moment there is a subtitle to hand out a chuckle.

A character plays with St. John who is not credited and that should be mentioned. A comedy career is predicted for that odd looking person if he can keep up at the rate he started.

R. W.

"NANOOK OF THE NORTH"

"Nanook of the North" was secured by Revillon Freres from one of their Hudson Bay outposts, and it is a true diary of the life of the average esquimeaux family during a year. . . . The picture is the work of Robert J. Flaherty, F. P. G. S."

—Variety.

Where to Find People You Know

Edith Roberts and Cleo Madison have been added to the all-star cast of John M. Stahl's "The Dangerous Age." Lewis Stone, Ruth Clifford, Myrtle Stedman and Richard Tucker are others in the cast.

Lon Chaney and E. K. Lincoln are among the notable screen players who will be associated with Hope Hampton in her next production, "The Light in the Dark." Clarence L. Brown directed.

Shirley Vance Martin has been appointed official still photographer of the Norma Talmadge and Constance Talmadge companies at the United Studios.

Conway Tearle has been signed by Myron Selznick to appear in a big forthcoming production in which other big names will be found.

Jack Gardner, vaudeville player, has been engaged to play in "Country Love."

King Vidor will direct "Peg O' My Heart," at the Metro studios.

Charles Clary has been cast for the villain role in "Page Tim O'Brien," Viola Dana's new Metro starring picture.

Herbert Rawlinson will star in "Another Man's Shoes" at Universal.

Nat Ross is directing "Misfit Becomes Chaparone" at Victorville.

Vernon Steele is the leading man in "The Girl Who Ran Wild," starring Gladys Walton.

Stuart Paton is directing "Wolf Law" at Universal.

Louise MacIntosh is to play in "Country Love" starring Billie Dove.

Sylvia Ashton has a part in the Metro production of "Country Love."

Harry Pollard is directing Herbert Rawlinson in "Confidence" at Universal.

Mary Philbin will play the lead in Von Stroheim's next picture.

Louise Lorraine is playing the lead opposite Roy Stewart in "The Radio King."

Ernest Butterworth, Jr., has been playing in "The Radio King" at Universal.

Gordon Hollingshead received a telegram from Alan Crossland who is starting a big feature in New York City asking him if he wouldn't like to come to the metropolis and assist him. Gordon is a native son and rightly replied that he loves our own California, and is sticking to his pals, Edgar L. Kennedy and Chester Conklin, at the Fox studios.

PHYLLIS HAVER LEAVES MACK SENNETT TEMPORARILY

Through a special arrangement with the Goldwyn Pictures Corporation, Miss Haver has been engaged to play "Polly Love" in Hall Cain's story of "The Christian."

George Cowi, who played with Pauline Frederick in "The Glory of Clementina," is in "Pink Gods," opposite Bebe Daniels.



Captain C. K. Van Auker finished with the Nell Shipman productions two weeks ago and has returned to Los Angeles.

Joe Roberts, the smiling grouch, who has been playing heavy for Buster Keaton, has signed a year's contract with Fox company to do funny things in a funny way.

Derelys Perdue is the bishop's daughter in the Cosmopolitan Film company's production of "The Bishop of the Ozarks" at the Fine Arts studio.

Gertrude Short has been engaged to play in "Country Love," the latest Metro production.

The Lee children are going to make a comeback in filmland for the William Fox corporation. The question if they will work out here or in the East hasn't been settled as yet, but the Little Imps will come back with everything but the kitchen stove and cut up as only they can via the two-reel route.

Gladys Walton's next starring picture for Universal will be "The Lavender Bath Lady."

James Thompson has joined the vaudeville clan for the time being and is playing some of the Southland theatres. Doing his old time bicycle act with his former partner of the days gone by when he did two shows a day in the leading theatres of the country.

Edward Hunt has been added to the cast of the Pilgrimage Players.

Allen Holubar's company left Wednesday for location at Huntingdon Lake and will be away two weeks.

Nick De Ruiz is supporting Frank Mayo in "Wolf Law."

Harry Carter has been cast in "Wolf Law" at Universal.

Edythe Chapman is among the other notable players already chosen for "Country Love."

Mabel Van Buren is playing in the Billie Dove feature, "Country Love."

Al Smith has a principal supporting role in "The Radio King."

Noah Beery is the latest addition to the cast selected by Metro for "Country Love."

Ben Turpin and company have gone to Oxnard to film some desert scenes. The whole town is ready to greet the cross-eyed comic and his band of funsters.

Mark Hansen and Oxnard capitalists are contemplating turning the old opera house into a motion picture studio, affording the companies that go there to shoot scenes the co-operation of the Chamber of Commerce in arranging for location sets.

A well known local director has been approached to take charge of the affairs.

J. K. McDonald landed a very healthy contract with the Pathe corporation, when he went East and showed off his initial efforts as a producer of the Johnny Jones kiddie subjects.

Mr. and Mrs. Carter De Haven are contemplating making a two-reel comedy that will take them to New York City. While enroute they will film scenes at the different locations that the story calls for. Which promises another across the continent subject for theatregoers to view.

Little Napoleon, after quite a trip in vaudeville, has returned to the Southland just in time to be cast to play in the Erle Kenton company at the Fox studio. The story deals with monkey glands and monkey business. Harry Booker, Jack Henderson, Dorothy Terry, Dick Smith, Robert McKenzie, Billy Franey and others are in the fun-making cast.

Buddy Weller has finished with Fitzmaurice and expects to start soon in another production.



Pickups By The Staff



R. D. MacLEAN WITH FINIS FOX

R. D. MacLean, the veteran Shakespearean actor, has been engaged for an important role in the Cosmopolitan Film Company's feature production "The Bishop of the Ozarks" now being filmed under the direction of Finis Fox. Mr. MacLean has played "Macbeth" and "King John" with Modjeska; "Othello" and "Julius Caesar" with Faversham; "Audrea" and "The Heart of Maryland" with Mrs. Leslie Carter.

"The Mother of the Studio" is a new title bestowed upon Mrs. Milo Adams, playing the part of the Shepherd Woman in Congressman M. W. Howard's "Bishop of the Ozarks" at the Fine Arts studio. Mrs. Adams has taken apartments a few steps from the studio, where she keeps open house for all studio folks.

Fritzi Fern is figuring on taking a flyer into vaudeville during vacation time, in a specially written skit, by a well known author.

"Todd of the Times" is the latest Pathe Playlet, starring Frank Keenan in a comedy drama of newspaper life.

Clarke W. Thomas, Ince general manager, who has been in New York for several weeks attending conferences with Thomas H. Ince and distributors, will return to the studios this week to begin work on the season's producing schedule.

Dan Thomas, photographer with Stout in the Malobee Productions has a world of equipment as well as medals and souvenirs from the world war. He owns a Bell and Howell camera and the fourth Mitchell ever made besides an Akely camera with a set of 12 lenses which enables him to take photography. These Malobee Productions are released through White and Goodman to Pathe.

Miss Fay Compton, a prominent English film artist, is cast for a part in "A Bill of Divorcement" starring Constance Binney.

Diane Pascale is leaving for an extensive trip east on business and pleasure combined. She expects to visit the studios in Atlanta, Georgia.

Thomas H. Ince has wired an emphatic denial to the persistent rumors that his studios have been closed. He and the members of his staff expect to return to the Culver City plant within the next two weeks.

Carmel Myers is now sojourning at the seashore, leaving the rest of the world to find the answer to the Halperin picture she has just completed: "What Do We Live For?"

William Farnum will more than likely come to the coast when William Fox pays a visit upon the latter's return from Europe. Then he and Dusty Farnum will run some races and do a few fishing stunts that will add many a new tale to the hall of fame along rod and reel row.

Lee Garmes was borrowed by the Harry Carey troupe to film some scenes in which a bunch of wild riding galoots rode upon the stage and did all sorts of stunts at the R-C studios. Garmes is the pet cameraman of Carter De Havens who happened to be laying off when the organization needed a crack filmer of some ticklish scenes.

Hampton Del Ruth will start the first of his five-reel comedy dramas about July 20 with an all-star cast at the Long Beach studios. Rex Thorpe will assist.



RUTH ASHBY

Joe North narrowly escaped drowning last week while working in "The Radio King" for Universal. He was out at sea on a raft when the raft sank and, being unable to swim, was almost down by the time the other players came to his rescue.

Gus Inglis, general manager for Florence Vidor, has returned from New York with a contract from Arthus S. Kane, president of Associated Exhibitors, Inc., for a series of four special productions. The series will go into production about September 1. Miss Vidor is working at Catalina completing the fourth picture of the first series under the direction of King Vidor.

Goldwyn capital will get an awful crimp in it when R. A. Walsh takes his company to the South Sea Islands. One has just to know the story and the standard of the director, to realize what the expense sheet will look like when the powers that be get a peek at it, after the word "finis" is written in the work books that register what the Goldwyn organizations are doing. The company leaves San Francisco Friday for Tahiti.

Harry Edwards, casting director for Christie comedies, returned with Al Christie from Europe a few days ago. They had been gone two months.

HUNGATE REPLACES HARPER

Mr. Pete Hungate, who was associated with the firm of Garwood & Hungate, has joined the Lasky company in the casting office, taking Mr. Harper's position.

Walt Whitman finished with Nell Shipman productions a week ago and has returned to his Los Angeles home.

Jackie Coogan was host at a Fourth of July benefit given at Long Beach by Syd Grauman.

Sidney de Grey, when not engaged in business, is working in pictures.

Dick Currier, outside of being chief cutter for the Ruth Roland serial, has found time enough to buy an oil station and invest a small sized fortune in all sorts of equipments, which leads one to believe that being a film chopper is a profitable business.

Irene Lentz is on location at San Francisco with the Rupert Hughes company at the Goldwyn pictures corporation.

Edward R. Halperin, brother of Victor Halperin, the writer, is now production manager of Halperin Productions.

Reginald Barker has returned to the Mayer Studio after a short siege of illness due to exposure while hunting locations in the Big Bear Valley district.

Willie May Carson has returned from San Francisco where she was vacationing during the Shriners' convention.

The appearance of the internationally known dancers, Hilda Lee and Boyd La Dero in "The Dangerous Age," John M. Stahl's production, is indicative of the high standard Mr. Stahl seeks to maintain in all his productions.

David O. Selznick, vice-president of Selznick Pictures Corp., has arrived in Los Angeles to confer with Myron Selznick, president and production head of the company, regarding production plans and activities for the coming season. This is Mr. Selznick's first trip to the West Coast in two years. He plans to remain for about two months.

Ruth Stonehouse has just returned from San Francisco, where she has been in conference with northern capitalists who are negotiating with her to feature her in a series of productions.

Wyndham Standing, who is playing opposite Norma Talmadge in "Smilin' Thru," will soon return to Hollywood to play in pictures here.

Principal members of the cast of Miss Nell Shipman's forthcoming super-special feature, "The Grub Stake," are completing their parts, and are returning to their homes at Los Angeles, after four months spent on the picture in the Northwest.

Miss Shipman and her leading man Hugh Thompson, are now working in Mr. Thompson's final scenes, and it is expected that he will be through within a week.

Chit Chat and Chatter About Southland Film Folks

By Harry Burns

E. Mason Hopper is a book worm. That's granted and acknowledged, and the surprising thing to me is, how any studio ever drags him away from his library long enough to earn a few honest kopecks directing some of our leading stars. Maybe that is the reason E. M. H. knows what he is talking about or doing when he directs a story which calls for a lot of food for thought. I'LL BET HE'LL PROVE A GOOD TEACHER FOR JACKIE COOGAN.

Robert Kelly is traveling about Southland studios with an air of a fellow seeking something, just what no one seems to know. But, you can rest assured he isn't traveling about the lots just for his health, and when he lets us in on what he is doing, a lot of fellows will come forward with the "I told you so" chorus in unison.

Ward Lascelle has contracts for enough features to keep his brain working night and day as to how to make each story beat the other one. He has "Rip Van Winkle" and "Affinities" to his list of completed stories. Now the next one will have to beat either one of these. Who knows what it will be like, or what the crafty W. L. has up his sleeve as his next trump card.

Wallace McDonald is playing opposite Shirley Mason. He did one of those loveable hero stunts of grappling for a gun to save his hide with the old grouchy miser who refuses the business with the son of someone. The old kotcher, of course, is knocked into his right senses by the youthful chap and all ends well. Joseph Franz saw to it that it did, for he is directing the dramatic production at Fox's.

Edgar Lindsay Kennedy, (The middle cognomen Lindsay, I gather, comes from the great explorer kin who carries that mon-acher into the wilds of our land and other parts unknown), has developed into a class A comedy director. When it is remembered that Big Ed Kennedy, as he is more familiarly known along comedy row, used to be a first rate villain who tried to steal the c-h-i-l-d and the papers and everything. He is reformed now and shows the Fox funsters, especially that charming character actor Chester Conklin, just how it ought to be done, and he has proved himself a good teacher.

Arvid Gildstrom finally tore away from the Century studios and drove up to Frisco over the fourth of July. But, for taking that much of a breathing spell, just try and follow Mister Gildstrom when he gets back on the job and you will think that you are on a merry-go-round. He'll open all throttles wide and give her the gun and tear everything down in front of him to make up the lost time.

William Duncan and Edith Johnson (Mrs. Duncan) are due back to work at the Vitagraph studios the 17th. Which means that after giving Honolulu the once-over they will have ample time to give our fair city of Hollywood the double O, and meet their friends, and enjoy a few moments of pleasure and no business worries, before Duncan starts shouting "Camera and Cut" at his charming wife and his all around acting staff, not forgetting himself who plays the leading role in all his dramatic productions that he produces.

Frank Lloyd and Harry Weil are the busiest individuals that one ever tried to get a word out of over on the United lot. To stop one long enough to do anything but eat, is like asking a stranger to give you two tens for a five. You have to give both the rush act, for they are so busy getting ready to produce another feature.



HARRY BURNS

Congressman Howard is credited with the following bit of inside information as to what he thinks about our fair city which is worth repeating.

A Friend—"How do you like our fair city of Hollywood and its people and night life?"

Congressman Howard—"I have quit politics to come here and settle down in Hollywood and live a clean and honorable life."

This is worth copying and broadcasting, when one just drops in and meets that noble character, who is making his bow as a author-star, in his own story, "The Bishop of The Ozarks," at the Fine Arts studios, under the direction of Finis Fox.

R. A. Walsh found time enough to see the Marcus-Soules scrap the other night at the Stadium. Raoul back in old New York was a regular fan, but when he gets to the Southland he is usually filled with a greater desire to work, and less play, hence his being drawn away from his work for a single night. How come, R. A.? Was it the call of the squared circle you heard?

George Schneiderman says if he had a penny for every time he turned the handle of his camera crank while filming a Wm. Fox picture, he could sit down and rest for the rest of his life. To those not familiar with photography, let it be known that a single turn of the camera crank means the filming of one foot of celluloid, and 5000 feet productions is the length that George is working on and he has been with that organization ever since it opened its Western Avenue plant, which is about five years ago. Give this record a little thought and then give the chap credit for knowing what he is talking about.

Louis Seiler, who's word is law as to comedies for the Fox Corporation, has surrounded himself with a staff of writers, gag men, and artists, that smacks of ye ole days when the King of Comedies, Mack Sennett, was looked to and upon by every fun-make as a man who knows what they want and when they want it and how they will accept it. L. S. seems to have hit the happy medium of his organization, and is getting results through it.

Chester Conklin may be a fool and a jester in comedies, but in real life, Chester has piled up enough of the worldly goods that no matter which way the wind blows, he will always be safe. Now that Mister Conklin has his safely saved up, he is giving those associated with him some real honest to goodness tips on "How to make some money." No, kind readers, you won't have the federal officers after you for what Chester advises; it's real honest business.

Bobby Vernon is spending some of his leisure hours with Scott Darling, talking over his next story, which deals with the world war. Robert is going to give the Heinees some instructions on how a yankee doodle lad can go through all sorts of experiences without flinching and foils them at every turn.

Louis Lipton and Chuck Reisner seem to have a trump card up their sleeves which they aren't laying on the table right now. But don't be surprised if they uncover a hand that will make comedy row sit up and take notice.

Joe Rock came out of William Horsley's private office the other evening all smiles and holding a handful of documents in such a manner that they revealed some seals. Not the kind that swim and everything, but the kind that people swear by; and the manner that Joe had his five fingers wrapped around them, made me believe that Bull Montana would have an awful time wrestling them away from Mr. Rock. "What's up, Joseph."

Al Herman is trying to invent a new way to put in a real day's work, not counting the nights that he spends during his efforts to produce his two-reel comedies. Whenever one drops off at Gower and Sunset and looks about, Al is either going in or coming out of the studio. "Is it coming up for air, Al, or just going in after you've had a whiff of it?"

The Screen Writers' Forum -

Conducted by
William E. Wing

All Fixed Now

Although we are not a Columbia professor of scenario writing, it seems necessary to set down here a few hints regarding photoplay writing, in justice to a number of very earnest and smartly intelligent persons who have pelted us with letters recently.

Believing that lectures belong to the organization making a business of giving instructions, we have not, thus far, essayed anything along that line. But readers desire to know this, and the wherefore of the other thing. Therefore let us hit the old trail for the benefit of the inquiring minds, while the fellow-who-knows is getting his dime's worth on another page.

There is an ancient rule which nudges the bright novice harder than almost any other. It says a lot in a few words and helps keep the writer on the track.

Never write a scene which does not advance the plot.

That one ought to wrap itself around the surging brain of any impetuous aspirant and hold him right in the chair until the operation is concluded. Can't get away from it very much. Having risked our lives at the hands of the old-timers by springing that one, we will pass along to the anxious waiters.

X. Y. Z., whose initials seem familiar, is anxious to discover where successful photoplay writers get their plot ideas. Presumably the inquirer with the alphabetical habit, desires to go look in the same place. If he does he is due to grow so cross-eyed that Ben Turpin will sue him for infringement.

For our writers secure their ideas in many different places. But the system which works for one is a terrific flop for others. It depends upon the way the old brain works.

Some writers are incessant news readers. Every publication which relates the doings of the people and races everywhere, is scanned. Situations strange, odd and sometimes erratic are found in happenings of real life. The professional is able to grab the appealing idea and mould it into something which attracts a jingling sound.

The next fellow can read every publication in the world without getting many such impressions, if any. Perhaps he is the scout who is a dreamer. Some of his tribe can lie upon their back in a quiet, deserted place and have good ideas flutter right down into their laps.

The next one needs noise. He probably would get too rich if confined in a boiler factory. Confusion, the movement of busy people, seems to lead him to his best thinking.

For some it is the inspiration of the ocean; others rise to the messages of desert or forest.

The matter of taking advantage of happenings in real life is something which does not always work out for the novice. He takes his printed situation too literally and does not dress it with flights of fancy and activity that are demanded by pictures.

The resentful aspirant who declares that his returned story happened in real life, does not realize that true occurrences sometimes violate logic to a great degree. Screen logic makes more stern demands even than that of fiction. We can hear some outraged author howling a denial of that assertion, but, like the man who declared marriage a failure after the seventh experience, we can prove it.

THE LITTLE BIRD SAYS:

Some low scoundrel proposes to have censors bar bad plays, instead of plays with bad morals. What's this horse-thief trying to do; put pictures out of business?



Herbert Fortier will play a part in the Universal production of "Wolf Law."

Therefore the ardent entrant should always consider the reasonableness of story and situation before launching his efforts upon the restless tide. The screen public is an eagle-eyed and severe critic. And now well doth the perspiring producer know it.

The put-er-over fellow who gets his "from the air," is a sort of day dreamer. He loaf and muses, with muscles and brain relaxed. He allows thought to drift and, believe us, when he lands an idea it is a genuine one. One cannot lie at ease, with mind wandering in the luxuries of lazy thought, without pulling in quality stuff also.

The man-who-loves-racket is not a freak. Perhaps he was born on a battle field, or reared in a block where four car lines and two fire houses added their music to daily life. At any rate his mind does not chord with his brain unless there is chaos reigning in chunks. It merely is his ideal state of mind. He is the fellow who uses his eyes, picks up a peculiar character out of life's seething masses and, in tuning up the character to deeds peculiar, eventually works out a successful screen story.

Again we have the radio mind. It grabs at catch phrases, or a sentence here and there wafting through the air. "When a Woman Is Forty" was written after hearing the five words uttered by a member of the weaker sex, which frequently has suffraged its cave partners out of many an office.

In such cases, the constructive penchant is the big gift; the faculty of saying to one's self:

"Ah yes! The man has a gun in his hand. Who is he going to shoot? Well, er—I guess he shoots at another man. In that case—why? Well, because the other man has come into his home and—no. That is too old.

Have to find something that has not been done. All right; the other man is his own father! Gosh! I've got to step some now to make good on that!"

And he does step some, or steps down and out until something else hits him.

The writer who plays the general-delivery plan, seizes upon almost anything, so long as it is a lead. Many times he takes a single unusual character and toys with it until it develops his story to fullest extent. He is the adequate person who writes 'em forward or backward, but he is not the fellow who lolls back and allows the story "to come to him." Instead he is the snappy, up-and-at-it fellow, who, once getting the scent, hits it up with brain alert. You can remember lots of stories written this way. One of the most familiar is the bad, bad man, a criminal from youthhood, whose hand is against all fellow men until, one day, he reveals the tiny human spot in his heart by rushing to the defense of an infant, or a dog; or a tiny feathered songster sings outside his cell and—but what's the use. You know that combination.

Other regulars use even different methods. We know of one who makes a day-laborer of himself. Sits down every morning at 10 o'clock and begins to write. Puts in his time until four in the afternoon, even if he tears up everything he has punched out on the old machine. He makes it a daily plod and, despite tradition, he is not in the breadline, unless you can find one on his palatial grounds up in San Fernando valley. His income hardly doubles that of the president of these United States.

There are a few pertinent rules of the game which struggle out of the above pot pourri. It makes no difference whether you are of the one class or the other, the faculty of taking the helpful situation from printer's ink, from the imagination or "the air," and tuning it up to the studio standard pitch, is the really important thing.

Without this gift, or training, you are shooting in the air. Success comes erratically now and then. The sale of an idea does not mean anything so far as the future is concerned, unless the foundation of *knowing* is with the writer.

Still pursuing the subject of addressing the anxious-to-enter throng, more of the same ancient advice must be added. Among the Joe Millers—which are new to the coming generation—it might be advised that the youthful but worthy writer should know his or her subject before typing.

Do not write of countries which are so strange to you that you don't know whether the First National Bank issues clam shells or cocoanuts for currency. Do not pull a Monte Carlo for a South American crap game. Do not make your hero an Italian, when your knowledge of race is confined to the Siwash tribe of Indians.

Rather make your hero, your heroine, your people, those with whom you are entirely familiar.

If you live in Iceland, don't write a story of the desert. If your mind still maunders around the old New England farm, don't write a thriller about Buffalo Bill.

Catch the point?

Well, we have said it twice. Once more should be sufficient. One cannot extend the old brain cell. Therefore stick to heredity and the message of the home-grown. Be natural to your telling; grab the subject you are sure of, and then expand, with—

Every scene advancing the plot.

We thank you.

Pulse of The Studios

For Week Starting Monday, July 10

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS STUDIO 1412 Bond St.						21654
Adams Productions.	1412 Bond St.	21654.				
Bumps Adams	Billy and Betty	Larry Adams		Doris E. Kemper	Animated Dolls	Schedule
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Wasser Theideman Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	Starting
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions.						
Eddie Lyons	Eddie Lyons	Gosden	De Rue	Eddie Lyons	Comedies	3d Week
De Rue	Bobbie Dunn	Gosden			Comedies	Schedule
Richard Thomas Productions.						
Richard Thomas	Character People	J. W. Fuqua		L. W. Jackson	Positive Identification	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
Metropolitan Productions.						
C. F. Eftelt	All-Star	Clyde De Vinna	Les. Lesmanter	Howard Clart	"Flaming Heart"	Editing
BRONX STUDIO. 1745-1751 Glendale Blvd.						54109
Raeger Productions.						
Rea Hunt	Billy Armstrong	Robert Smith	Roy Miller	Charles Dietz	2-Reel Comedies	Preparing
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
Gil P. Hamilton	Al G. Kohls	John Thompson	Esrae	Ford-Hamilton	"The Taming"	Idle
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Lave Smith	Art. Goulding	"Peggy of the Mounted"	2d Week
A. Gilstrom	Lee Moran	K. McLean	J. Sullivan	Gilstrom	"Not Guilty"	3d Week
Al Herman	Johnny Fox	B. Wagner	J. Greenberg	Al Herman	"At the Fair"	3d Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	13th Week
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Idle
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns, Daniel	Nagy	Hagerman	Darling	2-Reel Comedies	Editing
Al Christie	Dexere	Nagy	Hagerman	Graham	2-Reel Comedy	Starting
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Bruce Mitchell	Jack Richardson	V. Walker	R. Hawthaway	T. R. Coffin	2-Reel Comedies	Idle
Cinal					Slow Motion Subjects	Idle
Blanchard					Educational	Idle
Federal Photoplays					Standard Novels	Idle
Great Authors					Clara Louise Burnham	Idle
Trimble Murfin	"Strongheart"				"The Brawn of the North"	Editing
COURT ST. STUDIO. Individual Casting. 410 Court St.						
Kel-Pine Production Co. Mollie Macky.						
	All-Star	R. U. Wright		Mollie Mackey	Comedy	3d Week
Historical Film Corp. J. A. McGill, Casting. Pico 680.						
W. A. Howell	All-Star	Carl Widen	Hugo		"Untarnished Silver"	Editing
	All-Star				"The Modern Prodigal"	Preparing
L. C. Haynes Production						
J. P. Roop	Tom and Jerry	J. L. Roop	H. Jones	M. H. Roop	Animated Models	3d Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Jess Robbins Productions.						
Jess Robbins	Edward Horton		S. Cleethorpe		"The Ladder Jinx"	Preparing
Halperin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin	Comedy-Drama	5th Week
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich	Early California Drama	5th Week
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	"Bishop of Ozarks"	5th Week
Mission Film Company.						
Clarence Geldert	All-Star	Gordon Pollock			"Shepherdess and the Chimney Sweep"	Schedule
Haskins Productions.						
E. Beal	All-Star	Lyons Bros.	Scotty Beal	Grace Haskins	"Just Like A Woman"	2d Week
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Lynn Reynolds	Tom Mix	Clark	Webster	Brand	"Just Tony"	Editing
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	"An Unexpected Wife"	Starting
Ford	All-Star	Schneiderman	Feeney	Sloan	"Kentucky Days"	10th Week
Wallace-Dunlap	Buck Jones	Andriot	R. Flynn	Strumwasser	"West of Chicago"	7th Week
Wm. V. Lee	Wm. Russell	Ables	Keefe	Strumwasser	"Mixed Faces"	7th Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
	Clyde Cook				Comedies	Preparing
Kennedy	Chester Conklin	Valljo	Hollingshead		Comedies	Schedule
Summerville	Pee Wee Holmes	Williams	Cohen		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Regaie		Comedies	Schedule
Noel Smith	Syd Smith	Williams	I. A. Mont	Staff	Comedies	Schedule
Sedgwick	Tom Mix	Clark	Webster		"A Kiss in the Dark"	1st Week
Jerome Storm	Jack Gilbert		James Dunn		"St. Elmo"	1st Week
Bernard Dunning	Dustin Farnum		Billy Williams		"The One Way Trail"	1st Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Mike Leahy		"Enter Madam"	Preparing
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Flood	Rupert Hughes	"Gimme"	2d Week
Maurice Tournear	All-Star	Chas. Van Enger			"The Christian"	7th Week
Allan Holubar	All-Star	E. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"	5th Week
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Captain Blackbird"	Casting
Marshall Neiland	All-Star	David Kesson	Tommy Held		Drama	Preparing
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall	Vera Glynn	Wm. Marshall	Chas. Hoyt	Staff	2-Reel Comedy	Schedule
McElroy	"Jim" Baker	"Kolin" Kelly	Joe Bowler	Staff	1-Reel Educational	Schedule
HERBST STUDIO. H. J. Howard, Casting. 6719 Putnam Ave., Culver City.						761281
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1431
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr.						
Mason N. Litson	Johnny Jones	Norbert Brodin	John Finn	Mason N. Litson		Schedule
Hunt Stromberg Productions.						
Hunt Stromberg	Bull Montana	Lyman Broening			Comedy Dramas	Idle
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe		Drama	Starting
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly	Van Valkenberg	Drama	4th Week
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	D. Kelley		Special	3rd Week
Grover Jones	Richard Talmadge	Arthur Todd			Comedy-Drama	2d Week
Al Neitz	Franklin Farnum	Edger Lyons			Western	1st Week
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	July 15
Sanford Productions. 6048 Sunset Blvd. Holly 3939.						
Marcel Perez	Pete Morrison		Matteson	Marcel Perez	Eastern Rander	Preparing
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Ward Lascelle Productions.						
Ward Lascelle	Colleen Moore	Abe Scholtz	Guy Frum	Harry Jackson	"Ben Hur"	Casting
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
George Fitzmaurice	Betty Compson	Arthur Miller	Frank O'Connor	Quida Bergere	"To Have and to Hold"	9th Week
Penrhyn Stanlaws	Daniels-Kirkwood	Paul Perry	Robt. Lee	Nash-Levien	"Pink Gods"	9th Week
Geo. Melford	Hawley-Sills	Bert Glennon	Cy Clegg	Olga Printzlau	"Burning Sands"	Editing
Irvin Willat	Dalton-Holt	Schoenbaum	Waters	Ingleton	"On the High Seas"	Editing
Cecil B. de Mille	All-Star	Alvin Wyckoff	Tate	J. MacPherson	"Manslaughter"	Editing
Alfred Green	Wallace Reid	Wm. Marshall	Schwartz	J. Cunningham	"The Ghost Breaker"	Editing
James Cruze	All-Star	Brown	V. Keays	Julian Josephson	"The Old Homestead"	Editing
Philip Rosen	Rudolph Valentino	Van Trees	M. Graham	June Mathis	"The Young Rajah"	3d Week
Sam Wood	Gloria Swanson	Al Gilks	Frank Armer	Percy Heath	"The Impossible Mrs. Bellew"	2d Week
Wm. DeMille	Reid-Ayres-McAvo	Guy Wilky	Geo. Hippard	Clara Beranger	"Clarence"	2d Week
LONG BEACH STUDIOS. A. J. Thorine, Gen. Mgr. Rex Thorpe, Casting. Long Beach.						Home 609
Milburn Morante Productions.						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	Dummy	1st Week
Stater-Stark Productions.						
C. W. Stater	Pauline Stark		Norman Webb		Drama	Starting
Bob Horner Productions.						
Bob Horner	All-Star			Horner	5-Reel Western	5th Week
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl	All-Star	Jack Rose	Sydney Algier	Hawks-Meredyth	"The Dangerous Age"	2d Week
Reginald Barker	All-Star	Percy Hiburn	Walter Mayo	Hawks-Rigby	"Timber"	Preparing
Fred Niblo	All-Star		Doran Cox		Drama	Preparing
Preferred Pictures Corp. Arthur Jacobs, Cast. and Gen. Mgr.						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Larry Evans	"Money, Money, Money"	4th Week
Gasnier	All-Star	Carl Struss	Geo. Yahalen	Dazey-Johnson	"Rich Men's Wives"	4th Week
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr.						Holly 4485
Rex Ingram	All-Star	John Seitz	Rehfeld		"Black Orchid"	Editing
Harry Beaumont	Viola Dana	John Arnold	Frank Stoger		"Page Tim O'Brien"	7th Week
Emile Chautard	Billy Dove		A. J. Lina		"Country Love"	3d Week
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Starting
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc. Max Graf, Casting.						
James Horne	Milton Sills	John Stumar	D. Ross	Joe Poland	"A Modern Madonna"	4th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Lotta Woods	"Robin Hood"	27th Week
John Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett	Marion Jackson	"Tess of the Storm Country"	13th Week
Arthur Rossen	Jack Pickford	Hal Rossen	C. Mitchell	Elmer Harris	"Garrison's Finish"	9th Week
RAY STUDIO. 1425 Fleming St.						598-141
Ray, Chas. Productions. Albert Ray, Casting.						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Lowers	R. Golden Bob Evans Henecke C. Morehouse	Taylor & Havez Chas. Parrott Staff Tom McNamara	"Doctor's Orders" Comedies Comedies Comedies	Editing Schedule Schedule Under Productn
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Val Paul Malcolm St. Clair C. D. Bricker Wesley Ruggles	Harry Carey Mr. & Mrs. De Haven Frankie Lee Ethel Clayton	Thornley-DeGrasse Lee Garmes P. Goodfriend Joseph A. Dubray	Ted Brook Moreno C. Woolstenhulme Ralph Waters	Geo. E. Hall Beatrice Van Josephine Quirk Carol Warren	"Good Men and True" 2-Reel Comedies "Little Man" "Three Cornered Kingdom"	Editing Schedule Editing 2d Week
Chester Bennett Productions.						
Chester Bennett	Jane Novak	Jack McKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	Preparing
Norman Dawn Productions						
Norman Dawn	All-Star	Thos. Rea	F. A. MacDonald	Guyot-Catlin	Drama	Preparing
Sherwood McDonald Productions.						
Sherwood McDonald	Gloria Joy	John P. Tompson	Glen J. Packer	Douglas Bronstrom	"Sweet Thirteen"	Editing
Ray Carrol Productions.						
Wm. A. Seiter	Helen Jerome Eddy	Joseph A. Dubray		Winifred Dunn	"Love's Coming of Age"	Preparing
Great Northern Film Co. Van Dusen, Gen. Mgr.						
Fred Reel, Jr.	All-Star	H. Fowler	Morris Dennis	Fred Reel, Jr.	Northwest Special	2nd Week
SELIG STUDIO. Casting Director, Individual.						Lincoln 33
Vin Moore	Mary	H. Neuman		W. E. Wing	Animal Comedy	4th Week
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Ray Del Ruth Jackman-O'Hara	Revan-June Pezenda-Henry, Jr. Teddy	Perry-Evans Ernie Crockett	Joe Bordeaux William Fox	John Grey John Grey	"When Summer Comes" "Bow-Wow"	4th Week 3d Week
F. Richard Jones	Turpin-Haver	Homer Scott	Ray Grey	Mary Hunt	Comedy	Preparing
SHIPMAN STUDIO. Spokane, Washington.						
Nell Shipman Productions.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	13th Week
RUSSELL STUDIO B. D. Russell, Gen. Mgr. 1439 Beachwood Dr.						Holly 910
Russell Productions.						
Graft Howard Maloney Joy	Geo. Larkin All-Star L. Maloney All-Star	E. Miller G. McWilliams A. Stout White	Geo. Shearer Al Kelly Bob Williams T. Merriman	Tom Berrien Ford Bebe Joy	"Saved By Radio" "Deserted At Altar." Western Comedy	Editing 2d Week Schedule Schedule
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	MacWilliams	H. Wile	Coogan, Sr.	Drama	Preparing
J. L. Frothingham Productions.						
Frothingham	All-Star	McGann	Barringer	Mong	Drama	Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Goodwirt	Grey	Comedy	Schedule
Allen Holubar Productions.						
Holubar	Dorothy Phillips					Idle
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Rodeo Comedies.						
Geo. Marshall	Walter Robbins	McClung	Updegraff	Tuttle	Western	Schedule
Jos. M. Schenck Productions.						
Frank Lloyd Sid Franklin	Norma Talmadge Constance Talmadge	Brodin Gaudio	Harry Wile Millard Webb	Frances Marion Frances Marion	"Voice From Minaret" "East is West"	3d Week 6th Week
Selznick Productions.						
Vic Heerman Geo. Archambaud	Owen Moore Elaine Hammerste	Gerstad Congager	Ed. Sturges H. P. Bretherton	Heerman Montague	Comedy Drama	Preparing Preparing
Richard Walton Tully Productions.						
Jas. Young	Guy Bates Post	Benoit	Evenes	Tully Young	"Omar the Tentmaker"	5th Week
United Studios Productions.						
Ward	Ruth Roland	Thompson Wheeler	Gereghy	Gray	Serial	12th Week
Jack White Corporation.						
Del Lord	Lidge Cromly	Linden	Coy Watson		Comedy	Schedule
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Stuart Paton King Baggot Edw. Laemmle Reggie Morris Bob Hill Wm. Watson Tod Browning J. P. McGowan Jack Conway Hobart Henley Von Stroheim Nat Ross Harry Pollard Lambert Hillyer Rupert Julian	Frank Mayo Reggie Denny Harry Myers Roy Atwell Roy Stewart Neely Edwards Priscilla Dean Wm. Desmond All-Star All-Star All-Star Hoot Gibson Herb Rawlinson Lon Chaney Gladys Walton	Kline Milmer Chas. Stumer Pliny Horne Chas. Coffman Wm. Daniels Fildew Milton Moore Ben Reynolds Verge Miller Art Reeves Oswald Warren Allen Davies	Harry Webb Barry Tenny Wright R. A. Thompson Ray Taylor Dave Braudman Leo McCarey J. Marchant A. Flavin Arthur Smith Sowers T. Joss Messenger W. Raw Leo McCarey	A. R. Chester Geo. C. Hall Edw. Low Kean Thompson Bob Dillon Chas. Kenyon Geo. Morgan Raymond Schrock Raymond Schrock Arthur Statter G. R. Chester	"Wolf Law" "The Kentucky Derby" "Ivanhoe" "Here's Your Health" "The Radio King" Comedy Drama "Perils of the Yukon" "Long Chance" "The Flirt" Drama "Misfit Becomes Chaperone" "Rainbow Chaser" "Bitter Sweet" "The Girl Who Ran Wild"	1st Week 7th Week Enroute to Europe 2d Week 5th Week Schedule Preparing 10th Episode 3d Week 8th Week Preparing 3d Week 3d Week 4th Week 2d Week
Cummings, Irving Production Co.						
Irv. Cummings	All-Star	Wm. Fildew	Grinley-Lowry	Harvey Gates	"Broad Daylight"	1st Week
Roy H. Klumb Production						
Klumb	Ted Edwards	Boyle	Lawson		Northwoods Stories	Starting
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham	Larry Semon	Konenkamp	McDermott-Basil	Semon	"Golf"	3d Week
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						Holly 6140
Warner Bros. Productions.						
Wm. Beaudine		Du Par-Jackman	James Hogan	Considine-Johnston	"Little Heroes of the Street"	Starting
Wallace Worsley	All-Star	Dupont		Monte Katterjohn	"Brass"	Preparing

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross	"The Bond Boy" "A Broadway Rose"		4th Week in Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni	Fisher	Comedy		Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Win. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	5th Week
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch	Comedy Drama		2nd Week
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan	Dramatic Comedies		Schedule
PATHE. S. Bennett, Casting Director. 1900 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchinson	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress



This is an explanation to Mr. Horner. Not Jack, who stuck his thumb in the pie, but to Bob Horner, the producer. He promised me a package of One-Elevens if I would say something mean about him, but I can't think of anything to fit the occasion.

I wonder if all these actors who are going to school on the Lasky lot will carry the girls books for them or bring flowers to the teacher.

Edwin Warren Guyol admitted on cross-examination that Alice Catlin wrote the scenario for "THE VERMILION PENCIL." He insists that he had a hand in it, however, saying, "What is hers is mine, and what is mine, is my own."

It may be all right for you, Warren, but the rest of us don't dare try that.

Tex Hewston has played crook so long that he is going to get a job supporting a shepherd.

Her name now is Annette De Foe.

Her name in private life is Miss Clevere, taken from the Hindo verb meaning "there with the goods."

That is all perfectly proper, but how a foe looks after it has been annetted, is more than I know.

Lottie Williams, who has a reputation for doing more parts than the average actress, is not the fat lady one would imagine. Lottie does not mean, a lot of.

Why not quote salaries in Marks or Yen. It will sound larger to the ear.

By standing them on edge it would take less room than laying them flat.

Carter DeHaven is having the dog-gondest time making pictures. He had about 40 flea scratchers on the set, but still Carter De Haven is the star.

Dorothy Dalton has gone to New York to live in her flat she left two years ago. She will be gone three months; which shows her speed as a mop and dust-pan artist.

Finis Fox—Funny name, isn't it? Sounds like the end of the hunt, but it isn't. It is the name of a great director. They knew right away as soon as he saw the light of day that he would be a great man, perhaps an author, so—seeing that Finis signed his name to most of the books, naturally they named him—Finis Fox.

The straight and narrow Pathe releases are pointed out to righteous pictures by White and Goodman, who hold conferences daily in the Mason building. All reels are welcome, also free-will offerings.

RISE TO FAME

Milford M. Howard started out in life as a poor Congressman from Alabama and rose rapidly to a lecturer, and then to an author, and now he is a motion picture actor. What more could he wish in life, except perhaps to be a cameraman.

The telephone business is nothing but Talk, Talk, Talk. When you ask for better service, that is all you get.

Henry East has a kick to make to all assistant directors and here it is. "Let it be known that any time you want my dog Buddy to play in any jail scenes, please don't feed him juicy meat bones, doughnuts, candy, and ice cream, for you will cause me to go to jail for life. Buddy is playing in a jail story, and he refuses to go home, and when he does go past the County Jail and sees the bars and everything he just runs up and begs Sheriff Traeger to let him in and there is my problem, boys. Don't want to spend the rest of my natural days in prison."

Hardee Kirkland has been engaged by Metro to play in "Country Love."

Sylvia Breamer is playing opposite Frank Mayo in "Wolf Law."

Curley Stecker motored over to the Sen-net studios with his pet lions and gave Director Roy Del Ruth and his staff of co-workers all sorts of thrills while filming some comedy scenes with the rulers of the jungles.

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Contemporary Criticisms

"THE TOP OF NEW YORK" (Paramount)

"There is nothing new or novel in this story. It is entirely too long and filled with stereotyped characters and situations. And the director has stressed the sticky sentiment to the point where reality never has a chance.

"As it is made in California the snow storm never appears genuine.

"The chief fault of the offering is in burying May McAvoy's talents. The star who played Grizel never has a chance to ring a true note."

—*Motion Picture News*

"May McAvoy has most congenial role in 'The Top of New York,' into which she infuses her fascinating personality and makes doubly attractive with her decided beauty. . . . She takes what is basically a rather commonplace role and lifts it to a higher plane with her. . . distinctive acting ability.

"Carrie Clark Ward in a broad comedy part which keeps just this side of the line of over emphasis. Walter McGrail is convincing in his role. The two children, Mary Jane Irving and Pat Moore, are especially appealing because they do not display any of the quite common precociousness that happens in some of the best regulated features."

—*Moving Picture World*

"The atmosphere of a New York tenement roof is excellent in every detail and it is apparent that neither expense nor effort was spared to make the backgrounds thoroughly realistic. The photography is very good as are the lightings.

"Carrie Clark Ward, who plays Miss McAvoy's aunt in the picture, has a rather false characterization, in the role of the hard-hearted Mrs. Brady.

"The star is pleasing despite the blonde wig and is always beautifully photographed. She is appealing in emotional bits but seems better suited to a more winsome type of role."

—*The Film Daily*

"There is nothing extraordinarily original about the plot of this picture, but the subject matter is so well handled by the director, the late William D. Taylor, and cleverly acted by a capable cast of players, that there is no hitch in the action and one's interest.

"Walter McGrail plays the part of the artist lover, giving a well-balanced, appealing performance; Edward Cecil furnishes an impressive character sketch of the would-be seducer, Stearns; little Pat Moore is a pathetic figure as the cripple, Micky, and the support is adequate."

—*Exhibitors Trade Review*

"FOR BIG STAKES" (Fox)

"An expensive and well produced comedy-drama, with Mix getting away with many unconvincing and difficult stunts. The usual rough riding, straight shooting and villainy familiar to followers of Western romances.

"Bert Sprotte's portrayal of Rowell Clark was especially good, as was Al Fremont as the deposed sheriff."

—*Exhibitors Herald*

"The story is slight and very much on the order of what they generally give the star—plenty of opportunities for him to whip those plotting his ruin. . . .

"Some comedy is gotten in here and there, mostly through the sub-titles in which Tom tells his victims what he thinks of them and what he will do to them. Mix's horse, Tony, has quite a bit to do when the star rides him through the fire to rescue the heroine. Patsy Ruth Miller is pleasing as the leading lady, and some of the villains who take a terrible beating from Tom are Sid Jordan, Joe Harris, Al Fremont and Earl Simpson."

—*The Film Daily*



Pauline Curley is playing opposite William Lawrence.

"Tom Mix followers will chuckle with delight at the various methods he uses in handling his enemies. And even Tony, the horse, has a chance to do some of his clever acting along with the star. The big fire scenes in the latter part of the picture are very realistic and spectacular.

"Patsy Ruth Miller is a very pleasing heroine, but with none too much to do. Others in the cast give adequate support."

—*Exhibitors Trade Review*

"Director Lynn Reynolds has offered nothing novel here. The stunts that Mix contributes have been used before.

"The love interest beckons here and there, but the action is so rampant with rough riding and typical western incident that one has no time to pay attention to it."

—*Motion Picture News*

"The effect is as if the author and director had thrown realism to the winds for the sake of exploiting the star.

"Tom Mix and Patsy Ruth Miller are an attractive team."

—*Moving Picture World*

"JOHN SMITH" (Selznick)

"Very good entertainment in this last Eugene O'Brien starring vehicle. It is marked by real imagination both in details of settings and direction of the artists, and the

work of the entire cast is on a high level.

"There is Vivian Ogden, excellently cast as the cook; William J. Ferguson, in a delightful comedy role as the butler; Tammany Young, as a chauffeur; Ester Banks, very natural and convincing as a crusty, cranky, old lady, Mrs. Lang; and Mary Astor, delightfully appealing as secretary to Mrs. Lang.

"One of the best Eugene O'Brien pictures Selznick ever made."

—*Exhibitors Herald*

"John Smith, featuring Eugene O'Brien, is one of the most pleasant bits of entertainment that one could wish for.

"All of the characters in the story are drawn true to life and will find an instantaneous appeal with the audience. The touch of mystery that has been included suffices to bring about a big climax.

"Eugene O'Brien's work in this picture is one of the highest quality and his many admirers will be thoroughly delighted with the production. The individual members of the cast are good types and render excellent support.

"Continuity of the story is easily followed and very well directed."

"Excellent supporting cast and first-rate mystery story, with interesting romantic background. Besides the star the picture has George Fawcett, best of character old men, and J. Barney Sherry and a capital company. O'Brien has a part made to order . . . and he makes the most of it."

—*Variety*

"THE HALF BREED" (Asso. First Nat'l.)

"The chief fault with 'The Half Breed' is its incomprehension.—The continuity might almost serve for a guessing contest it is so vague and the director has not used any ingenuity to improve it.

"The cutting of the film is very poor. . . . So many titles are necessary to tell the story, which the director hasn't succeeded in doing, that the pictures and titles consume about equal footage."

—*The Film Daily*

"Mr. Oakman is a good selection for the role and portrays it with realism; however, it is not a pleasant story particularly where he allows his savage traits to get the better of him.

"One of the weak points of the picture, from an audience standpoint, is the fact that there is no strong sympathy established for either the hero or any of the characters and while there are some melodramatic scenes they are not convincing."

—*Moving Picture World*

"Taken from the stage play of the same name, 'The Half Breed' offers a rather glorified melodrama of the West. The production has been well handled and an ample supply of thrills and suspense has been generally maintained throughout the picture.

"Wheeler Oakman, gives a good performance but is not convincing in his make-up. Mary Anderson and Ann May, the two female leads, are good. Hugh Thompson as Ross Kennion is an acceptable hero. Joseph Dowling has formerly had much better opportunities in which to display his talents."

—*Exhibitors Trade Review*

"Wheeler Oakman appears in the role of a half breed taking it out of the realms of reality in several spots. Mary Anderson in the leading feminine part is called upon for a lot of work. Her personal attractiveness is one of the bright spots of the picture. Her acting is one of the few redeeming features."

—*Motion Picture News*

"HER NIGHT OF NIGHTS" (Universal)

Hobart Henley provides a good production, surrounds the star with the right sort of atmosphere and in the first two reels presents her in a whirlwind of beautiful gowns.

"Richard Daniels, Wes Barry's freckled competitor, gets over a few laughs as the kid brother of Molly May, the model.

"The director succeeds in holding the attention despite the slight situations which he had to work with and he keeps the development from becoming obvious."

—*The Film Daily*

"As in her previous productions, Miss Prevost is charming and attractive and acts with ability, but she has not been provided with a particularly interesting story in this instance.

"The star is assisted by a capable cast, including Edward Hearn, as her serious-minded lover; Hal Cooley, as a rather gay young husband, and Betty Francisco, as his chorus girl wife. Then there is also Richard Daniels, a very much freckled youngster. Director Hobart Henley has succeeded in making this production only of average appeal. The star being its main drawing power."

—*Moving Picture World*

"You may catalogue this picture as inconsequential and produced to present Marie Prevost's piquant personality in a series of flighty scenes, yet it is a story with which you cannot take offense. . . . The point is it serves like an old-fashioned Bronx Cocktail after you have partaken of a heavy lunch. The star is rapidly assuming the position of being the best dressed woman on the screen.

"The action carries incident and flits about without much attention paid to continuity."

—*Motion Picture News*

"ANNABEL LEE"

"The adaptation is draggy and the continuity decidedly messy. One could hardly call it a continuity, it is just a series of events pieced together with titles, the latter being depended on to tell the story. . . . The leading lady was employed more as a walking model than anything else. In direction the picture was a slaughter of film, there being more padding in it than there usually is in five regular program features."

—*Variety*.

"THE BLACK BAG"

"It has action and speed and a couple of rough and tumble fights, but somehow the scenario writer (George Hively), has missed the suspense that should have been developed out of a mystery and its surprise climax. . . . Miss Valli is rather in the background, with no opportunity to get into the center of interest, a pale part for an actress capable of much better things. . . . Everybody has been subordinated to the star."

—*Variety*.

"ROSE OF THE SEA"

"Fred Niblo has handled his material in masterly fashion. . . . An important detail is that Miss Stewart does better and more natural acting than in any picture of hers for a year or more."

—*Variety*.

What Folks Think

Horn Rims and Business

HOLLYWOOD, July 1.—EDITOR, CAMERA!: It is all right, of course, for plumbers to defend their craft, as Mr. Jackson suggests in a recent issue of Camera, but how about the increasing army of horned goggle wearers? How much longer are these higher intellectuals going to stand for Harold Lloyd? This is an economic question and the rehabilitation of business depends on its settlement.

Whenever a horned rimmed highbrow enters an office to spiel his lay, what happens? His auditor immediately begins to think of Harold Lloyd and is too full of mental giggles to give the horn-rimmed horner-in the consideration to which his intellectuality is entitled.

This censor business is getting serious. First thing we know there will be more people suggesting censorship ideas than there are writing stories. The only hope for the industry is for some genius to take all these censorship suggestions and make a continuity out of them. What a knockout such a picture would be!

EUGENE A. VOGT.

* * *

Boosts Rupert Hughes

LOS ANGELES, July 5.—EDITOR, CAMERA!: While most productions are faulty in story, I desire to agree with Mr. Wing, of the writers' forum, that the Rupert Hughes kind of productions are the kind the people need. I believe it is because he first is a student of human nature and next a writer. It is not surprising that we have so many failures when it is reported that few directors can write good stories. Even good mechanics cannot succeed in art.

BROADWAY FAN.

* * *

Scenario Market

HOLLYWOOD, June 29.—EDITOR, CAMERA!: Mr. Wing's articles and paragraphs are clever and diverting, but hasn't he diverted the primary purpose of the department formerly known as the Scenario Market? When I subscribed for Camera, following my landing in Hollywood, it was because I understood it kept its readers in touch with story-needs of scenario departments. But at an early date in the Wing dominance, after a faint flutter naming three wants, I found this: "Other editors who desire to attract attention of writers, should send in their dope. We are not a mind reader." May I hope that the scenario market will be restored, bigger, fuller, and better than it ever was before?

CHARLES STOKES WAYNE

So often do wants of script editors change, it is manifestly unfair to them and to readers to keep the Screen Market standing in type. Camera! intends to print actual, live requirements of men who buy scripts, one or two at a time. Once a month a resume will be run.—EDITOR.

* * *

Wants Life on Screen

HOLLYWOOD, July 4.—EDITOR, CAMERA!: Why don't scenario writers study life more and other photoplays less? By glancing at the posters before entering a theatre one can say which of a dozen or so plots he's going to see.

Right now if you get out of a "temple of the silent drama" without having watched a mounted policeman bravely doing his duty against the dictates of his manly heart, or a flapper almost forced to marry some one she doesn't want to, you may congratulate yourself.

R. I. P

* * *

Re: 'Pay Day'

GLENDAL, July 1.—EDITOR, CAMERA!: I have read that Charles Chaplin is finishing his corporation contract in order to make his own pictures. I have just seen "Pay Day," and have put one and one together. To my mind "Pay Day" is about as childless and ineffective as any alleged comedy could be. I want to predict that Chaplin will not put any such slush in his own productions. All this is just to wonder what the corporation thinks about it.

A. V. D.

DIRECTOR VIA AUTHORSHIP

By Finis Fox

To give the fullest dramatic expression to the picturization of stories was the natural and impelling motive responsible for my taking up the directing of motion pictures. During the years I was writing original scenarios and preparing continuities there were many hours bordering on the tragic. Somehow or other the picturization of my ideas never came up to my expectations. So I resolved to be my own director—and here I am. It has been a long hard pull with apparently everyone believing in me but the man higher up who had the final decision.

In "Man's Law and God's" I had the first opportunity to take my own story and follow it right through to the finish. In the cutting room I discovered my mistakes, but I learned a lot and got a great kick out of seeing my ideas take form and substance.

The director must have the power to visualize the author's ideas as clearly as his own. He must have an attitude of sympathetic understanding toward each member of the cast. He must be able to draw out the best that is in them. Even the ablest actors may be forced by wrong direction to become automatons, while hidden talent may be brought to the surface by sympathetic call to the subconscious powers of the soul.

The director should coach each player on the side lines. He should talk to them heart to heart, giving them freely his ideas and instilling them with the spirit of their characterizations, so they can live their parts.

At present I am directing Congressman M. W. Howard's "Bishop of the Ozarks," and I have gone over with him the entire story so that I have his ideals as firmly in mind as if they had been conceived originally by myself. I have taken his viewpoint and made it my own by the natural process of understanding rather than by seizing it and shaping it to fit my mental vision.

Why is one individual cold and austere while another is magnetic and charming? Answer that and you have the key to the success or failure of motion pictures.

I believe that the author-director should present the other fellow's plays as well as his own without any sacrifice of the author's ideal: that there are hidden powers and psychological forces in every actor and actress which a director can actualize and vitalize to the surprise of the performers themselves; that the director should be a creator, an artist.

I believe that the spirit of the actors and of the director is equally important as the script, and that the director should be felt by the audience on every foot of film but that he should never be sensed by them.

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Agnes Ayres in

"THE ORDEAL"

Story by W. Somerset Maugham

Scenario by Beulah Marie Dix

Photographed by Harry Perry

Directed by Paul Powell

CAST

George Bruce.....Clarence Burton
Sybil Bruce.....Agnes Ayres
Dr. Acton.....Conrad Nagel
Buddy.....Edw. Sutherland
Minnie.....Anne Schaefer
Jean.....Eugene Corey
Madam St. Levis.....Adele Farrington
Elise.....Claire Du Brey

TALLY'S

R-C Pictures presents

"THE SON OF THE WOLF"

Story by Jack London

Scenario by W. Heywood

Photographed by F. A. MacDonalad

Directed by Norman Dawn

CAST

Seruff Mackenzie.....Wheeler Oakman
Chook-Ra.....Edith Roberts
Father Roubeau.....Sam Allen
Ben Harrington.....Ashley Cooper
Malemute Kid.....Fred Kohler
Chief Thling Tinner.....Thomas Jefferson
The Bear.....Fred Stanton
The Fox.....Arthur Jasmine
Shaman.....William Eagle Eye

"NICE PEOPLE"

William De Mille production

Scenario by Clara Berenger

Photographer Guy Wilkie

Billy Wade.....Wallace Reid
Theodora Glouster.....Bebe Daniels
Scotty Wilbur.....Conrad Nagel
Hallie Livingstone.....Julia Faye
Margaret Rainsford.....Claire McDowell
Hubert Glouster.....Edward Martindel
Trevor Reeds.....Bertram Johns
Oliver Cumstock.....William Boyd
Mrs. Hayfer.....Ethel Wales
Eileen Baxter Jones.....Eve Southern



GEORGE ATKINSON

Casts of the Week

JACKIE COOGAN PRODUCTION

E. Mason Hopper, director; Edward J. Babilie, assistant director; Joseph Calder, art director.

Jackie Coogan

Anna Townsend

Arthur Edwin Carew

Bert Woodruff

"SHATTERED IDOLS"

Direction plays an important part in the production, and Edward Sloman has handled the picture excellently. . . . Scenically, the atmosphere is well developed and the character touches in the minor roles are most decided.

"Of the cast Marguerite De La Motte as the little Indian girl is most excellent, while Ethel Grey Terry and Louise Lovely also contribute considerably to the effectiveness of the ensemble. . . . Of the men Alfred Allen stands out, but James Morrison as the son is rather weak for the lead."

—Variety.

"MY WILD IRISH ROSE"

"Pat O'Malley playing the role of Conn which is really the title characterization of the old play was forced into a secondary position in the screen version and Pauline Stark as Moya was forced to the same position, the two, however, managed to outshine those playing roles that were given greater prominence."

—Variety.

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More by Harry Burns

Max Linder, our old funny little Max, is in New York City, and after visiting Gay Paree will start a series of pictures for the Allied Producers Corp. California may eventually coax Max back into our fold to spend some of that company's real money out here for real locations and actors who have made comedies here since Adam ate the first apple.

Al Martin walked along Sunset with a fist full of ladies' hats all covered with sacks. When Alexander Alt saw him he immediately got suspicious, "What's the big idea Al, of all the hats?" asked Alex. "Gone in the hat business?" asked another. "Nope!" retorted Al, "just having them carefully dusted and pressed for my sister so she can shine up to her bow."

Bruce Mitchell has been reported going to New York to sign some contracts for a continuation of a series of pictures that he started, and next thing we hear he is in our midst all ready to shout "Iris In" and "Fade Out" at a good listening cameraman, and then the first rumor takes hold again! Bruce, please let us know if you are on your way or standing still.

Slim Summerville and Bobby Dunn held a reunion at the Fox studios the other day. The tall, lean, and lanky Slim is directing Clyde Cook, while Bobby is an acting star for Eddie Lyons, directed by Eugene De Rue. The old Keystoneers who used to do the funniest knock 'em down and drag 'em out scrap ever screened, talked shop for a couple of hours.

Monty Banks and Norman Taurog are trying to induce some of our Eastern producing corporations to give them a contract to turn out some fun-films that will make all parties concerned a snug bank roll. How successful they are in making these knights of the film world come through, remains to be seen when they return to the Southland with their pockets either empty or loaded down with contracts.

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

FOR RENT—8x10 STILL OUTFITS, Goerz and Turner-Reiche lens equipment. Complete stock of Portrait Film. LITTLE, THE BIG PHOTOGRAPHER, 5874 Hollywood Blvd. (Cor. Bronson). Phone 597602.

Fred Cavens, who assisted and co-directed Max Linder's burlesque of "The Three Musketeers," and also played the role of Bernajoux, is now at liberty. Wilshire 3893.

AT LIBERTY—Joe Murphy, "The Artist's Model," comedy characters; seen in "The Black Orchid" and others. Phone Wilshire 5568.

FOR SALE OR RENT—Bell & Howell camera, 170 degree, completely equipped, perfect condition. Blaine Walker, 914 South Olive St. Main 3746.

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J. G. Blystone is scheduled to start another story with Lupino Lane after Independence Day celebrations are a forgotten thing and everyone's mind is on his work. The Fox director has a line of comedy situations that will carry the fun making Lupino into all sorts of mixups about a baseball game and other incidents.

Bob Horner dropped into Hollywood the other day to let drop a word or two of praise for the way he is getting along at the Balboa Studios in Long Beach, where he is producing a five-reel western heart and soul interest story.

Syd Smith seems to have taken quite a fancy to animals ever since he said farewell to the Hallroom series, for he has worked with everything from a dog down to an elephant and fallen into everything from a manhole to a real watery ocean, and he is worrying now what Noel Smith, his director, has up his sleeve for him, before he puts on his last makeup in his present picture that he working in at the Fox studios.

Mark Goldaine seems to have a rich uncle or he knows where there is a secret gold mine that he taps now and then, for he hasn't worked since Los Angeles was a flag station, or near around that time. He rides around in a classy car, smokes the same stogies, and has the same wife, and lives in Hollywood. What's the secret Mark?

Gilbert P. Hamilton is one of those busy bodies that can't remain idle long. If he isn't directing or writing, he keeps his hand in at some commercial line, and then takes a flyer back into filmland doings. Fair enough Gilbert, for you know that there aren't any philanthropists hanging around L. A. or Hollywood with their hands in their pockets ready to give a fellow a handout.

Ed Yeager, handling the interests of the Reliable Photoplay Association, seems to be of the opinion that the industry is once more coming into its own and that the actor will soon be a very busy individual, and that his organization will get more than their share of the bookings. He has on his list of members the leading troupers of the silent stage, who are well known to directors assistant directors and casting directors for their standard performances, no matter whatever the daily stipend calls or their services.

Marie Prevost is once more within our midst. Producers hereabouts made all sorts of overtures to the charming actress while she was in the East and even trailed her across the country by wires while on the train. But, so far she hasn't announced her next affiliation, which can be expected real soon.

Capt. Leslie Peacocke stopped traffic the other day when he unloaded his actors that he has in his present vehicle that he is producing at Sunset and Beechwood. Pedestrians and autoists never saw so many characters congregated on a sidewalk at one time outside of a city market with someone giving away silver dollars with every pound of potatoes purchased.

Phil Goldstone seems to draw a small sized army about him every time he starts to give instructions to one of his right hand men. If he adds any more companies to his roster he will have to use the radio system of broadcasting his orders to his directors, assistants, cameramen, actors, and whatnots that it takes to make the pictures that he produces.

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Story By

Chester and George Hull prepared the Bret Harte classic, "M'liss," which is going into production as "The Girl Who Ran Wild."

Hugh Pendexter is the author of "Wolf Law," a story of the north country.

Charles Sarver adapted Frank Mayo's next starring picture, "Wolf Law," to the screen.

Raymond Schrock wrote the scenario for Bernard Hyman's story, "Confidence."

Ben Ames Williams is the author of "All the Brothers Were Valiant," a melodrama of the sea to be produced by Metro.

Victor Bridges is the author of "Another Man's Shoes," which has been secured by Universal.

Arthur Statter is adapting "Another Man's Shoes" to the screen.

Ralph Cummins is the author of "Laramie Lad," Edward Gibson's next starring picture.

A. P. Younger is adapting "Laramie Lad" for Edward Gibson, to the screen.

George Randolph Chester, novelist and scenario writer, has been assigned by Universal to prepare the continuity of "The Lavendar Bath Lady."

Zasu Pitts is to return to the screen. She has been signed by Metro for a role in "Country Love."

Rex Ingram will leave for New York in about three weeks, where his next picture will be made.

"The Shriek" is an original story from the pen of Mack Sennett.

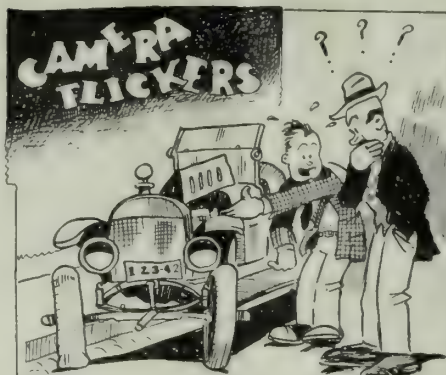
Townsend Martin, who plays the role of Holcomb Berry, the quarrelsome bully in "The Cradle Buster" in which Glenn Hunter is starred, and who will also be seen in Hunter's next picture "Second Fiddle", has collaborated with Frank Tuttle in writing a new story for Glenn Hunter, entitled "The Lap of Luxury".

Miss Bradley King, Ince staff writer and author of "Jim" and "A Man of Action," two specials for autumn release, is completing an original story with American "news" as the theme. The feature, as yet untitled, will soon enter production with an all-star cast.

Alf Goulding is taking a fling at the Canadian Mounted Police in a burlesque with Baby Peggy Jean. It is one of those heart and soul gripping situations where the red jacket, with his blood curdling for excitement, rushes in where there are an army of men with guns staring him in the face and hollers right out in the open "Hands up" and of course, being actors at so much per day, they obey orders. What are we coming to next. Now they have a baby doing he-man stuff.

Laurette Taylor and her husband, J. Hartley Manners, will arrive here about Aug. 1. Not only will Miss Taylor's husband be with her, but he brings along his trusty typewriter, and will complete a story which will be produced by Metro during his stay in the West.

Mr. and Mrs. Manners will reside near the ocean while they are in California.



BOBBY VERNON, SAYS HE WOULD HATE TO MAKE A LIVING SELLING USED CARS IN SPITE OF THE FACT, POVERTY IS NO DISGRACE HE HAS TRIED EVERY KNOWN METHOD IN THE ART OF SALESMANSHIP TO GET RID OF ONE OF HIS.



Josie Sedgwick has just signed a contract with the Jackie Coogan productions whereby she will enact the role of Jackie's mother in the starlet's forthcoming production.

"The Dumb-Bell" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. Assisting Pollard in the offering are Marie Mosquini, Noah Young and the Hal Roach comedians.

EXTRA! TITLE UNCHANGED

The title of "The Long Chance," Peter B. Kyne's story which is being made into a Universal-Jewel picture, will not be changed.

Walsh, Goldwyn director, set forth from San Francisco, Thursday, for the South Sea Islands, where "Captain Blackbird," a romantic melodrama by Carey Wilson, will be filmed. Pauline Starke will play the leading feminine role. This announcement was not made until the day before sailing. House Peters will be Captain Blackbird and Antonio Moreno plays the young American.

Jack Pickford and his company filming "Garrison's Finish" left Thursday for the Tevis Ranch near Bakersfield for location work.

Madge Bellamy has the leading feminine role in "Garrison's Finish" and Arthur Rosson is directing.

William Duncan, Vitagraph star, accompanied by Mrs. Duncan, motored to San Francisco several days ago on his way to Honolulu. A two weeks' sojourn in the islands will be followed by a return to the studio and opening of production on a new picture, titled "When Danger Smiles."

Pauline Frederick will have the leading role in an A. H. Woods play entitled "By Right of Conquest," a three act drama by Michael Morton, who wrote that melodramatic success, "The Yellow Ticket."

Jerry Mandy is putting over some of his eccentricities in the Fox comedies, much to the satisfaction of himself and the director. This is his starting point at that studio, and his work is being watched with interest by all concerned.

Carl Gerard has been added to the cast of "The Voice From the Minaret," which Joseph M. Schenck is producing, with Norma Talmadge and Eugene O'Brien. Frank Lloyd is directing.

Vaughn C. Marshall, one of Australia's prominent exhibitors, located in Melbourne, was a visitor to the studios of Mack Sennett comedies.

Thomas O'Connor of Laredo, Texas, is in Hollywood to visit his son, Robert O'Connor, comedy producer.

BOBBY CONNELLY DIES

Bobby Connelly, child picture and vaudeville actor, died today at his home here of bronchitis and an enlarged heart. Heading a vaudeville team of his own, Bobby was one of the highest paid juveniles behind the footlights. His parents are actors.

Two years ago the child played in "Humoresque," and later in "The Old Oaken Bucket." Once he was with Mr. and Mrs. Sidney Drew, and at times he appeared with Harry Moran and the late Olive Thomas.

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Vol. 5

No. 14

SATURDAY, JULY 15, 1922

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Just finished with William Russell. Now with Stuart Paton



Dorothy Seay

Has been engaged to play a part in
"LOVE'S COMING OF AGE"
under the direction of William S. Seiter
at the R-C studios.

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

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Ruth Wing Managing Editor

Scotty Macnicoll Advertising Sales Manager
Ora Brook Circulation Manager

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SATURDAY, JULY 15, 1922

No. 14

Athens of The Pacific

By FERDINAND EARLE

Sometimes we lose sight of the fact that we live in a motion picture community—or rather, we never lose sight of the motion pictures, but we take the home and community life for granted. Camera! hails the summer symphonic concerts in the Bowl as a distinct cultural step forward in a community of artists.—
EDITOR.

THERE is no delight more healthful and enduring than to sit amid the serene, star-lit mountains of the Bowl and listen to the tone poems of Beethoven, Wagner and other giants of song.

With the inauguration of forty great open-air concerts by the Philharmonic Orchestra this summer in the Hollywood Bowl, it may more than ever be said that the influences which brought about the pre-eminence of ancient Greece are at work to make Los Angeles the art center of modern civilization.

The fascination of nearby desert, mountain and sea, combined with all-year climate and scenic splendor, is attracting not only the wealth of America to those shores, but also those divine vagabonds and gypsies, artists of all the arts and musicians from every clime.

Alfred Hertz, whose work at the Metropolitan Opera House in New York and with the San Francisco Symphony Orchestra has made him dear to music-lovers, is conducting a series of concerts within the reach of the humblest purse.

Here the cultured can find relaxation and enjoyment; here the younger people may acquaint themselves with the treasures of modern and ancient music; here the music-starved proletariat may be initiated into the realm of music; and here our summer visitors may have all that is best in music in the world and in California under ideal circumstances.

The cities of Europe vie with one another and take great pride in their permanent symphony orchestras, many of which also play on summer evenings to all the people. But no enthusiast ever listened to music under more entrancing conditions than in our Bowl.

The community owes a debt of gratitude to William Clark, Jr., who founded the orchestra, and to Mrs. J. J. Carter, whose untiring efforts has made this "dream come true."

The Cinema Invasion

THE influence of the motion picture scenario has developed a new type of literature in France.

While American readers protest that the motion picture is corrupting the novel and the short story, said to be now written primarily with the screen in view, the situation is quite the reverse across the water.

Cinema influence on French literature makes for brevity and brilliance, critics say.

If American authors "would take the trouble of studying the pictures, instead of trying to make money out of them, and discover the elements in the cinema technique which are capable of making their own work fruitful, we might have better movies, and we certainly would have a few less bad pictures."

Thus spoke Gilbert Seldes recently in *Vanity Fair*.

There are two excellent examples of the French use of the scenario as a method of fiction in the work of Blaiso Cendrars, poet. He has written "The End of the World," a cosmic cinema-novel in fifty-five swift, concisely told scenes.

"It deals with a sort of tribal deity, resident on a planet accessible to all the mechanical comforts of this earth," Seldes tells us, "who is induced to travel to Mars as a propagandist for his own religion. . . . Too late he learns that 'the Martians are disillusioned and confirmed pacifists, iodophages living on the peptonic vapors of human blood but incapable of bearing the sight of least cruelty.' . . . Thereafter, with the aid of retarded and accelerated projection we see the world slowly dissolving into its elements, through those stages so graphically presented to us a year ago by H. G. Wells. There is chaos, and then annihilation.

"And then, by an accident in the projection room, the film begins to reverse and so, naturally, one gropes upward out of the slime and returns to the first scene . . . the tribal deity at his American (roll-top) desk. He hastily signs innumerable letters. . . . He rises, lights a big cigar, looks at his watch, strides nervously up and down the room. . . . Suddenly he snatches the telephone and begins to 'phone furiously. . .

"That is American movie technique which M. Cendrars has evidently learned all too well, because he uses it, in all its tedious detail in 'La Perie Fievreuse,' for which he is publishing, not a scenario, but a director's script, with the cutbacks and visions and close-ups all numbered and marked. . .

It was inevitable that the screen should influence literature, even though its critics will not admit it is a form of literature. (That is rapidly being disproven by such as George Ade and Rupert Hughes.)

But the effect on the form of literature is so far unhappy in America.

Film Capital Production Notes

SELZNICK PRODUCTION PLANS

Myron Selznick has started a new production at the United studios co-starring Elaine Hammerstein and Conway Tearle. The entire company is uniting in an effort to make this the biggest feature ever turned out by the Selznick organization. Their future productions will be conducted along the policy recently adopted by Selznick—that of doing away with individual stars.

Reginald Barker's company left yesterday in a special car for Spokane, from which point they will travel to British Columbia and the Kootenay Lake district.

All the important scenes of "Timber," the first Reginald Barker Production made for Louis B. Mayer, are to be filmed in the above district.

William Watson is winding up another in a long series of comedies starring Neely Edwards at Universal City. The current effort is "Doing 'Em Good." Violet Joy provides the foil to the nonsense of Edwards.

The final scenes of "On the High Seas," Irvin V. Willat's production for Paramount, have been completed. The picture, which is an adaptation by E. Magnus Ingleton of Edward Sheldon's first photoplay effort, will now undergo cutting and titling.

M. A. Litson, well remembered for his Edgar Series which featured Johnny Jones for the Goldwyn Corp., has hit upon a line of comedies for his star that seems to have struck the popular chord with the Pathe Corp. of New York. They are doing a child's version of "Uncle Tom" for the movies.

William Craft is cutting a sea picture that he made that features George Larkin and has a cast that is second to none. The production was made for the Russell Productions and is the first of a series of such narratives that Director Craft expects to turn out for that organization.

George Marshall is waiting for the final O. K. from the big city on his initial Tuttle story that he made at the United studios. Those that saw it feel sure that it will meet with the highest approval with those connected with organization that is to release them as two-reel western pictures.

Director Bert Van Tuyle is now engaged in making the animal scenes for the "Grub Steak" in the mountains near the Canadian Border and as soon as they are completed he will start cutting. The story was written by Miss Shipman who is the star. The other principal parts are played by Walt Whitman, Alfred Allen, Hugh Thompson, George Hernandez, C. K. Van Auken and Ah Wing.

Ralph Staub is making a series of one-reel subjects releasing one every week which carries with it a title of "Did This Ever Happen to You?" Who will handle the distribution of these pictures hasn't been decided. But R. S. expects to have contracts closed very shortly, as he is shipping three subjects east this week.

SLOMAN STARTS WORK ON FIRST INDEPENDENT FEATURE

Cameras started grinding this week at Fine Arts on "Blind Justice," the first picture to be made by Edward Sloman, noted director, since joining the ranks of independent producers. "Blind Justice" has been adapted to the screen by Hylda Hollis from the original story by Frank R. Adams and is being personally directed by Mr. Sloman.



The latest brilliant touch to Goldstone's production, "Deserted at the Altar," is Barbara Tennant, for sometime absent from the screen.

Bertram Bracken has started production on the first of a series of stories from his own pen, the first six have already been arranged for release. Will Ehfee, who has assisted him for the past two years will again be with him. Bracken heads his own company and will shoot all interiors at the Hollywood studio.

Harry Moody and his company, who went to Bisbee, Arizona, to make a series of eight pictures, are now working on their last story, and will return to Los Angeles within the next ten days. In the organization is Mary Wynn, Hugh Saxon, Al Ferguson, Doc Cook, cameraman, and others.

Marshall Neilan is now casting his players for "The Strangers' Banquet," his picturization of Donn Byrne's popular novel.

Actual "shooting" on "The Strangers' Banquet" will be started within a few days.

"Singed Wings," a story by Kathleen Newlin Burt, which appeared in Cosmopolitan Magazine, will be Penrhyn Stanlaws' next production following "Pink Gods."

"Jack and the Beanstalk," Century's second Fairy Tale, has been finished.

"FOOLS FIRST" SELECTED AS BEST PICTURE OF MONTH BY NATIONAL BOARD OF REVIEW

Marshall Neilan's newest production, "Fools First" has been named as the best picture of the month by the National Board of Review.

In the publication, "Exceptional Photoplays" issued by the Board of Review, the Neilan-First National film heads the list of the month's best films, "The Prisoner of Zenda" and "Grandma's Boy," occupying second and third places respectively.

The next Mack Sennett productions in which Ben Turpin will let loose his wayward eyes will be "The Shriek," a parody on the well-known hot-sands romance.

Florence Vidor and King Vidor with their company returned from Catalina Island yesterday morning. They have been working for several weeks on Miss Vidor's next production.

The complete interior of a houseboat has been constructed on one of the Metro studio enclosed stages for scenes of "Country Love," the first of the Metro special stories series in which Billie Dove is to be featured. Photographs were taken of many of the houseboats on the Potomac River and the outstanding features incorporated into the settings.

Johnny Walker is to be directed by Emery Johnson in a feature at the R-C studios. After completing this story J. W. is to start on a series under the R-C banner which he has been signed up for some time ago.

Rowland V. Lee is directing William Russell in a political story that gives the matinee idol an opportunity to become the mayor of a town.

The Murfin-Trimble production, "Brawn of the North," featuring the celebrated dog, Strongheart, is rapidly nearing completion at the Cosmo-Art studio.

Ray R. Rockett, general manager of Rockett-Naylor Production, Inc., the company recently organized to film the life of Abraham Lincoln, is in Springfield, Ill., arranging for the use of the historical locations, relics and documents to be used in photographing the Lincoln picture.

Ben Stoloff is getting things in ship-shape for the Al St. John comedy at the Fox studios which has to do with a department store.

Reginald Barker is preparing to start a big feature at the Louis B. Mayer studios with an all-star cast.

Marshall Neilan's next production to be shown publicly in the early fall, is "Minnie," an adaptation of George Pattullo's "Her Man."

Alf Goulding has returned from Yosemite Valley where he has been filming "Jack and the Beanstalk."



Current Reviews



"Nice People"

AT FIRST glance one would think that William DeMille were going in for C.

B. DeMille's line of productions, but at a second look one would see where they had made the mistake in judging too quickly and harshly. Where Cecil DeMille sanctions the actions of "Nice People" William DeMille gives them the laugh and points a ridiculing directorial finger at them. He is the first person that has dared to bring the real social bud to the screen, showing her as she lives rather than as the fictionist and the high school girl pictures her. He openly scorns the ultra modern social set whose standard is that "Nice People" can do as they please providing they aren't found out.

Of course the stage play by Rachel Crothers showed these things to some extent, but Mr. DeMille worked without the advantage of clever spoken lines. And he puts over the idea in a more understandable way than does the original production.

The one harsh note in the picture is the inappropriate casting of Wallace Reid. He is credited with the leading role and yet he fails to respond to the masterly direction of DeMille. He is absolutely inanimate, and it is misery indeed to see the supposedly featured person in the cast fall so far short of lesser members.

Bebe Daniels, on the other hand, is everything to the production that Wallace Reid is not. She is well cast, takes direction intelligently and all in all plays a part that surpasses any of her screen work heretofore.

Conrad Nagel should have had the male lead. He has character and poise and is much too reserved to play the part of the cake eater that he is pictured here. His sincerity in work shows up on the screen even while portraying an insincere character.

Julia Faye, as the social leader who "only removed the cigarette holder from between her lips to kiss, and makeup," gave a splendid performance. Her acting was true to life and she proved to be another on whom able direction was not wasted.

William Boyd is learning the screen ropes fast. Though he has a small part he makes himself noticed.

Ethel Wales has about five scenes in the production but that is enough for her to put over some very good business.

Claire McDowell and Edward Martindale share honors for elderly characters.

Eve Southern is insipid but not hard to look at.

R. W.

"Shackles of Gold"

WHEN you hear the title "Shackles of Gold" you can also hear villains stage laughter along with everything else that goes to make up a moth-eaten story. It is difficult to imagine what William Farnum had in mind in making this film unless it was meant for a first-class burlesque. Or perhaps Farnum may be numbered among

those actors who, after making a screen reputation for himself thinks that anything will go providing his magic name appears as the star.

It is a bit unkind for observers to snicker and even laugh out loud at Mr. Farnum's dramatics for on second sight one can see that he really means every exaggerated gesture.

The direction, intended to be stern and dramatic is merely stiff and jerky. Herbert Brennon may have had ideas in direction but he fails to put them over.

The story from a stage play (probably staged for the first time on old man Noah's famous ark) follows the usual definition for melodrama. This includes the wife-in-name-only, the villain who entices the wife away and the jealous neglected husband all set into the general jumble of motion. "Shackles of Gold" resulted.

Al Loring is only the heroine's father which calls for no great acting so got none.

Marie Shotwell is the gushiest plotting, ambitious mama seen on the screen to date. If women lived the way she portrays that character there would be a law allowing men to carry guns all the year around.

Myrta Bonillas, evidently an amateur to the screen, is to be excused for her ungraceful acting owing to her obvious inexperience.

Elliot Griffin is the weakling and villain. He looked dumb at the right time and mean at others according to what he was told.

Ellen Cassidy is a great contrast to anyone else in the picture. She has poise and grace that makes her presence a joy to behold amid an awkward throng. She is beautiful, too, as well as a splendid actress.

Wallace Ray and Henry Carvill had inconsequential parts that neither made nor marred the production.

R. W.

"Our Leading Citizen"

NO one would ever accuse George Ade's distant relative, Lemon, of writing "Our Leading Citizen." It isn't that kind. Political stories, as a rule, are bores. Ade's isn't. There's a difference somewhere.

Humorous situations are plentiful, and humorous subtitles frequent, although they don't especially remind one of George's justly famous fables—and there is a moral.

Thomas Meighan is capable of (and he has done) better work than as Dan Bentley, the lawyer, loafer, soldier, statesman and lover of "Our Leading Citizen." It's always easy to look at Tommy, but it's only when he gets under the skin of his role that he is really excellent.

Lois Wilson as the girl in the case proves quite as charming a leading lady as could be wished for. She profits by every opportunity, but opportunities aren't quite as numerous as they should be.

Theodore Roberts and Lucien Littlefield share honors for character bits, the former as the politician and the latter as the editor. Littlefield especially brightens up several little corners.

Guy Oliver deserves to have had more time spent in the preparation of his role. He has any number of bits, but they all call for exactly the same thing.

James Neill handles the part of the unsuccessful congressman with dispatch, and Charles Ogle makes the most of a very brief bit as the judge.

William P. Carleton as the tempting capitalist; Thomas Kennedy as Boots Monego, the tough guy; Sylvia Ashton as Mrs. Brazey; Ethel Wales as Eudora Mawdle, Dan's stenog; and Laurence Wheat as the law student, are all acceptable. Direction is average.

K. T.

Watch for the scenario market in the next issue.

"French Heels"

THE direction and consequent unfolding of this trite story are so bad that they almost cover up the faults of the continuity.

Once more we are led to wonder what inducements are held out to vaudeville houses to use such mediocre photoplays. There must be a catch to it somewhere, for we have witnessed a procession of bad film plays in local vaudeville theaters this year.

Irene Castle is featured in this tame telling of an old, old story. She is winsome and wholly likeable, and cannot be blamed. She is the same girl who, you will remember, was of good family but was left penniless. She knew nothing but dancing. So she danced in a cabaret. The young man married her. His rich dad refused to even see them. She pulled a brave act before papa-in-law, and he relented.

It's pretty soft when they can get by with that kind, and especially when such a Joe Miller is done so unconvincingly.

And yet the director also has Charles Girard, Howard Truesdale, Ward Crane and Thomas Murray in his cast. All of these did their best, under harsh handicaps.

W. E. W.

"The Ordeal"

ABOUT the only thing that can favorably be said of "The Ordeal" is that it is well named, the ordeal being to sit through the production. The story by W. Somerset Maugham might have been written long ago when those kind of stories were popular. But today it is threadbare and shiny from age. That does not mean that it is not without its thrills. There are two first-class killings and a triangle situation that will make the censors smack their lips with glee.

The direction is jump and has harsh edges. It is far from pleasing to see a sweet young thing such as the flapper in this picture become so crudely intoxicated, especially in the period A. V. (after Volstead).

The featured one, Agnes Ayres, is a great disappointment. Her portrayal of emotions never varies. She has set expressions for grief with little variation for sorrow and anger. Her sameness in action becomes monotonous.

Clarence Burton, the cruel husband of the fair heroine, evidently did as he was told, with not bad results.

Conrad Nagel, always good, was wasted on this mediocre production. He has nothing out of the ordinary to do, but he brings a pleasing personality to a dull atmosphere.

Edward Sutherland plays one of those things known as the black sheep. He, too, has pleasing presence and puts over an unpopular role with good effect.

Edna Murphy, the ingenue, prances about and acts like a flapper should, which is very bad.

Anne Schaefer, in an unusual role, does some of the best work in the picture. Burnt cork does not hide nor hinder Miss Schaefer in giving a good performance.

Eugene Corey and Adele Farrington are average screen crooks going through necessary villainy.

Clare Du Brey has a good bit, adding the expected humorous touch.

Edward Martindale and Shannon Day have atmospheric bits that in no way affects the production.

Paul Powell directed "The Ordeal."

R. W.

Where to Find People You Know

Nelson McDowell has signed with Universal to play the "Rev. Joshua McSnagley" in "M'liss."

Leatrice Joy will have the feminine lead in "The Man Who Saw Tomorrow," directed by Alfred Green.

George Archainbaud will direct "Blazing Sands," the first Selznick production to be made at the United studios.

Conway Tearle is coming west from New York to co-star with Elaine Hammerstein in the new Selznick production.

Jack Mintz is still working with Alf E. Greene at the Lasky studios where he is making himself generally useful.

Arthur Edmund Carew has been engaged to play the leading male role in the new Jackie Coogan production.

Bert Woodruff has been signed to play Jackie's grandfather in the next Jackie Coogan picture.

Anna Townsend will play the role of Jackie's grandmother in the next Jackie Coogan feature.

Elinor Fair has started work in New York on Charles Brabin's initial First National production, temporarily called "The Flower of the Flock," a Cosmopolitan Magazine story.

Little Valerie Davis Waggle is playing the part of Marguerite de la Motte as a little girl, in the current Haskins production.

Lillian Leighton returns Saturday morning from a four months' sojourn in Spokane, with the Nell Shipman company. The entire Shipman company has had a most delightful four months, which have seemed more like a vacation than a "location" expedition.

George Monberg, Tiny Sanford, Jack Duffy, Florence Gilbert and Snookey, the pickaninny, are working in the Fred Hibbard comedy at the United with H. C. Updegraff assistant and F. Corby whirling the camera crank.

Bert Bracken got started at the Hollywood studios on his feature production with Bill Ehfee assisting him and Ross Fischer at the camera.

Jack Pickford has been shooting some scenes up north and upon his return is going to work at the Hollywood studios.

Virginia Warick has been signed to play opposite Richard Talmadge in his current Phil Goldstone production.

Harrison Ford has joined the supporting cast being organized for Helen Jerome Eddy's first starring picture, "Love's Coming of Age."

Chance Ward is associated with Ted Sloman as production manager.

Lincoln Steadman has been added to the cast of "Country Love," the first of the Metro special stories series in which Billie Dove is to be featured under the direction of Emile Chautard.

Rudolph Bergquist, who photographed all of Madame Nazimova's pictures for Metro, will do the camera work on "Quincy Adams Sawyer," which is to be filmed by S-L pictures for Metro under the direction of Clarence G. Badger.



Victor Potel has been cast to play Hiram Maxwell in "Quincey Adams Sawyers," with Clarence Badger handling the directorial reins for Metro.

Ralph Morello has cast his lot with the Harry Burns Service Bureau, who are well known for doing publicity, advertising and sales campaigns for the motion picture industry and commercial organizations.

Gertrude Messenger is playing opposite Johnny Jones at the Hollywood studios under the direction of M. N. Litson. This story deals with "Making the Movies" and is brimful of heart and soul interest with many laughs. It is sponsored by the J. K. McDonald Productions for Pathe.

Arthur Jasmine plays the part of the disciple James in the Pilgrimage Play.

Cullen Landis will remain on the Metro lot for a few more weeks in support of Billie Dove, in the leading male role.

Kathryn McGuire will support Ben in the absence of Phyllis Haver, loaned to Goldwyn for "The Christian."

Buddy Messenger has finished at the Universal and gone over to the R-C studios where he will work for Bill Seiter.

Mike Siebert is working on the United lot with the S. A. Franklin company. Constance Talmadge is the star of "East is West" and at the present time they are shooting on the Chinese street.

Colin Kenney is working with the Jack O'Brien company at the Hollywood studios.

Dal Clouston has joined the Colin Campbell company at the United as cinematographer. Roy Carpenter will finish the Jack O'Brien picture at the John Jasper plant out by Santa Monica Boulevard.

Mary Lee Wise is playing "Queen Anne" in Lasky's production, "To Have and To Hold," under the direction of George Fitzmaurice.

Buddy Ross and Blanche Payson are working with Brownie, the canine marvel, with Arvid Gillstrom in charge of the direction at the Century studios.

Harry Lamont is now on his second picture with Rodolph Valentino, "The Young Rajah," which is being directed by Phil Rosen. Harry is doing an attendant in an insane asylum.

Margaret Loomis has one of the roles in "Money, Money, Money," the Preferred Pictures' production.

Bobbie Davenport, the 4-year-old starlet, is now playing the part of a peasant child in Douglas Fairbanks' film version of "Robin Hood."

Virginia Warwick, who made her debut in drama as Chichi in "The Four Horsemen of the Apocalypse," has been signed to play opposite Richard Talmadge in a Goldstone production.

Jackson Rose has been engaged as cameraman for Ted Sloman.

Billie Hodges has been appointed auditor to the Ted Sloman production company.

Viola Dana has completed her work in "Page Tim O'Brien," her newest Metro starring picture, and is spending the short vacation period between pictures at one of the Southern California beaches.

The moving picture world has two more stage artists: David Torrence, famous for his eight-year engagement with Maude Adams, and Forrest Robinson, who will be remembered for his work in "The Fortune Hunter" and "Mrs. Wiggs of the Cabbage Patch." Both ventured away from New York early this spring to take a stab at pictures in Hollywood. Both got into Mary Pickford's cast for her revival of "Tess of the Storm Country."

Sherry Hall (nothing to do with prohibition) has been engaged as assistant to Director Sloman in the filming of the latter's first independent picture, "Blind Justice."



Pickups By The Staff



Frank Conklin recently returned from Europe, looked over the old battle front of the world war where he used to play a game of checkers with the Boche shells while he was driving a ambulance.

F. M. Sanford, after giving New York exhibitors and exchange men a chance to give his latest productions the once-over, has once more returned to the Southland.

Robert Smith and his wife have taken a short vacation, driving up to Big Bear. Upon their return they will get busy once more.

Earl Neville resigned from the Fox cutting department so that he could get a much needed rest. Once he is refreshed he will start laboring again.

Dick Hatton is so far ahead of his scheduled release that he has laid off making his own five-reel western stories until after the first of September when he will resume activities. In the meantime he is going to play leading man for so much per week.

Richard Walton Tully is elated over the way things are working out in the making of "Omar the Tentmaker." In speaking of the progress he said, "Theatergoers will be amazed at the artistic presentation this picture has been given, the photography will be marveled at. The direction, acting and technical work will surpass anything that has ever been attempted along these lines."

James E. Abbe, the New York photographer, has been in Los Angeles for the past three weeks, making still studies of many film stars.

Bobby Vernon bought a lot just this side of Laurel Canyon and intends to build a home that will be on a par with those of some of our leading artists.

Melbourne McDowell has bought Willard Mack's vaudeville play, "Second Sight," and expects to start on the road via Schubert Theatres soon.

Walter Israel, designer, has designed all the costumes for Norma Talmadge in "The Voice from the Minaret."

F. Richard Jones directed "Suzanna" starring Mabel Normand.

Mabel Normand will return from Europe about September first to resume work on another Mack Sennett feature, now in course of preparation.

Tom Forman has finished the Preferred Pictures' production of "Money, Money, Money."

Rosemary Theby plays one of the chief roles in "Rich Men's Wives," the B. P. Schulberg Special Production.

Lupino Lane, 'tis said, is to be in London in time for the London pantomime which is a yearly affair in which the Lane family have always had their hand.

Lucile Carlyle admitted that she was engaged to Larry Semon in a dispatch from New York, Thursday. This isn't especially news as the rumor has long been afloat.

Mary Eicks, for ten years at the Universal City Telephone stage, is now at Lasky.

Irving Willat has been secured by Metro to direct the all-star production of "All the Brothers Were Valiant."



Blanche Sweet is to return to the screen! Arrangements have been completed between Arthur Sawyer of the S-L organization and Miss Sweet whereby she will enact the leading feminine role in "Quincy Adams Sawyer," under the direction of Clarence G. Badger.

The return of Miss Sweet is one that will be welcomed by all film fans as well as by her many friends in the motion picture industry.

She retired several years ago on account of ill health.

A letter from New York to John A. Waldron, general manager of Sennett Comedies says that Mack Sennett will return to Los Angeles in two weeks.

Mary Savage returned from New York where she combined business with pleasure and expects to start her own producing unit inside of the next three weeks in Hollywood.

Rowland V. Lee just returned from his vacation at Big Bear, Calif and will immediately begin direction of "Mixed Faces," a Fox feature starring William Russell and written by Ray Norton.

Alf Goulding directed both "Little Red Riding Hood" and "Jack and the Beanstalk."

Watch for the scenario market in the next issue.

Last Saturday evening **Louise Fazenda** was surprised to find that automobile thieves had driven her machine away.

Three days later, while driving through the downtown district, she saw her car being driven by two strange men. She followed them until she caught sight of an officer who made the arrest.

Valerio Olivo is arranging the formation of his own company in connection with Mr. Alfonso de Larios, a theatrical man and actor from Mexico. Mexican capitalists are in back of it.

The Cinema Players, under the direction of Benjamin D. Sharpe, are at present rehearsing their new production. The cast so far includes Estelle Gouldin, Evelyn Wynatt, Carmen Melnotte (Mrs. Benjamin Sharpe), Rollin Rae Arenz, Eddie Jones and Clifford Barrymore.

Ward Hayes, who directed the first six of the current series of comedies featuring Billy Franey, will continue in that capacity, according to an agreement recently concluded between Mr. Hayes and Robert O'Connor, the producer.

Edwin Sturgis will assist Director George Archainbaud in the filming of "Blazing Sands," with Elaine Hammerstein and Conway Tearle as co-stars.

"Love Is An Awful Thing" is the title that has been settled upon by Selznick for the Owen Moore Production recently completed by director Victor Heerman under the title, "A Previous Engagement." The cutting of the picture is under the guidance of Harold McCord.

Jules Cronjager has been assigned by Myron Selznick as cameraman to the big special being made under the working title "Blazing Sands."

Harry Lamont has finished a part in "Omar the Tentmaker" under the direction of James Young.

Gertrude Webber, formerly with World, Pathe and Selznick, has arrived from New York City after completing a part with D. W. Griffith. She will start shortly with Selznick.

Little Dorothy Seay, a seven-year-old beauty prize-winner, has just come from Chicago to enter the picture game in the West. She has had considerable picture experience in Chicago and has played in the Chicago Grand Opera Company. She has been engaged to play in Helen Jerome Eddy's next starring picture, "Love's Coming of Age."

Mrs. Milo Adams, now playing the part of the Shepherd Woman in the Finis Fox production of the Cosmopolitan Film Co., "The Bishop of the Ozarks," began her movie experience on her fifty-fifth birthday.

Baby Peggy plays the part of giant-killer in "Jack and the Beanstalk."

Al. Herman finished his latest all-animal Century Comedy and has called it "Just Dogs."

Chit Chat and Chatter About Southland Film Folks

By Harry Burns

Patsy Ruth Miller is working day times at the Charles Ray studios and evenings with Guy Bates Post at the United. In between that time she is refusing contracts and jobs galore, so the charming little lady needn't worry about the wolves howling at her side door.

Arthur Bernstein, who looks after the Lesser-Gore-Coogan interests at the United, is one of those chaps who starts the day off with a bang and ends with another bang when he rolls down his desk and calls it a day's work. And believe me or not, it is some big day every day for him. It's some JOB.

Gordon Mullen, Harry Lamont, Cliff Saume, Sam Kaufman and many other boys who smear the grease paint on and play anything from a dandy dude to a bolshevik schemer, at anything from so much a week to a daily stipend, are all doubling in brass for "Omar the Tentmaker" at the United studios.

Al St. John gave Ocean Park theatergoers a chance to see his latest comedy that he just completed at the studio called "A City Chap" which was written by Glen Lambert and Murry Roth, exhibiting it at the Rosemary theatre. The audience roared louder than the lions do at the Big U Zoo.

Little Gertrude Messenger made a smart remark the other day when Mrs. Peel, mother of Johnny Jones and Virginia Peel, asked Gertrude, "What are you chewing, Gertie, chewing gum?" "No," smartly replied Gertrude, "my false teeth."

Claude Camp, who looks after most of the interests of the Service Bureau outside bookings, had three hundred people to furnish for one of the leading organizations over on the United lot. The way he looked after things was very gratifying to all concerned, and on top of that order he was given a call for another hundred just a few days later.

Scott Dunlap must have learned the game of checkers very thoroughly, for out at Fox's he keeps every one moving in every direction while he is directing some of the stars. The other day he outlined his schedule something like this: "I will go to the beach, shoot so-and-so, then the running inserts of the milk wagon, go shoot the well, make the chase and—" About that time I passed out, and when I came to Scott and the staff had completed their day's work and were on their way home.

Monty Brice is playing second teacher in the Lupino Lane company at Fox's studios. He first learns of some good ideas that sound funny, and he tries them on J. G. Blystone, the director. Then if both see it from the same point of view they try their pupil, Lupino Lane. If it is funny, they O K it, and if it isn't, they try and find something else that is and throw the scenes in the can.

Jimmy O'Shea has cast his lot with Lesser company at the United studios. He will see to it that all those that are entitled to attention won't have to fall on their knees and pray for that chance. For Joimes knows a real trouper when he sees them.

Fred Newmeyer, who directs Harold Lloyd, must have received a bonus off some of the big features that he has been making with the now famous funmaker. He was seen driving a high-priced car out Hollywood way the other evening which caused a lot of the wisecrackers who stand at Gower and Sunset to go through the motion of swishing their heads from right to left, as if they were trying to clear their vision and make sure it was our own Freddy putting on the dog.



Mary Culver who plays with Carter De Haven in "Twin Husbands."

Vernon Dent, Babe Hardy, Billy Hauber, Fred Gambold and others who played in Larry Semon's last picture, posed for some stills the other day with the funmaker and his leading lady, Lucille Carlisle. The famous Konekamp, the photographer, superintending the making of the stills, and Tom Buckingham, the director, looking on with pleasure and approval. Not forgetting Helen Carlisle, who looks after the Semon publicity, shooting her own kodak to make sure if one camera missed the other one got the view. Joe Basil was an interested spectator.

J. P. McCarthy, Victor Milner, R. Holmes Paul, and Harry E. Tullar gave the Assistant Directors' Association members a few inside tips about motion making and the future of the profession. The affair was a sort of a get-together gathering of the chaps who do the hiring and firing for the director of today in and about a studio. Mr. Tullar was there to talk about affiliation of all motion picture interests into a council which can have a voice in politics.

Al Christie will never be caught napping, no sir-ee. He no more than set foot on the studio lot than he was up and at 'em, and has been filming scenes out at Exposition Park. Once through with those, he immediately went into as nifty an interior set as was ever worked in to a two-reel comedy subject, and what's more, he has the interior of a race track stable.

Ed Pearson, owner of the clever canines, Queenie and Peggy, completed a picture with Phil Goldstone and walked the dogs over to the United studios where he signed a contract to have them work in the Dorothy Phillips picture that Colin Campbell is directing, with George Bertheleon assistant, for the Principal Pictures.

Alexander Ait has gone and done it, folks. He has landed himself squarely into a job with Joe Rock, who is about to start a new series of fun-films which will be released by the Federated.

Pete Morrison's latest picture evidently pleased the powers that be, for Producer Sanford started the second production with the cowboy star the minute after his arrival in the Southland.

H. C. Simons finished an engagement with Fitzmaurice at Lasky's, and expects to be given some equally good work in one of the other companies on the same lot soon.

Leo McCarey jumped with joy when he was told that he was to return to his old boss, Tod Browning, for his present picture. Tod was just as pleased as Leo, for they are a sort of a "united we stand and separated we fall" combination.

Lew Lipton (no relation to Sir Thomas) has gone in for living close to nature up in the hills while getting some brilliant ideas for a series of comedies that he is writing.

Harry Edwards no more than saw to it that his boss, Al E. Christie, was safely landed home from his European trip than he drove over to the studio, gave it the double-O, found everything intact, peeled his coat, rolled up his sleeves, lighted a cigarette, sat down at his desk, unlocked it, shut it, rolled down his sleeves, put on his coat, lighted a fresh cigarette and called it a day. But, the next day, every one knew he was there and with a lot of new knowledge that he picked up while across the pond.

William Beaudine made a good move when he hired James Hogan as his right hand to help put over Wesley Barry in a feature at the Warner Bros. studios. Hogan has things almost closed to start a series of top-notch productions on his own after finishing with Director Beaudine.

Fat Karr, was given an eleventh hour call to do a bit in the Chester Conklin fun-film at Fox's, which called for the big boy to be buried in the sands of Venice. All went well along the beach, much to the amusement of the onlookers.

Wallace Fox was seen riding with some convicts through the streets of Hollywood and every one wanted to know if Wallace was promoted to a guard of the chain-gang. But when they heard Wallace's brother, Finis Fox, tell the cameraman to set up the camera and shoot a scene from this angle the gang soon changed their tune and kept their questions to themselves.

Norman Taurog admits that he is back from New York and that his side kick, Monte Banks, is also among those present.

The Screen Writers' Forum -

Conducted by
William E. Wing

A Terrific Backset

(Special Correspondence)

BLUEMONA, July 13.—Our fair town is shook to the very centre by a discovery which is the most momentuous since the Board of Censors found out that an extra man in one of the pitchers showed here, was a near-beer fiend.

This time our entire inhabitants is quivering with holy horror to find that one of our youngest inmates is writing skenarios!

At first some was for organizing a Coo Clucks Clam and boiling the erring one in oil. But the price of oil has riz, so Deacon Indigo said the money ought to be saved for the head-hunters of Hottomali.

Then someone exclaimed that the criminal ought to be banished from our patient and forebearing munisipality, but R. U. Shick, the undertaker, said it would be too good for him. Besides he might go forth and start some other innocent souls on the road to ruin.

Therefore our Board of Censors consulted and decided that laws was necessary which would send skenario skoundrels to the penitentiary, if caught poluting our pure air with their perpetrashuns.

So these is the set of laws past by our city selectmen:

"Anyone caught writing skenarios is guilty.

"Anyone caught writing skenarios which make light of marriage, or any form of legal punishment, is guilty.

"Anyone caught writing skenarios which mention divorce or excape from prison, is guilty.

"Anyone writing skenarios which mention infants kissing each other, or any other things which teach immorality to the young, is guilty.

"Anyone writing skenarios which mention the little slips of highly respectable Bluemonia people, such as eloping with funds or someone's wife, is guilty.

"Anyone writing skenarios which mention the slight mistakes of Bluemonia church people, such as the scandal last month, is guilty.

"Anyone writing skenarios which mention Bluemonia is guilty.

"Anyone writing skenarios is guilty."

These laws is meant to reveal to the whole world what censorship relly stands for in Bluemonia and in every other richeous and forebearing place, where they are back-setting the sinful movies by hitting at the egg, before the blightful skenario is hatched.

Watch for the scenario market in the next issue.

Solemn Thoughts

WOOF woof!

The world loves melodrama.

That's why women always rush to the marriage and divorce columns.

Also why men watch the train go past, some of them from an auto between the rails.

Laughs please them after they are in, but horrors and a million shudders brings back a certain bunch.

Thank heavens and Volstead, we are not all alike. Some will go to the theater merely to be entertained.

VIN MOORE SAYS,

"Chimpanzee comedies have made a monkey out of many a director."



Les Bates did a small town sheriff for Phil Goldstone and then walked over to the R-C offices and signed to appear in the Johnny Walker-Emory Johnson picture in a nice part.

Just what great moral these flapper photoplays are going to bring to a suffering world, is not quite clear, but someone might make a few dollars on 'em. That's nice.

Do you know that the fiction market and a great reading public always have favored stories of mystery and adventure; that detective tales always have gone for the money? Tip.

H. Winslow Davis: We do not favor certain photoplay contests because the operators thereof have so arranged the list of prizes that they are at liberty to take your almost-prize-winning scenario at one-twentieth the amount of the grand prize.

Someone has slipped us the old rule in a new dress and it sounds mighty fine. He says: "Photoplay writing is keeping on the subject." Well, that should keep one on the track of the action-not-description road. Might try leaning from your window and, mentally "see" your actors go through their scenes upon the lawn. Must have visualizations.

We are holding in our office mail for the following:

Harry Todd, Fred Thompson, Gordon Griffith, Graham Griffith, Theodore Chapin, Charles Arling, Newton Hall, Bradford Ralston, Stephen Welz, Julian Lenne, Coy Watson, Jr., Junior Alden, Earl Crain, Jack Condon, Winston Radom, Noah Beery, Jr., Bennie Billings, Billie Bennett, Kenneth Green, R. D. Saunders.

A Very Nice Woofle

Our Woofle bird has hatched an egg. Much to our surprise, someone almost agrees with us—once.

Believing that this woofle from that dear Mill Valley, California, is well worth perusal, we pass it along.

"The July 1st issue of 'CAMERA!' caught me on the fly toward the San Francisco train this morning, and I hasten to send you a word of appreciation regarding the first article on page nine thereof, under the alluring title: 'Be A Woofle Bird.'

"My dictionary, on being consulted regarding Woofle's antecedents, gives me the following: 'Woof—the weft of a woven fabric—the texture of a fabric.' Woof, therefore, seems akin to Theme—the weft of a woven story! A Woofle Bird, therefore, seems to be the legitimate prey of the tireless Theme-Hunter!

"While the initial introduction of the fantastic Woofle Bird stamped that rare and multi-colored specimen of the feathered kingdom as a good deal of a freak—may such a characterization of the well-meaning Theme-Hunter be forever spared! We are but human.

"It is good to know that you realize Heroes are not always replicas of matinee idols—Heroines, also, are among every type of the world's femininity. All cannot be Birds of Paradise—if there were no Woofle Birds, there would be no Peacocks!

"I take it, after reading and re-reading your article—the THEME'S the thing—not the youth or appearance of the Hero! If an idea is 'different' from anything the writer has seen—and I see pretty much every picture which appears on the screen!—then it may be new and 'different' to many others in the audience also! In other words—it isn't so important to BE a Woofle Bird, Mr. Wing, as it is to CAPTURE said Woofle Bird! Therein lies the novelty. It is different from any other bird which may light among us—yet it is a bird! There are great possibilities in its variegated plumage—there is unplumbed sadness in the depths of its beady eyes—its general appearance evokes laughter—yet it is a bird! A bird that is 'different'!

"An idea is an idea. Woofle Birds stalk among us daily, even in our most prosaic surroundings. It is for us to capture one—and write him down—in black and white. He's worth while!

"I distinctly remember the first Woofle Bird I saw—in captivity! He nestled his brilliant plumage of pine-cone texture among furs and fancies in a prominent Grant Avenue shop-window in San Francisco. I subsequently went out of my way to search him out gain that a relative might also see and know him! If an idea can be likened unto a Woofle Bird in that it is 'different'—with its brilliant plumage of possibilities—why not embody it in the story we are all waiting for—sad—gorgeous—fantastic—different—but above all—the Bird that is different!

"Good luck to your column of common sense!"

"Sincerely,

Cristel H. Burnham."

Miss Burnham is something of a bird herself by way of writing it down upon the page.

Watch for the scenario market in the next issue.

Pulse of The Studios

For Week Starting Monday, July 17

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS STUDIO 1412 Bond St.						21654
Adams Productions.						
James Adams	Billy and Betty	Larry Adams		Doris E. Kemper	Animated Dolls	Schedule
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions.						
Eddie Lyons	Eddie Lyons	A. Giosan	De Rue	Eddie Lyons	Comedies	Idle
De Rue	Bobbie Dunn				Comedies	Schedule
Richard Thomas Productions.						
Richard Thomas	Character People	J. W. Fuqua		L. W. Jackson	Costume Identification	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
Metropolitan Productions.						
C. F. Eifelt	All-Star	Clyde De Vinna	Les. Lesmanter	Howard Clart	"The Living Hero"	Starting
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Harry Pinsky	Jerry Ash	Dave Smith	A. Goulding	"Daddy of the Mounted"	3d Week
A. Gilstrom	Lee Merrett	K. McLean	J. Sullivan	Gilstrom	"No. 100,000"	4th Week
Al Herman	Johnny Fox	B. Wagner	Penbroke	Al Herman	"At the Fair"	
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns, Daniel	Norey	Harold Smith	Darling	2-Reel Comedies	Starting
Al Christie	Devereux			Graham	2-Reel Comedy	
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Cinal					Screen Material Subjects	Feb
Edwards					Edwards	Feb
Federal Photoplays					Standard Novels	Feb
Great Authors					Clara Louise Burnham	Feb
Tribble Motion	"Strong Heart"				"The Dawn of the North"	Feb
COURT ST. STUDIO. Individual Casting. 410 Court St.						
Historical Film Corp. J. A. McGill, Casting. Pico 680.						
W. A. Howell	Al-Star	Carl Wier	Hugo		"The Modern Prodigal"	Preparing
L. C. Haynes Production						
J. P. Roop	Tom and Jerry	J. L. Roop	H. Jones	M. H. Roop	Animated Models	4th Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin	Comedy-Drama	6th Week
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich	Early California Drama	6th Week
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	"Bishop of Ozarks"	6th Week
Haskins Productions.						
F. Beal	All-Star	Lyons Bros.	Scotty Beal	Grace Haskins	"Just Like A Woman"	6th Week
Edward Sloman Productions.						
Ed Sloman	All-Star	Max Du Pont	Sherry Hall	Hylda Hollis	"Blind Justice"	Starting
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	"An Unexpected Wife"	Starting
Ford	All-Star	Schneiderman	Feeney	Sloan	"Kentucky Days"	Editing
Wallace Dunlap	Buck Jones	Andriot	R. Flynn	Strumwasser	"West of Chicago"	8th Week
Wm. V. Lee	Wm. Russell	Able	Keefe	Strumwasser	"Mixed Faces"	8th Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Summerville	Clyde Cook		Arthur Cohn		Comedies	2d Week
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
Raymaker	Lee Wee Holmes	Williams	Cohen		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kerton	Stock	Scheurich	Reggie		Comedies	Schedule
Noel Smith	Syd Smith	Williams	La Mont	Staff	Comedies	Schedule
Sedgwick	Tom Mix	Clark	Webster		Comedies	Schedule
Jerome Storm	Jack Gilbert		James Dunn		"A Kiss in the Dark"	2d Week
Bernard Dunning	Dustin Farnum		Billy Williams		"St. Elmo"	2d Week
					"The One Way Trail"	2d Week
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Berford		"Enter Madam"	Casting
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco.						
Robert Eddy	Dan Mason	Roy Vaughan	Bob Murdock	Staff	Rural Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Flood	Rupert Hughes	"Gimme"	3d Week
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Doran		"The Christian"	8th Week
Allan Holubar	All-Star	B. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"	6th Week
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Captain Blackbird"	Enroute to Island
Marshall Neilan	All-Star	David Kesson	Tommy Held		Drama	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST STUDIO. H. J. Howard, Casting. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr.						
Mason N. Litson	Johnny Jones	Norbert Brodin	John Finn	Mason N. Litson	Juvenile Comedies	Schedule
Hunt Stromberg Productions.						
Hunt Stromberg	Bull Montana	Lyman Broening			Comedy Dramas	Idle
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	Drama	2d Week
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly	Van Valkenberg	Drama	1th Week
HORSLEY STUDIO. 6050 Sunset Blvd. Holly 2693						
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	D. Kelley		Special	4th Week
Grover Jones	Richard Talmadge	Arthur Todd			Comedy-Drama	3d Week
Al Neitz	Franklin Farnum	Edgar Lyons			Western	2d Week
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	July 15
Sanford Productions. 6048 Sunset Blvd. Holly 3939.						
Marcel Perez	Pete Morrison		Matteson	Marcel Perez	Eastern Rancher	Starting
Malobee Productions. 1441 Beechwood Dr. Holly 910.						
Geo. Maloney	Madoney	Thompson & Stout	Chet Ryan	Ford Beebe	2-Reel Westerns	Schedule
Russel Productions. B. D. Russell, Gen. Mgr. 1439 Beechwood Dr. Holly 910.						
Graft	Geo. Larkin	E. Miller	Geo. Shearer	Tom Berrien	"Saved By Radio"	Editing
Howard	All-Star	G. McWilliams	Al Kelly	Ford	"Deserted At Altar."	3d Week
Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Joy	All-Star	White	T. Merriman	Joy	Comedy	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City 761731						
KING VIDOR STUDIO. 7200 Santa Monica Blvd. Holly 2806						
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	4th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. Holly 2400						
George Fitzmaurice	Betty Compson	Arthur Miller	Frank O'Connor	Ouida Bergere	"To Have and to Hold"	13th Week
Penrhyn Stanlaws	Daniels-Kirkwood	Paul Perry	Robt. Lee	Nash-Levien	"Pink Gods"	12th Week
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Moon-Young	"Ebb Tide"	2d Week
Irvin Willat	Dalton-Holt	Schoenbaum	Waters	Ingledon	"On the High Seas"	Editing
Cecil B. de Mille	All-Star	Alvin Wyckoff	Tate	J. MacPherson	"Manslaughter"	Editing
Alfred Green	Wallace Reid	Wm. Marshall	Schwartz	J. Cunningham	"The Ghost Breaker"	Editing
James Cruze	All-Star	Brown	V. Keays	Julian Josephson	"The Old Homestead"	7th Week
Philip Rosen	Rudolph Valentino	Van Trees	M. Graham	Junc Mathis	"The Young Rajah"	5th Week
Sam Wood	Gloria Swanson	Al. Gilks	Frank Armer	Percy Heath	"The Impossible Mrs. Bellew"	4th Week
Wm. DeMille	Reid-Ayres-McAvo	Guy Wilky	Geo. Hppard	Clara Beranger	"Clarence"	3d Week
LONG BEACH STUDIO. T. Gibson Castin.						
Milburn Morante Productions.						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	Dummy	2d Week
Stater-Stark Productions.						
C. W. Stater			Norman Webb		Drama	
Bob Horner Productions.						
Bob Horner	All-Star	E. C. Dyer	Lee Leroy	Horner	5-Reel Western	Editing
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Preparing
MAYER STUDIOS. 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl	All-Star	Jack Rose	Sydney Algier	Hawks-Meredyth	"The Dangerous Age"	4th Week
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Timber"	2d Week
Fred Niblo	All-Star		Doran Cox		Drama	Preparing
Preferred Pictures Corp. Arthur Jacobs, Cast. and Gen. Mgr.						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Larry Evans	"Money, Money, Money"	Editing
Gasnier	All-Star	Carl Struss	Geo. Yahalen	Dazey-Johnson	"Rich Men's Wives"	Editing
METRO STUDIO. Romaine and Cahuenga Ave. Jos. Engel, Gen. Mgr. Holly 4485						
Rex Ingram	All-Star	John Seitz	Rehfeld		"Black Orchid"	Editing
Harry Beaumont	Viola Dana	John Arnold	Frank Stoger		"Page Tim O'Brien"	8th Week
Emile Chautard	Billy Dove		A. J. Lina		"Country Love"	1th Week
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc. Max Graf, Casting.						
James Horne	Milton Sills	John Stumar	D. Ross	Joe Poland	"A Modern Madonna"	
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Lotta Woods	"Robin Hood"	28th Week
J. S. Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett	Elmer Harris	"Tess of the Storm Country"	10th Week
Arthur Rossen	Jack Pickford	Hal Rossen	C. Mitchell	Elmer Harris	"Garrison's Finish"	2d Week
RAY STUDIO. 1425 Fleming St. 598-141						
Ray, Chas. Productions. Albert Ray, Casting.						
Joseph De Grusse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Preparing

Director	Star	Camerman	Ass't Director	Scenarist	Type	Progress
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Henecke C. Morehouse	Taylor & Havez Chas. Parrott Staff Tom McNamara	"Doctor's Orders" Comedies Comedies Comedies	Complete Schedule Schedule Under Productn
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Val Paul Malcolm St. Clair C. D. Bricker Wesley Ruggles Chester Bennett Norman Dawn Sherwood McDonald Wm. A. Seiter Wm. Havard Emory Johnson	Harry Carey Mr. & Mrs. DeHaven Frankie Lee Ethel Clayton Jane Novak All-Star Gloria Joy Helen Jerome Eddy Johnnie Walker All-Star	Thornley-DeGrasse Lee Garmes P. Goodfriend Joseph A. Dubray Jack McKenzie Thos. Rea John F. Tompson Lucien Andriot Henry Sharp	Ted Brook Moreno C. Woolstenhulme Ralph Waters Douglas S. Dawson F. A. MacDonald Glen J. Packer	Geo. E. Hall Beatrice Van Josephine Quirk Carol Warren Bennett Staff Guyol-Catlin Douglas Bronston Winifred Dunn Eve Unsell Emille Johnson	"Good Men and True" 2-Reel Comedies "Little Man" "Three Cornered Kingdom" "Thelma" Drama Comedy-Dramas "Love's Coming of Age" "Capt. Fly-by-Night" "The Discard"	Editing Schedule Editing 3d Week Preparing Preparing Schedule Starting Preparing Starting
Great Northern Film Co.		Van Dusen, Gen. Mgr.	Dick Rosson	Fred Reel, Jr.	Northwest Special	3d Week
Fred Reel, Jr.	All-Star	H. Fowler	Morris Dennis			
SELIG STUDIO. Casting Director, Individual.						Lincoln 33
Vin Moore	Mary	H. Neuman		W. E. Wing	Animal Comedy	5th Week
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Roy Del Ruth Jackman-O'Hara	Bevan-June Fazenda-Henry, Jr. Teddy	Perry-Evens Ernie Crockett	Joe Bordeaux William Fox	John Grey John Grey	"When Summer Comes" "Bow-Wow"	5th Week 4th Week
F. Richard Jones	Turpin-McGuire	Homer Scott	Ray Grey	Mary Hunt	"Shriek"	1st Week
SHIPMAN STUDIO. Spokane, Washington.						
Nell Shipman Productions.		Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	14th Week
Shipman-Van Tuyle	Nell Shipman					
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.		MacWilliams	Babiller	Coogan, Sr.	Drama	Casting
E. Mason Hopper	Jackie Coogan					
J. L. Frothingham Productions.						Preparing
Frothingham	Marg. De La Motte					
Lloyd Hamilton Corporation.		Reis	Bacon	Mayo	Comedy	Schedule
Lloyd Hamilton	Hugh Fay					
Fred Hibbard Productions.		Corby	Updegraff	Grey	Comedy	Schedule
Hibbard	All-Star					
Allen Holubar Productions.						Idle
Holubar	Dorothy Phillips					
Nazimova Productions.						Idle
Chas. Bryant	Nazimova					
Rodeo Comedies.		McClung		Tuttle	Western	Schedule
Geo. Marshall	Walter Robbins					
Jos. M. Schenck Productions.		Brodin	Harry Wile	Frances Marion	"Voice From Minaret"	4th Week
Frank Lloyd	Norma Talmadge		Millard Webb	Frances Marion	"East is West"	Editing
Sid Franklin	Constance Talmadge	Gaudio				
Selznick Productions.		Gerstad	Ed. Sturgey	Heerman	Comedy	Preparing
Vic Heerman	Owen Moore		H. P. Bretherton	Montagne	Drama	Preparing
Geo. Archambaud	El. Hammerstein	Congager				
Richard Walton Tully Productions.		Benoit	Evenes	Tully Young	"Omar the Tentmaker"	6th Week
Jas. Young	Guy Bates Post					
United Studios Productions.		Thompson Wheeler	Gereghty	Gray	Serial	13th Week
Warde	Ruth Roland					
Jack White Corporation.		Linden	Watson		Comedy	Schedule
Del Lord	Lige Conley					
Principal Pictures Corp.		Dal Clawson	Geo. Berthelon	Elinor Glynn	Comedy Drama	Casting
Colin Campbell	Dorothy Phillips					
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Stuart Paton King Baggot Edw. Laemmle Reggie Morris Bob Hill Wm. Watson Tod Browning J. P. McGowan Jack Conway Hobart Henley Ven Stroheim Nat Ross Harry Pollard Lambert Hillyer Rupert Julian	Frank Mayo Reggie Denny Harry Myers Roy Atwell Roy Stewart Neely Edwards Priscilla Dean Wm. Desmond All-Star All-Star All-Star Hoot Gibson Herb Rawlinson Lon Chaney Gladys Walton	Kline Milmer Chas. Stumer Pliny Horne Chas. Coffman Wm. Daniels Fildew Milton Moore Ben Reynolds Verge Miller Art Reeves Oswald Warren Allen Davies	Harry Webb Barry Tenny Wright R. A. Thompson Ray Taylor Dave Braudman Leo McCarey J. Marchant A. Flavin Arthur Smith Sowders T. Joss Messenger W. Raw Leo McCarey	A. R. Chester Geo. C. Hall Edw. Low Kean Thompson Bob Dillon Chas. Kenyon Geo. Morgan Raymond Schrock A. P. Younger Raymond Schrock Arthur Statter G. R. Chester	"Wolf Law" "The Kentucky Derby" "Ivanhoe" "Here's Your Health" "The Radio King" Comedy Drama "Perils of the Yukon" "Long Chance" "The Flirt" Drama "Misfit Becomes Chaperone" "Rainbow Chaser" "Bitter Sweet" "The Girl Who Ran Wild"	2d Week 8th Week Enroute to Europe 3d Week 6th Week Schedule Preparing 10th Episode 4th Week 9th Week Preparing 4th Week 4th Week 5th Week 3d Week
Cummings, Irving Production Co.		Wm. Fildew	Grinley-Lowry	Harvey Gates	"Broad Daylight"	2d Week
Irv. Cummings	All-Star					
Roy H. Klumb Production		Boyle	Lawson		Northwoods Stories	2d Week
Klumb	Ted Edwards					
Joe Rock Productions		Harry Fowler	Rollie Asher	Leon Lee	Comedy	Casting
Norman Taurag	Joe Rock					
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham	Larry Semon	Konenkamp	McDermott-Basil	Semon	"Golf"	4th Week
WALL PROD. G. N. Green, Castin. Sumner and Inyo, Bakersfield.						
L. E. Wall C. Dollison McElroy	Vera Glynn "Jin" Baker	Wm. Marshall Wiley Kimble "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	Two-Reel Comedy One-Reel Comedy Scenic	Schedule Schedule Schedule
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Warner Bros. Productions.		Du Par-Jackman	James Hogan	Considine-Johnston	"Little Heroes of the Street"	1st Week
Wm. Beaudine				Monte Katterjohn	"Brass"	Preparing
Jack and Sam Warner	All-Star	Dupont			"The Beautiful and Damned"	Preparing

EASTERN STUDIOS

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross	"The Bond Boy" "A Broadway Rose"		5th Week In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni	Fisher	Comedy		Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	8th Week
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch	Comedy Drama		5th Week
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan	Dramatic Comedies		Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchinson	E. Snyder	S. Bennet	E. Millhauser	15 Episode Serial	In Progress



Jim Cruze has nearly finished "The Old Homestead," and the cost experts are wondering how many gallons it is going to take.

Knute Erickson thought he had a two-gallon part but it turned out to be only a pint.

T. Roy Barnes only had a quart Thermos bottle but drew a five-gallon part, which kept him busier hunting sponges than Vernon Keys when signing checks after a mob scene.

Theodore Roberts had a patent bucket to hold his part in but the darned thing leaked. He felt very bad, so they promised him another part to make up for what he lost.

Geo. Fawcett knew they could turn him on for any amount and suggested a barrel to measure his part with, but Jim said that three fingers was enough.

Did you ever see a policeman on horseback?

Sure, that is old stuff. We have them right here in Los Angeles. Although they are mounted, they don't amount to much except to remind us of the antiquated days of doing things.

Joe Roberts signed a contract with the Fox Company for a year's services. Now who is the fox? Joe or the company?

Jackie Coogan caught a goat,
On Catalina Isle.

His Daddy tried to fish a fish,
But catching's out of style.

Eddie McAffie is an electrician with the Finis Fox company. He is their light comedian. He says that the only difference in an actor, a tree and an elephant is in the size of their trunks. Now he will have to hit us with a spot before we can see that joke.

A lot of actors and actresses are going Badger hunting when they find out he is casting at the Metro studio.

Harry Kerr at the Metro says he is glad he is not a blacksmith for then he would be a forger, but as it is he is only a castor. Maybe he means oil.

With the return of long skirts the motor-men won't have any use for those mirrors to watch what kind are getting on the cars.

Nat Deveritch says the Fine Arts studio is noted for its buildings and the way they are arranged. One can easily find their way around among them, if they know how. Knowing how is a Fine Art.

Mack Sennett has discovered how to make a dog and a bear fast friends. I call that diplomacy and suggest sending Mack to Europe to teach love for one another.

Rex Ingram has made preparations to go to New York, a la de soft, meaning state-room, kitchenette, screen porch, etc. No one else will accompany him except his wife, Alice Terry. His business manager, Cornel Ford, will leave later with a hand car and expects to pass Rex about Kansas City. He is physically fit and in the pink of condition.

I made an awful mistake the other night in the hotel lobby. I was sure I saw Dr. Sun Yet Sen. I said to him, "Toy hung chow sing luck?" He gave me a blank look then smiled and said, "You are mistaken, my name is Irving Cummings."

How was I to know he shaved his head?

Julius Stern is such a busy man at his studio that he has to read the many contracts that he has recently made as he goes back and forth from his home. When he gets through making this series of animal and kid pictures he will not want to look a child or an animal in the face for some time to come. For producing these stories isn't a job. Nope, it's a task that makes one go down the street talking to one's self and not requiring any answers.

Vera Reynolds was seen with a makeup at Fox's which we gather as evidence enough that she is working there for one of the fun-making companies.

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Contemporary Criticisms

"DIVORCE COUPONS"

(Vitaphone)

"Divorce Coupons" tells Connie Griffith in one of the most successful methods conceivable. Pictorially, as the wife to unlimited millions, she registers one hundred per cent. in magnificent array of becoming gowns. Dramatically, she is just as certain, for the role is one that commands sincere interest, and her interpretation of it is most sympathetic.

"Mona Lisa, in the role of Ishtar Lane, the psychic, is a remarkable personality. Her performance, which must credit to credence both by the director and herself, adds only the slightest mystical touch, and is effective because of this."

—Motion Picture News

"It reaches a high standard of cleverness throughout in plot construction, artistic settings and consistent acting.

"Holmes Herbert made a manly and convincing Poland Bland; Mona Lisa gave a carefully balanced performance as Ishtar Lane; Diana Allen was pleasing as Teddy Beaudine and Cyril Ring natural as Conrad. A small role, buddy, was assigned to Vincent Coleman, which he played well."

—Exhibitors Herald

"'Divorce Coupons' offers a new and interesting angle on the unhappy marriage problem that adds to its value as entertainment and lifts it out of the hackneyed rut of pictures of this type.

"Director Webster Campbell has provided a very well acted production."

"The director handles the story very carefully and with the exception of spending just a little too much footage in the climax, his work is better than the average."

—The Film Daily

"Ethel Watts Munford's story is utterly lacking in conviction. The main issue deals with a young woman who falls in love with her husband."

"The cast is adequate, which does not do justice to some members, since few in the play have anything worth while to work with. Mr. Herbert, as the leading man, never suggests the 'universal correspondent' sort of person, but there are times when he appears the most resourceful player in the company. There should be a good word for Vincent Coleman, who makes an impression with his role of buddy."

—Exhibitors Herald

"WHILE SATAN SLEEPS"

(Paramount)

"The parties responsible for this story (we are speaking of the author and scenarist), have refurbished an old idea and a familiar characterization and by seeking for originality have lifted the picture into acceptable entertainment."

"The director deserves praise for his admirable handling of the theme, particularly the regeneration of the criminal."

"Jack Holt gives a convincing performance in the leading role. It is his fattest part and he makes the most from it."

—Motion Picture News

"It has been handled in such a fresh and expert manner by the director, Joseph Henabery, that the combination theme takes on a further appearance of reinvigoration."

"Then the acting is so well done that the spectator really loses sight of the fact that he is watching familiar characters go through some quite well known situations and incidents. . . . Holt gives a performance that is decisively convincing, getting his effects with excellent acting technique and displaying a personality that wins immediate sympathy for himself. Mabel Van Buren and Fritz Brunette do especially distinctive work."

—Moving Picture World

"Careful direction makes it sincere and convincing. They'll laugh at the comedy and choke a little in the dramatic scenes."

"Wade Boteler is a fine type."

—The Film Daily

"A lively melodrama with timely snatches of comedy here and there, 'While Satan Sleeps' registers as excellent entertainment. The fighting parson is a familiar type in pictures, but a crook masquerading in ministerial garb and combining priestly and scragging qualities is an entirely new departure and in the present instance a pleasing one."

—Exhibitors Trade Review

"SLIM SHOULDERS"

(Tilford-Hodkinson)

"It never becomes uninteresting. Again there are times when the action drags. However, Irene Castle

is in there supplying a creditable rapidity of scenes due to her athletic capabilities.

"A well balanced cast gives a good rendition of the supporting roles. In all it is a picture which eclipses anything the star has appeared in for some time."

—Motion Picture News

"The plot is good, there are thrills and suspense aplenty and a delightful bit of romance supplies the finishing touches.

"Irene Castle, as Naomi Warren, gives a performance that not only sustains her reputation of being an exceedingly well-dressed woman, but also as an actress of great charm and ability. Rod La



Ashley Cooper plays Ben Harrington in "The Son of a Wolf."

Roque, who does the leading male role, has every qualification of a most acceptable hero. Excellent support has been given by all of the other members of the cast."

—Exhibitors Trade Review

"At the moment when Irene Castle doffs her conventional role and decides to play crook, the picture becomes resourceful and entertaining. It has a startling way of upsetting any preconceived notions of how things are going to turn out."

"Earlier in the picture too much footage is used in depicting familiar situations."

"Some unusually picturesque spots in Florida have been photographed and the sports of swimming, yachting, motoring and golf contribute some refreshing scenes."

—Moving Picture World

"THE UNDERSTUDY"

(R-C Pictures)

"Doris May . . . has foresworn to some extent her tendency to overact, with agreeable results, and in acting at the fast tempo the action has been set she strives valiantly to maintain the farce-comedy spirit. Miss May is supported by a cast that works as hard as she does to put the laughs across, and among which Christine Mayo does the most finished piece of acting."

—Moving Picture World

"After the first reel or so Director Seiter gets away from the frivolous stuff and settles down to a better and more substantial kind of comedy that offers some fairly original situations and amusing complications."

"Doris May is suited to the role of the understudy and does good work for the most part. She overacts occasionally in being too vivacious. Wallace MacDonald makes a satisfactory hero while Otis Harlan is the unusual father. Christine Mayo

is the actress who loses out in the race for hero's affections. Arthur Hoyt seldom succeeds as a comedian."

—The Film Daily

"The characters are manipulated like so many marionettes and indulge in many entrances and exits."

"The cast comprises a small group of players, Otis Harlan lending his rotund physique and his sunny personality to the rich father. He is the only experienced farcuer in the company—and when he fails to get over you are forced to admit that the story lacks substance."

"The settings are first rate. It strikes us that better stories could have been selected than this mild study. There isn't a funny scene."

—Motion Picture News

"NINE SECONDS FROM HEAVEN"

(Rialto Productions)

"'Nine Seconds from Heaven' is different from anything that has come across the water. It is built upon foreign standards and will appear much too morbid to many an audience. . . . The great points in its favor is that it holds the attention in a remarkable way, is entertaining and different. The points against the picture would be its extreme morbidness, the very unattractive girls and young men in the leading roles and the fact that the hero fails to gain your confidence and sympathy."

"Many titles are needed to explain the story which is well acted out by an able cast."

—The Film Daily

"Weird, mysterious and fantastic is 'Nine Seconds from Heaven,' a foreign-made production which the distributor, Rialto Productions, Inc., announces was filmed in Denmark, while the sub-titles place the locale of the story in London."

"The whole story is in the vein of many of Edgar Allen Poe's tales and its appeal to your audience will depend on whether they like this type of production."

"The acting is in keeping with the story and the work of the cast, as well as the technical handling of the picture, suggests the German school."

—Exhibitors Herald

"An amusing novelty, if not altogether convincing. Part of the time, following a first reel that drags unmercifully, it would appear that the characters, shrouded in gruesome shadows, are not exactly composed of men."

"The picture has nothing to offer other than to entertain those who might find it entertaining. It is not a spectacle, nor a problem play. It aims at nothing, gets nowhere and is a conglomeration of incidents."

—The Film Daily

Baby Peggy has a limousine that is modeled along the lines of a dressing room. Here the Centuryette's "making-up" and dressing is done, with ease and solitude.

Maudie the mule, owned and trained by Pete Morrison, has been placed under contract by Century Comedies.

Queenie, the human horse of Century Comedies, has been re-signed by Julius Stern for his company.

Al. Herman starts new comedy for Century in which Queenie and Maudie play the main parts.

"At the Fair," with Johnny Fox has been completed for Century.

Brownie, the wonder dog of Century Comedies, will play the part of a sleuth in a coming production.

Jackie Morgan, five-year-old leading man, is playing a big part in Brownie's next comedy.

Arvid Gillstrom will direct Brownie's next comedy for Century.

Former Canadian Mounted aids Alf Goulding's Mounted Police comedy. The locale was photographed at Yosemite.

Overseas Film News

By Colonel S. F. Jacobs

Most readers will read with surprise that shortly in the Luxembourg Gallery, Paris,—The French National Collection of Modern Art—there will be hung a nearly life-size portrait of Mary Miles Minter. It must be noted that this Gallery is for France the equivalent of the Tate Gallery, London. One might be tempted to suspect that the exhibition of this portrait in such a distinguished Gallery is one of the most subtle pieces of publicity ever put over, and the person responsible for Mary's personal publicity is to be congratulated.

One of the biggest films ever attempted in Great Britain is the filming of "Rob Roy" by the Gaumont Company. The whole story is set in Scotland where there is no difficulty in finding baronial castles, churches, etc., for location. The picture is to be made near Aberfoyle.

I notice that Francis X. Bushman and Beverly Bayne have forsaken the film world in the U. S. A. and are being co-starred by Walterdaw Company, London, in "Under Suspicion." The New York newspaper world is the background of the story.

Fred Le Roy Granville and his company of artists including Peggy Hyland, Gibson Gowland and Lewis Willoughby, are in Tripoli making exteriors for British International Granville Productions. "The Price of Silence" is the name of the film.

Constance Binney made her first appearance in a British studio recently when she commenced work at the Ideal Studio, London, in "A Bill of Divorcement."

This is another attempt to make international pictures, the idea being to feature a well-known London stage name, such as Fay Compton, and a well-known American screen artist as is Constance Binney.

"Orphans of the Storm" was shown at the Scala Theatre, London, for ten consecutive weeks and it is claimed that 630,000 persons have seen the picture during its 150 performances.

Elsie Ferguson is in London and has spent some time in visiting the larger London studios.

At a discount in America and England, Arbuckle films are still apparently in strong demand in Germany. The Phoebus Film Company has just completed the purchase of ten or twelve Arbuckle features and with exchange at its present figure the action indicates considerable confidence in Public Opinion. After all, Fatty has been acquitted by a jury of his fellow countrymen.

What Folks Think

The Carbon Copies

Hollywood, July 1, Editor, Camera!: Your article, "Mock Fame," struck ruthlessly at the producer who waits patiently for a popular figure—and then moulds a carbon copy to cash in on the original's popularity. A producer of this type can be indexed along with a photoplay plagiarist. Both of these types would be plumbers or waiters (and dumb-waiters, at that) if their "within-the-lawishness" didn't play such a big part in their existence.

David R. Brown.

Gotham Gossip

By Hank

Famous Players have started work on two more pictures at their Astoria Studio. Joe Henabery is directing with Alice Brady as star.

Vitagraph Flatbush plant has closed. Only one company is working on rented space.

Alice Lake is in New York and about to sign up for another production.

Thomas Hix, 28 years of age, suffered fractures of the left arm and leg and serious cuts and bruises when he was the victim of an accident met in filming "When Knighthood Was in Flower" at Rifton, New York.

Hix was "doubling" for Marion Davies and was to ride a horse which was to jump a break in a bridge, but his mount failed to make the leap.

Frank P. Donovan has started a feature attraction for American Releasing. His last picture is "Silas Marner" for Arthur Kane.

Webster Campbell is about to enter the M. P. D. A., N. Y. Lodge. Bill Nigh and Ray Smallwood are to follow.

Tom Terriss will make six pictures in London for Metro.

Anna Q. Nilsson and Norman Kerry arrived in New York last week preparatory to making a feature picture there.

Pyramid Pictures have closed shop after making several features, directed by Ray Smallwood.

Harry Myers sailed for Europe with the Tenny Wright party.

"Ham" Smith started production last week featuring Wyndham Standing.

Charles Brabin has started a production featuring Theda Bara.

Madge Kennedy has started work on her first independent production with Henry Kolker directing, at the Tilford studios. She will make six pictures a year.

Conway Tearle has left New York for California to co-star with Elaine Hammerstein in the Selznick special "Blazing Sands."

Owen Moore is taking advantage of a brief vacation to try and establish some more golf records to accompany the one he recently marked up at the Hillcrest Club.

R. D. MacLean, Shakespearean actor, will appear at the Mason this summer in "Macbeth." He is now at the Fine Arts studio, taking an important part in Congressman M. W. Howard's "Bishop of the Ozarks."

Edward Sloman this week announced the complete personnel of his company as follows: Chance Ward, production manager; Max Dupont, cameraman; Hylda Hollis, scenario editor; Billie Hodges, auditor; Al Risley, publicity; Ralph M. DeLacy, technical director; Lawrence Creutz, film editor; George Minnig, chief property man, and William Robinson, assistant "props."

Watch for the scenario market in the next issue.

Bcb Leonard is shooting a Mae Murray production at the Biograph studios.

"I Am the Law" has been stopped by court order and did not play at the Strand as advertised. Hearst claims copyright infringement and is suing for \$500,000 damages. Ed. Carew made this in Los Angeles.

Rex Ingram is slated to make a picture in New York.

Marshall Neilan is in New York.

Tom Ince has gone to New York.

Famous Players will build a theatre at Broadway and 45th Street, taking in a whole city block, opposite Hotel Astor.

O. A. C. Lund has started a feature at Paragon studios. It is an independent company. Several smaller companies are making short subjects.

George Sargent will do a Saturday Evening Post story in which Gladys Leslie will star.

Lillian Gish will have her own company and will direct herself, financed outside of the Griffith affiliation. Dorothy will also head her own company, same release.

Tenny Wright sailed for Europe with Universal last week.

Doris Kenyon will go to England to do a feature in a few months.

The Strand has started an open house policy; that is, any good film they like can get a showing there.

Joseph Henabery started work at the Famous Players Long Island studio with Alice Brady as star.

Yale University rented the Brooklyn, N. Y. Vitagraph studios for a period of four years to film the life of Columbus.

Frank Gilmore, of the the Actors Equity, was elected the president of the Green Room Club.

Sidney Olcott is directing a picture in Maine with Bill Haddock assisting.

George Irving is getting ready a Madge Evans feature, "On the Banks of the Wabash."

Caryle Fleming has just completed a Northwest story for state right market.

Hamilton Smith started another feature called "The Jelly Fish" with Wyndham Standing.

Christie Cabanne started a new picture last week.

Will Rogers will star in "The Legend of Sleepy Hollow," to be made by an independent firm.

Doris Kenyon will be featured in a series.

Henry King is finishing up a Dick Barthelme feature at the Biograph studio.

Dorothea Wolbert has finished a nine weeks' engagement with Universal playing a "slavey" part in Booth Tarkington's "The Flirt," directed by Hobart Henley.

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**Who's Where on
Los Angeles Screens****HILLSTREET**

Lewis J. Selznick presents
Elaine Hammerstein

"THE WAY OF A MAID"

By Rex Taylor

Scenario by Lewis Allen Browne

Directed by William P. S. Earle

CAST

Nadia Castleton.....Elaine Hammerstein
Thomas Lawlor.....Niles Welsh
Dorothy Graham.....Diana Allen
Jimmy Van Trent.....Arthur Housman
Gordon Witherspoon.....Charles Brown
David Lawlor.....George Fawcett
Mrs. Lawlor.....Helen Lindroth
Mr. Purcell.....Arthur Donaldson

SUPERBA

Carl Laemmle presents
Hoot Gibson in

"TRIMMED"

Story by Hapsburg Liebe

Scenario by A. F. Statter and
Wallace Clifton

Directed by Harry Pollard

Photographed by Sol Poito

CAST

Dick Garland.....Hoot Gibson
Alice Millard.....Patsy Ruth Miller
John Millard.....Alfred Hollingsworth
Bill Young.....Fred Kohler
Nabo Slayter.....Otto Hoffman
Judge Dandridge.....Dick Lorenzo
Lem Fyfer.....R. H. Sutherland

Watch for the scenario market in the next
issue.

GRAUMAN'S

Adolph Zukor presents

Betty Compson in

"THE BONDED WOMAN"

By John F. Wilson

Adapted by Albert S. LeVino

Photographed by J. C. van Trees

Directed by Philip E. Rosen

CAST

Angela Gaskell.....Betty Compson
John Somers.....John Bowers
Lee Marvin.....Richard Dix
Captain Gaskell.....J. Farrell MacDonald
Lucita.....Ethel Wales

NEW PANTAGES**"THE BIGAMIST"**

Directed by Guy Newall

A George Clark, Inc., Production

Distributed by R-C Pictures

CAST

George Dare.....Guy Newall
Pamela Arnott.....Ivy Duke
Herbert Arnott.....Julian Royce
Richard Carruthers.....A. Bromley Davenport
Constance Carruthers.....Dorothy Scott
Blanch Maitland.....Edith Ellison

Casts of the Week**Sloman Productions****"BLIND JUSTICE"**

Directed by Edward Sloman

Milton Sills.....Carmel Myers
Alec Francis.....Eric Mayne
Charles Clary.....Pat O'Malley
Jack Mower.....Walter Long

Lasky**"THE EBB TIDE"**

Directed by Geo. Melford

Lila Lee.....James Kirkwood
Raymond Hatton.....Jacqueline Logan
George Fawcett.....Noah Beery

Mack Sennett Productions**"SUZANNA"**

Directed by F. Richard Jones

Walter McGrail.....Leon Bary
George Nichols.....Eric Mayne
George Cooper.....Carl Stockdale
Evelyn Sherman.....Winifred Bryson
Lon Poff

Bertram Bracken Productions**Untitled**

Directed by Bertram Bracken

Jean Perry.....Estelle Taylor
Ben Deely.....Margaret McWade
John Prince.....Edouard Treboal
Milla Davenport.....Kate Price
Ed. Kimball

"COUNTRY LOVE"

Emile Chautard, director

Adapted by Edith Kennedy

Photographed by Arthur Martinelli

Art Director J. J. Hughes

CAST

Billie Dove.....Thomas O'Brien
Edythe Chapman.....Paul Jeffrey
Hardee Kirkland.....Carl Gerard
Sylvia Ashton.....Zasu Pitts
Jack Gardner.....Lincoln Steadman
Cullen Landis.....Gertrude Short
Mabel Van Buren.....Noah Beery.

Elsier La Maie, who used to be a native son and who has been producing pictures in Dallas, Texas, is in our midst looking for people to take back to the Lone Star State. Comedians, ingenues, dramatic actors, directors, cameramen and whatnots will find a listening ear on the left and right sides of Mister La Maie who intends to return home inside of four or five weeks.

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More by Harry Burns

Pete Gerald, who looks after the Assistant Directors' Association offices of Secretary and Treasurer, outside of looking after his print shop, has been given the assistance of two other members to keep up the heavy business rush for membership. Joe McDonough and Harry Tenbrook are giving Pete a hand to inform the members that next Thursday evening will be a sort of a high jinks that will make the assistant directors and their friends look up to them as honest-to-goodness entertainers, for they have on tap a show that will be on a par with any the club has ever put on.

Harry Brown, for years at the head of the electrical department out at the Universal, and who resigned, is now in the same kind of a position with the Metro, and when seen he said he never was so contented with any job that he ever held as he is right now.

Louis Troester has had all sorts of misfortune of late. Not much doing in the work

line at the studios for bearded men, he got into the Grauman prologue when the theatre caught on fire and the house was closed up for a short spell. What will happen next he doesn't know. "HOPE SOME ONE WILL KILLS YOU A MILLION, DAD, SO YOUR LAST DAYS WON'T BE FULL OF STRUGGLE AND STRIFE." H. B.

Bob McKenzie sneaked over to the Eddie Lyons studio and had for himself a job to play a rural character. And the sidewalk comedians are still trying to figure how the rotund chap does it.

Harry Depp, outside of writing some stories, is about the studios angling with some of our leading producers to put him to work in the noble art of acting. He served his apprenticeship in the comedy school and is emoting to the more serious line.

Here is the best squib ever picked up in movieland.

A motion picture agency offered an armless man, who gathers up a living by begging on the streets, to work in a picture at one of the studios. When offered \$7.50 for the day's work he informed the agent that he can pick up about \$7.50 an hour on the street and wouldn't consider the proposition! The armless actor got his price and laid off of the streets long enough to work in a picture, and as soon as he finishes he will be right back at the old stand collecting from the cheerful giver. Mostly the actors.

Finis Fox screened four reels of his six-reel feature, "The Bishop of The Ozarks," for the group of capitalists who are backing his project. And the expressions that they manifested after it was over was very gratifying to the man who is responsible for the direction of the picture.

W. S. Campbell was operated upon last Saturday for nasal trouble, and feels better for his experience and is very anxious to get busy once more. Francis Grandon and he seem to have something up their sleeves and can be expected to line up a few surprises.

Leo Maloney starts shooting scenes so early that the actors can hear the milkman's bottles knocking together as he is delivering the morning milk to those along Beechwood Drive. When every one has turned in for the night Leo is still plugging away. Archie Stout, the cameraman, is figuring on changing his name to Archie Lean, for he is working off a lot of good sound weight trying to film the scenes that Leo is directing in his two-reel western stories.

F. W. Vander Bogert is with the Richard Walton Tully company at the United studios. He shouted so loud the other day in trying to make a mob act just right that when he took a hand in a game of cards the following evening he couldn't say "that is good." So they took his kale and everything.

Harry Sweet is about awaiting what he calls "Patents Pending" for rights to a regular job since he quit at the Century where he had been making 'em laugh for the past three years.

Henry Murdock is doing a jockey in the present picture being made by Al E. Christie.

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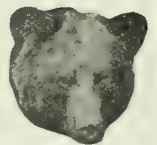
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Fred Cavens, who assisted and co-directed Max Linder's burlesque of "The Three Musketeers," and also played the role of Bernajoux, is now at liberty. Wilshire 3893.

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Story By

Bruce Mitchell and Ward Hayes have been engaged by Ben Wilson to get some stories in shape for Eddie Barry and other comedy stars that make up the two units with the Federated corporation of New York City. Roy Clements is directing Eddie Barry in a two-reel fun-film, while the second star and director will soon be named.

Edwin Warren Guyol and Alice Catlin scenarized "The Son of the Wolf," a recent Norman Dawn production.

Miss Bradley King, author of "Jim" and "A Man of Action," two Thos. H. Ince specials is completing an original story with American "news" as the theme. The feature, as yet untitled, will soon enter production with an all-star cast.

"Suzanna," Mabel Normand's next starring picture, was adapted by Mack Sennett from a novel by Linton Webb.

Tom McNamara, artist of the comic strips "Us Boys," who is writing for Hal Roach's "His Rascals," has a new comedy ready which he calls a "Lady Bountiful" picture, small boys, to be benefited by a generous spirited patron of youth.

James Whipple has finished what J. P. McCarthy calls a first-rate script and continuity for his next story that he expects to start any day with an all-star cast.

Foster Goss has been appointed editor of the American Cinematographer, which is being published under the management of Harvey E. Gausman and associates. The current issue is expended into a national monthly magazine.

In addition, Goss becomes director of the Harvey E. Gausman publicity department.

Alfred Hollingsworth has been a very busy man for the past few weeks. He has produced three plays running three nights each at the "Patio" Theatre and at the present time is playing the Pharisee, the heavy in the Pilgrimage Play. Mr. Hollingsworth is now busy on a script for a play to be produced at the Little Theatre in the fall.

Julian Josephson will prepare the screen adaptation for the Metro production of "All the Brothers Were Valiant."

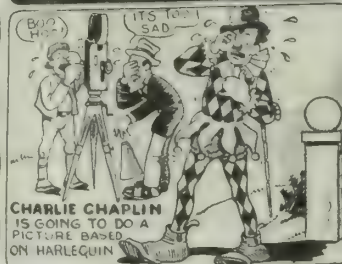
Robert Grey looked excellent in a Hindu costume that he is wearing in the Phil Rosen picture that is featuring Rodolph Valentino at the Lasky-Famous Players studios.

Alfred Green is preparing to direct Thomas Meighan in "The Man Who Saw Tomorrow," an original story by Perley Poore Sheehan and Frank Condon.

Mark Sandrich is assisting Al Herman in the absence of Jack Greenberg.

Dorothy Seay has been engaged to play a part in "Love's Coming of Age," under the direction of William S. Seiter at the R-C studios.

Jack Wilson, cameraman at the Chaplin Studios, has been the father of a baby boy since July 13.



Zasu Pitts, comedienne, is to return to the screen. She has been engaged by Metro for an important part in "Country Love," the first of the special stories series of productions in which Billie Dove is to be featured, under the direction of Emile Chautard.

Lon Chaney has been secured to enact the part of Obadiah Strout in the screen version of "Quincy Adams Sawyer," for Metro, which Clarence G. Badger will direct.

Louise Fazenda, feminine portrayal of of screen comedy, is to have the part of Mandy Skinner in the production of "Quincy Adams Sawyer" for Metro.

Wallace Worsley will direct Clara Kimball Young in "Enter Madame," her new starring picture upon which production started last week at the Garson studios. "Enter Madame" was written for stage production by Dolly Byrne and Gilda Varesi.

People

Max Linder, who has just completed a new studio at Nice, France, announces he is planning on erecting a similar institution for himself in Hollywood next year.

Madge Bellamy, Jack Pickford's leading lady in "Garrison's Finish," is one of six popular photoplayers listed by a prominent magazine assured of very early stardom.

Elsie Bishop is playing a part with C. J. Hall & Sons production, which Jack O'Brien is directing at the Hollywood studios.

Harry R. Hough died at his home in Glendale on July 1st. He was formerly general manager of the production branch of Robertson-Cole and comptroller at Universal City.

David Smith assisted Alf Goulding in "Little Riding Hood" and "Jack and the Beanstalk."

Jerry Ash is responsible for all the photography in comedies made by Alf Goulding.

Pete Morrison is training Queenie for further Century Comedies.

Three more companies will be added to the three now making pictures at Century Studios.

S. Blum has been made Chief Property Manager by Julius Stern.

Jack Earl, giant, grew one full inch while on location at Yosemite. Earl is now 7 feet 5 inches.

Elmer Clifton is using the State Pier at New Bedford for a studio while producing his whaling drama, "Down to the Sea in Ships."

J. Thornton Baston is now playing in the Elmer Clifton production, "Down to the Sea in Ships."

The Misses Howland of Fairhaven, Mass., have permitted their wonderful old home to be turned into a motion picture studio for the time being for Elmer Clifton to secure some interiors for his drama of old whaling days, "Down to the Sea in Ships."

William Duncan and Edith Johnson enjoyed the pleasure of their own car over in Honolulu, for they shipped their machine over on the boat and viewed some of the greatest sights that they ever imagined. Next Monday will find them once more at the studio, much refreshed from their journey and ready for work at the Vitagraph studios.

James Kilgannon has been assigned the strangest of all titles ever tendered an assistant director. He has been called "The Floating Assistant" at the Lasky studios. He floats from one director to another as soon as they complete their pictures, while the other assistants stay with one director until they have drawn their last check with the organization.

Century Comedies will give the two "doubles" of the Baby Peggy Contest their opportunity to act in a picture soon.

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The Dotted Line

CHAPTER I.

ONCE upon a time there lived in Hollywood a pretty little leading woman with gorgeous blond hair, and lustrous eyes, and a perfect camera profile and *all sorts* of acting talent.

But, alas! she couldn't get a job! She tramped every day from studio to studio, interviewing casting directors. They greeted her with the pleasantest smile in the world, but were sorry "there's nothing in your line casting just now."

One day she sat down and thought it over.

"If I only knew when a company was preparing a new picture and could happen in when they're casting, they couldn't pull that alibi on me," she mused.

"Now, how can I get that information?"

She abstractedly picked up a copy of CAMERA! and read this very story.

"That's it," she cried, and signed on the dotted line, and worked happily ever after!

Here's that fortunate dotted line—tear it out and sign it!



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Vol. 5 No. 15

SATURDAY, JULY 22, 1922

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

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Phone 595-179

Vol. V.

SATURDAY, JULY 22, 1922

No. 15

Hays Arrives for Week in Filmland

WILL H. HAYS, director-general of the Motion Picture Producers and Distributors of America, will spend next week inspecting the cinema production center of the world in Los Angeles.

He arrives Saturday or Sunday, according to advice received by Camera! at press time, and will be met by Jesse L. Lasky, who returned Wednesday from New York, Abraham Lehr, Irving Thalberg, and other executives, directors and stars of the films.

His first official appearance in the west as the big boss of film producers will be made Monday at a Chamber of Commerce banquet.

Members of the motion picture profession will banquet him Wednesday night at the Ambassador Hotel, when Hays will give his first message to the personnel of the industry.

Hays will stay a week, visit all studios, and study details of film production. Before he returns east a monster mass meeting will be held in his honor, probably at the Hollywood Bowl.

* * *

The Next Step

MARSHALL Neilan produced a picture that every professional film viewer hailed with delight. Yet, they say, it wasn't a commercial knockout. So no more "Bits of Life" from Neilan—or anyone else.

The screen needs new devotees.

Granted that the short-story series, such as Neilan's, doesn't appeal to the run of fans. Here's yet an opportunity to bring several new millions under the spell of the silversheet. And to keep them there.

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There'll have to be a circuit of them. . . It'll cost

money to start it. . . It's a big job. . . Yes, yes, yes. But it's the next step forward. Who'll take it?

* * *

Only a Stunt?

NEARLY one month ago Paramount announced the proposed formation of a motion picture school, whose faculty was to be composed of experts in dramatic and technical subjects.

The announcement was made personally by Zukor in New York, and by studio officials in Los Angeles. Newspapers devoted columns of space to it, considering it an earnest effort on the part of one producer to improve quality of pictures and to establish high standards for folk who make pictures.

It was a wonderful publicity stunt—for the industry as well as for Paramount.

School was to open July 6.

It hasn't opened yet, and apparently there is no intention of opening it.

It was a wonderful publicity stunt, so far—that's all.

If Lasky permits it to stop at that, he makes a grave mistake.

The newspapers took the announcement seriously. Now, if the school idea is not carried out as announced—or good reason given for not doing so—newspapers will not take seriously the next announcement coming from Paramount.

Don't try to fool the newspapers, boys and girls. It's never been done and it never will be done.

You've promised a plan epochal in motion pictures. Go ahead with them, Lasky folks!

* * *

THE fact that 'The Top of New York' is sympathetic without being offensively sentimental is largely due to the intelligence and good taste of its director, William D. Taylor. But Taylor is dead, and there aren't many others in the movie business who possess the qualities that he brought to the screen."—Robert E. Sherwood in *Life*.

Film Capital Production Notes

INCE RETURNS

Thomas H. Ince returned to Los Angeles Tuesday after a five months' stay in New York, bringing with him material to carry out production plans for the coming season. The plans as set forth by Mr. Ince include furnishing screen material that will interest Europe as well as America.

A producing company will start filming the first of a series of five-reel comedy-dramas at the Long Beach studios, July 31st, personally directed by Hampton Del Ruth and assisted by Rex Thorpe, casting.

The first picture, "The Marriage Chance," was written by Hampton Del Ruth and the cast now on salary reads like the roll call of the Writers' Guild: Alta Allen, Milton Sills, Irene Rich, Henry Walthall, Lon Chaney, Tully Marshall, Laura La Varnie and Tom Wilson.

Harry Cohn is back from New York and will start things moving with the Hall Room company inside of two weeks. By that time Syd Smith and his director, Noel Smith, will have completed their picture at Fox studio. Charles Lamont is assistant director of the organization.

"The Range Rider Series," a succession of two-reel Western features, starring Leo D. Maloney, have been accepted for distribution by Pathe. General Manager Elmer Pearson announces the signing of a contract to that effect, releases to be one every two weeks, beginning early in the fall.

Harold Lloyd has nearly completed a new multiple-reel comedy, which bears the working title of "Doctor's Orders." This is the first of the series of six Lloyd features contracted for when the comedian visited New York early in the winter.

"The Forest Fire," the second episode of the new Pathe serial, "The Timber Queen," starring Ruth Roland, has been scheduled by Pathe for release the week of July 23rd.

The exteriors for Wyndham Standing's latest picture are being shot on the shores of Lake Placid, New York. Mr. Standing will leave New York for Hollywood on the completion of this picture.

Fred Jackman has finished "Bow-Wow," the Mack Sennett comedy, featuring Teddy, Louise Fazenda, and John Henry, Jr.

F. Richard (Dick) Jones, production manager of Mack Sennett Comedies, completed casting "The Shriek," which is the title for the next Ben Turpin special and has taken the principals on location to shoot the desert scenes for the picture.

Billy Franey will resume production within a month. Reports from F. E. Samuels, sales manager, now in New York, state that Billy Franey comedies are going on the state rights market.

Robert O'Connor will add another unit to his producing forces next month.

Lee Moran will make a series of comedies abroad.

"Bits of Life," Marshall Neilan's four-story production was selected by Frederick James Smith in the August "Photoplay Magazine" as one of the eight best pictures of the year.

Larry Semon's latest two-reel comedy, "Golf," was shipped east for distribution last week. Semon started production of his new one this week. Lucille Carlisle will be leading woman.



She has become known as the "little girl with glasses" but her real name is Valentine Churchill and she has just finished a bit with Billie Dove.

An amusing screen novelty, described as a "novelette, bound in leather," "Feet—Her's 'N His'n," has been scheduled for release the week of July 23rd. The subject shows a romance with two pairs of feet—masculine and feminine—playing the leading roles and expressing all the necessary emotions for a love affair. The camera only records the feet and ankles of the two leading characters.

Bob Horner left for Chicago, Wednesday, to confer with his backers on a series of twelve five-reel westerns. The production will be known as the Prairier Film company. He will return in about three weeks to start production.

Louis Burston will return from New York to start another feature about August 1, according to word received from him. Burston has sold his latest feature, "Forget Me Not," with Garreth Hughes and Bessie Love.

Gertrude Astor is working at Lasky studio under the direction of Sam Wood.

Alfred E. Green is starting another picture with Thomas Meighan.

Foreign Productions

Many British producers are now busy making one-reelers, and exhibitors over there claim that these short films keep their houses continually filled. B. E. Films, Ltd., have just turned out six of these from famous plays:

"The Lady of the Camelias"

"The Merchant of Venice"

"Jane Shore"

"Bleak House"

"The Scarlet Letter"

"The Hunchback of Notre Dame"

During the daytime shoppers and business people hesitate to spend two hours in a cinema theater to see a feature production but visit the theaters where these one-reel productions are being shown for a short rest and recreation.

AMERICAN FILMS AWARDED

At a world film competition recently held at Milan, Italy, in which about a hundred films were entered, the jury discarded eighty-five as unsuitable to be shown to the general public, leaving only five American productions: two Vitagraph, two Goldwyn, and one United Artists; four Italian, three Austrian, two German and one Swiss in competition. The prizes were awarded as follows:

Dramatic Film, Sascha Film, Berlin; Sentimental Film, United Artists, America; Comic Film, Vitagraph, America; Travel Film, Swiss; Historical Film, Express Film, Germany.

Signor Gaido, the Italian who produced "The Bridge of Sighs," has completed "Dante."

Louis de Carbonnet, in France, has hit upon the happy idea of filming statuary in the Louvre for the purpose of teaching the history of art and of sculpture.

William Fox is in London for the purpose of making arrangements for the production of "If Winter Comes." He has been in consultation with the author, Mr. A. S. M. Hutchinson. Harry Millard is to direct the picture. Mr. Percy Marmont has been selected to star in this picture.

It is interesting to note that the majority of the cameramen employed in the filming of the big English horse race, The Derby, used Dallon Anastigmat-Fixed-Separation Telephoto Lenses and that the excellent results obtained are a further testimony to the quality of this product for topical work.

Dave G. Howard is a very busy individual aiding King Vidor in producing the feature in which Florence Vidor is the star. It is being made at Vidor studios.

Bernard McConville has started work on his original story for Viola Dana, which has been temporarily titled "Miss Emmy Lou."

Robert Thornby will direct Leah Baird's next production if everything moves along in the final stages of the transaction.

Frank Borzage is to make "The Pride of Palomar," by Vincent Blasco Ibanez at United studio with an all-star cast.



Current Reviews



"Sonny"

ONE of the few productions that is interesting and clean is "Sonny," with Richard Barthelmess as the star.

There is nothing startling about the story. There are no big "punches". But it moves along with heart interest and wholesomeness that has a soothing effect in contrast to the general run of sophisticated and spectacular productions.

Frances Marion and Henry King adapted the story from a stage play by George V. Hobart. They extracted screen values and handled the war episode without dragging it out. They touched delicately upon the spiritualistic episodes adding beauty to the film rather than preachment.

Henry King directed with an understanding of the subject obtained by co-operating with the scenarist.

Richard Barthelmess plays a dual role, one character bordering on the snob, the other a roughneck. The effect brings out his versatility to the best advantage. It gives him good material and he shows exceptional ability as well as his known pleasing personality.

Pauline Garon makes us wonder what we have been missing in not seeing her before on the screen. She is decidedly individual, a most capable little actress and has depth added to quaint beauty. As "little sister" she is indeed captivating.

Margaret Seddon does some excellent acting as the blind mother.

Lucy Fox is not so graceful nor is she beautiful, but she is a good type and fits the part.

Herbert Grimwood, the heavy, is the one jarring note in the picture. He oversteps his bounds of villainy and overacts his role.

Patterson Dial, Fred Nicholls, James Trebell, Margaret Faulconer and Virginia Magee fill out the cast.

R. W.

"The Eyes of the Mummy"

POLA NEGRI is Paramounting around town once more, but someone seems to have stolen her chariot. The present vehicle is quite a curiosity to those of the younger generation, for the gowns are as much down at the heel as the plot.

Just how long ago Australia suffered the making of this film ark is up to the archaeologist. The three guesses given the audience are not sufficient.

Those who witnessed the first run enjoyed several laughs but, as the scenes commanding the merriment were intended for tragedy, it would seem that Paramount has purchased a job lot of Pola Negris, the good with the bad.

At any rate, if this feature is a sample of the dreaded foreign invasion, all reissues of American one-reelers are safe.

This screen attack of acute film rheumatism is no reflection upon Miss Negri's histrionic ability, unless one counts the reflection of her own vivacious person in the brilliant shoe-shine upon the villain's face. Emil Jannings, as Radu, a fanatic, and the only other person named in the cast, packs a Shinola visage which would cause an old-time minstrel to wrap the drapery of his Joe Miller about about him and go to press.

There are two other persons who have parts, but they get little chance between

Pola enjoying a nightmare, and Radu, the desert mystic, whose hidden powers allow him to remove black circles from his face at every touch, without pain—to himself.

The direction of the production is almost as enlivening as the underground mummy tomb, which set seems to have been borrowed from some slap-stick studio.

The orchestra showed great restraint during the presentation. It did not play "We are dying, Egypt, dying—."

—W. E. W.



The youngest Romeo and Juliet of the screen score a big hit in "Supply and Demand." Gertrude Mesenger plays Johnny Jones' lead.

"Supply and Demand"

IT is satisfying indeed to see a producer come along with a two-reeler that is far above the average feature picture and dare to choose the simplest of stories and most unsophisticated of players for his subject. That is what J. K. McDonald has done in his initial production "Supply and Demand."

James H. Finn has written a story of high finance that the kiddies play in grownup fashion. Finn knows his subject well. He has written a story in a way that will be understandable and enjoyable to children as well as their parents.

Mason Litson, the director, has handled the kiddies well. He makes every child actor a true to life character, and every parent who sees the production will recognize the different kids antics.

Johnny Jones, of course, is the star of the production. His work is the best that can be found in child talent on the screen. He has perfect understanding of values and never does he over act. He seems always at ease before the camera.

Gertrude Mesenger, though a little doll of a child, plays a hoydenish part. She is the only girl in the picture, but if there had been others they would have been lost in the shuffle beside this clever little actress.

Kenneth Green, the fat boy of "Penrod" fame, is the comedy life of the picture.

True Boardman and Newton Hall, two impish kids, fill out the cast with the rest of the "gang."

—R. W.

"Life's Darn Funny"

THERE is a lot of truth and poetry in the Metro production of this title because two youngsters make it true in the most human way imaginable, upon the screen.

When Viola Dana sets herself in a character like that of Zoe Robert, a French girl with natural temperament, she does herself full justice. Although one might find a little fault with "Life's Darn Funny," for its drag and lack of liveliness, the audience of average people probably never will pause to harp, for the lightsome story is possessed of that successful qualification, entertainment value.

The story is not constructed according to rule, and the continuity writer overlooked plenty of chances to jazz up the unfoldment, wut, when the good people who pay their money do not notice such things, why carp and be critical?

Gareth Hughes was immense in his characterization of the lad who had been trained as a tailor, but who persisted in trying to be an artist. His affair with Miss Dana grew so naturally that one did not notice the romance in the face of so many difficulties, nor did the lovers themselves realize it until the frenzied hug of alarm when creditors were at the door. This situation alone was worth the money for, until the youth held and kissed her to calm her alarm, neither had even goo-gooed or pulled the old-time stuff as leads have been trained to do, lo these many years.

Those who desire to be entertained without offense at any time should witness "Life's Darn Funny," and find therein a comforting note.

Kate Price, Mark Fenton, Eva Gordon and Kathleen O'Connor make up the well-balanced cast. Each one assisted in making the production a success.

"Missing Husbands"

WHOEVER said that "Missing Husbands" made Paris gasp couldn't draw the line between a yawn and a gasp. Because this picture was made in Europe, one might think it sensational. But this, like many foreign productions, draws crowds under false pretenses.

Pierre Benoit wrote the novel "L'Atlantide" but little story is left in the production, or, owing to the narrative style, little action could be filmed from the story.

Jacques Feyder adapted the novel to the screen. Whether the story was cut out because of censors in the United States, or dropped out in the adaptation, is a question. It was lost somewhere.

Stacia Napierkowska is extreme in her actions. One moment she gives the impression that her character is cold and unconcerned and the next she is emoting with a vengeance, requiring a large area to work in.

Marie Louise Irbie is more like American actresses. She is a pleasing characterization of a slave girl.

Jean Angelo and Georges Melchior played the leading male roles ordinarily, but held a moderate amount of interest.

Abd-El-Kader Ben-Ali (his true name) flitted in with the native settings and proved capable in the part.

—R. W.

Where to Find People You Know

Reginald Barker, accompanied by his production staff, left for British Columbia where the majority of the exterior scenes of "Timber" will be made. As soon as he has established headquarters in the Kootnay Lake district he will begin the picture with a raging forest fire, staged under the supervision of the forest rangers. The cast leaves for the north on Monday, scheduled to join the director at Cranbrook, B. C., shortly after his arrival there.

Fred Kelsey is playing heavy roles for Finis Fox in "The Bishop of the Ozarks" at Fine Arts Studio—where Fred did his first screen work in Los Angeles as a director for D. W. Griffith.

Bertram Bracken, who is at present making an all-star production at the Hollywood studio, was the producer of two successful Selig Productions, "Kazan," and "The Confession."

Will Elfe, who has been with Bertram Bracken for the past three years, will again be with him as assistant.

Cecil Spooner, for many years with the Blaney Play in New York as leading comedian, is associated with Eddie Barry under the Ben Wilson banner. Roy Clements is directing. The picture is to be titled, "We Never Sleep."

Bruce Mitchell, who directed Jack Richardson in a series of comedies for the T. R. Coffin company, has been secured by Ben Wilson to direct Monte Banks.

Esther Ralston will be leading woman for Monte Banks.

Ward Hayes will be associated with Bruce Mitchell as gag man in the Monte Banks productions. Ward directed Billy Bletcher for over two years in comedies.

Jerry Kline, formerly assistant director with the Wayne Mack company, has joined Dick Saunders as assistant casting director at the Hollywood studios.

J. M. Voshell has been appointed business manager for Reginald Barker.

Percy Nilburn, who has been cameraman for Reginald Barker for years, will be in charge of the photography for Mr. Barker in his production of "Timber."

Josa Melville, who was the only woman character in Maurice Tourneur's "Treasure Island," has been cast in an important role in the Cosmopolitan Film company's rendering of Congressman M. W. Howard's "Bishop of the Ozarks."

Al Cody has just finished supplying music for Rupert Julian and is engaged with the Perfect Pictures at United studios.

R. D. Saunders and Wilfrid Lucas have been added to the cast of Bert Bracken's production.

Anna Q. Nilsson will be leading lady in Reginald Barker's production "Timber."

Grace Marvin is doing a colored mammy for Colin Campbell.

William Fairbanks will have the leading role in "Peaceful Peters," to be produced by Ben Wilson.

Frank Keenan is returning to the screen in the leading role in "Timber," the first Reginald Barker production to be made at the Louis B. Mayer studios.

It will be strange to see Milton Sills on a new brand of films. He is playing with Carmel Myers in "Blind Justice."

George Cooper is supporting Ben Turpin in "Home-made Movies."

Cullen Landis, who is playing opposite Billie Dove, recently finished the leading male role in "Page Tim O'Brien."

Wyndham Standing leaves New York City this week and will arrive in Hollywood soon.

Arthur Jasmine, juvenile, who played in support of Edith Roberts in "The Firecat" and "Thunder Island," has finished another part with her in "The Son of the Wolf."

Craig Ward, Reginald Barker's discovery, is playing opposite Anna Q. Nilsson in "Timber."

George Fitzmaurice directed Irene Castle's latest starring picture, "The Hillcrest Mystery."

Aggie Herring is playing Mrs. Calahan with Wesley Barry in "Sherlock Calahan."

Walter Mayo, formerly with Rex Ingram, will assist in the direction of "Timber."

Fay McKenzie has joined Carrol productions, featuring Helen Jerome Eddy, at R-C.

Lucile Hutton, who did the tough girl in "The Miracle Man," is playing in a feature production at United.

Lloyd Hamilton is monkeying around with monkey actors in order to get some laughs with Hughy Fay at the directorial helm. Hamilton is doing the boob character he originated.

F. L. Hemphill is working in "Omar the Tentmaker" at United. We caught him in scenes the other evening with Guy Bates Post and Rose Dione.

Lillian Nicholson is handling the wardrobe for "Omar the Tentmaker," aided by her daughter Kathleen, and a staff of assistants who look after details of costumes and makeup.

Lige Conley is playing a Swiss riding master in his present two-reel comedy, directed by Del Lord for Jack White at United studio.

Ben Lewis played a railroad station agent at Lasky studio in an interior setting.

Jack Leonard has gone in the real estate business. Another good actor gone wrong. Jack used to be some makeup artist and performer.

Harry Rapf is supervising the direction of "Little Heroes of the Street," starring Wesley Barry; working on the scenario of Charles Norris' famous novel, "Brass."

Mary Jane Sanderson, a new Warner Brothers star, has been loaned to Clara Kimball Young for a part in "Enter Madame."

Wallace Worsley will direct the production, "Brass."

Elliott Dexter will appear opposite Clara Kimball Young in "Enter Madame," her new starring picture which is being produced by Harry Garson for Metro.

Baby Josephine Adair is in the cast with Ella Hall in "The Discard," an Emory Johnson production being made at R-C studios.

Kenneth Harlan is playing opposite to Dorothy Phillips in Principal Pictures corporation's initial production, "The World's a Stage."

Ernest Belcher, dancing teacher, has been procured to stage the "Follies" dance in the Wesley Barry picture now in the process of shooting, "Little Heroes of the Street."

Wallace Worsley, who has just finished directing "Rags to Riches," has been lent to Clara Kimball Young to direct "Enter, Madame."

William Beaudine, who directed "Watch Your Step," is hard at work on "Little Heroes of the Street," with James Hogan assisting.

Ralph Cloninger has a role in "Timber," which will herald Frank Keenan's return to the screen.

Betty May is playing the ingenue in Al Herman's latest animal novelty comedy.

Dr. Comstock of Boston, Mass., is supervising the technique-color process at National studio laboratory. He is making his first picture with Bessie May Wong.

Harry S. Northrup has been engaged by Goldwyn to play one of the principal parts in Sir Hall Caine's "The Christian," under the direction of Maurice Tourneur.

Dorothy Manners has been assigned to a role in Jack Pickford's picture, "Garrison's Finish," at the Pickford-Fairbanks studios. Miss Manners hails from the musical comedy stage.

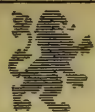
Norman Taurog is directing Joe Rock at the Big U making a series of comedies for Federated Corporation of New York.

Charles Clary is playing in "Blind Justice."

Edward M. Kimball will be seen in "Omar the Tentmaker" as the hero's father.

Milano Tilden acted with Richard Mansfield, Sothorn and Marlowe, and Guy Bates Post, with whom he still is with in making "Omar the Tentmaker."

Jack McDonald is in the cast of "The World's a Stage," directed by Colin Campbell.



Pickups By The Staff



Thomas H. Ince returns today to his Culver City studios after an absence of five months spent in New York negotiating distribution arrangements for his autumn releasing schedule. The producer expects to return to New York soon following a cruise with his family aboard the Ince yacht, "Edris."

Benjamin B. Hampton will preview his "Heart's Haven" before an audience of 1000 invited Christian Scientists, with which religion, the theme of the picture, is associated. As an added attraction he will have Jean Hersholt, who directed the picture, go over some of the actual working of the scenes on the stage to give the guests an idea of how movies are made. The presentation will take place at Cosmo Arts studios, July 24.

Alla Nazimova has just returned from New York with her husband, Charles Bryant. It is understood that several big offers were made Madame Nazimova to reappear on the legitimate stage. Should she decide on the spoken drama she will merely postpone proposed film plans and will return to them later.

Judging from a post-card received from Robert Ensminger, Vitagraph director, who recently betook himself upon a vacation into the east, he will re-appear shortly with a bride. In fact it is understood that Robert became a benedict just before he made the train.

Mary Miles Minter and Tom Moore are in Wyoming with Charles Maign, directing scenes of "The Cowboy and the Lady" for Paramount.

Ralph Graves is taking a brief rest following completion of his leading role in two productions in which he worked simultaneously. One was "The Long Chance" at Universal; the other "Just Like a Woman," a Grace Haskins production at Fine Arts.

When Constance Binney returns from London, where she is starring in a picture, she will leave the films to go into a New York stage production.

James M. Fidler has been added to the publicity department staff of Paramount.

F. M. Ball, lately from the East, now located in Hollywood, is in search of a limited number of two and five-reel pictures for release.

Al Herman, art director for Vitagraph, is a busy man these days. In addition to other duties, Art has been called upon to supervise installation of furniture in the handsome new home recently acquired by President Albert E. Smith of Vitagraph, on Camino Palmero, Hollywood.

Bradley J. Smollen, scenario writer for Vitagraph, has returned to the Hollywood studios of the company after three weeks' vacation spent in the east.

Earle Williams and Mrs. Williams have returned to their Los Angeles home following a vacation in the vicinity of Hollywood.

Frederick Warde, star of the Mission play and who also played "Omar" in Ferdinand Earle's screen production of "The Rubaiyat of Omar Khayyam" soon to be released, will leave for his country home at White Lake, New York, on July 31st.

Mr. Warde will commence a lecture tour, October 23d, that will bring him to California about the middle of December to fill his engagements here.



Jean Hersholt was injured in a fist fight with Lloyd Hughes in Mary Pickford's "Tess of the Storm Country."

An immense dining-room set in which more than 250 persons took part was filmed Monday for scenes in Edward Sloman's first independent picture, "Blind Justice."

Gus Schumacher, general manager of the O'Connor Productions, was 77 years old Sunday. He spent the day with Robert O'Connor and staff at Catalina Island.

Ben Wilson has secured the picture rights of W. C. Tuttle's book, "Peaceful Peters," and is having it put into continuity.

Clyde Cook and Florence Miller were married at Pomona June 21st. They managed to keep it a secret until last Monday.

M. W. Howard, star in his own story of "The Bishop of the Ozarks," expects to start filming his successful book, "Peggy Ware," in a few weeks.

Guy Bates Post's first starring vehicle is "The Masquerader."

Secretary Guy Bogart of the Cosmopolitan Film company is directing the publicity for the Finis Fox production of "The Bishop of the Ozarks."

Joe Brandt of the Federated Film Exchange of America is in the market for two-reel comedies.

Morris Schlank is on his way to New York to sell productions of the Anchor Film Distributors, Inc.

William Horsley is building an office in Hollywood to be occupied by the Anchor Film Distributors, Inc.

Lon Carter is cutting Jack O'Brien's feature at the Hollywood studios.

J. A. "Kitty" Howe, directing "Paul" Parrot, has a new home on Whitley Heights.

B. H. King, at Caswell studio, has made a find in Rina Amato, who just arrived from Egypt.

John J. Hayed, president of the Pacific Film company at Culver City, is organizing a "Producers' League," the purpose of which will be to keep production down in quantity and up in quality.

A. Guy Frumm, formerly with Universal, is now treasurer of the Pacific Film company.

Harvey Gausman, Hollywood representative of the Film Daily, announces a "short staff" number soon.

"Blind Justice," now being produced by Edward Sloman at Fine Arts, is the second Frank R. Adams' story in which Carmel Myers has appeared. The first picture is "My Unmarried Wife."

Alf Goulding, director, and David Smith, his assistant, are celebrating their fourth year of association in pictures—two of them having been spent with Century Comedies.

Abe Stern left Liverpool, July 15, bound for New York. He will start for Los Angeles immediately upon his arrival.

Gloria Hope denies the report that she will be starred by the Pickford-Fairbanks organization.

Jean Hersholt, director-actor, celebrated his thirty-sixth birthday with a party at the Hotel Hollywood.

Robert M. Greer, of the Ohio State Censorship Board, while visiting the Mack Sennett lot, was an interested spectator on the Del Ruth set during part of the filming of "When Summer Comes" in which picture Billy Bevan and Mildred June are featured.

Emile Chautard, who is directing "Country Love" for Metro, has returned to Hollywood after making a trip to Sacramento to select locations for the exteriors of this production.

Harry Beaumont, having completed the direction of "Page Tim O'Brien," Viola Dana's newest Metro starring picture, has gone deep sea fishing in the vicinity of Santa Cruz Island.

Chit Chat and Chatter About Southland Film Folks

By Harry Burns

Frank B. Good, as good a cameraman as his name signifies, is laboring on the United lot. Frank no more than finishes with one organization than he hops into his car, drives over to another and starts working.

Joseph Calder, lately with Rex Ingram at Metro as art director, is filling a like position with Jackie Coogan's company at United studio. Joe promises to tell *Camera!* readers some tales of his trip through Egypt, which will make a lot of us sit up and take notice.

June Mathis' handiwork is visible in the making of "The Young Rajah," under the direction of Phil Rosen. Miss Mathis has every angle of the production at her finger tips.

Walter Willis has been rehearsing a dance with Maude Fulton for "The Humming Bird" at Egan theater, opening the 21st. Walter is at home in such a production, for he is an old-time trouser, and has but recently turned his attentions to the silent stage.

Sandy Roth has returned from San Francisco, where he has been visiting his folks. Now that Monty Banks is back from New York the pair is inseparable. It wouldn't surprise me to hear of Monty working some place with Sandy assisting the production.

Virgil Hart hasn't seen so much of cowboys since he left the Thomas H. Ince organization. Now Virgil is with "Pee Wee" Holmes, who is being directed by Herman C. Raymaker at Fox studio.

Jimmy Adams is still telling 'em funny stories over at United studio, so that when the Jack White payroll is made up, his moniker is on it. He is what is known as a gag man and scenario writer, such as comedy directors welcome with outstretched arms.

Dick Sherer has been working hard at United studio with the rest of the acting brigade, who change makeups so fast and often that it takes a Philadelphia lawyer the best of a day's time to figure out which is which as they come on the set.

George Webster has been taking a much needed rest, after handling the job of assistant director with Tom Mix at Fox studio. George, unlike some assistants, does more than just hold the script and tell the boys when to come to work and quit.

James Davis and J. A. Howe should be given Carnegie medals. They have stuck at Roach studio longer than any of the directors.

George Archainbaud had a thrilling time when he had to direct scenes that called for an airplane to run right into the roof of a building. It was photographed by cameramen Gerstad and Congager.

Irving Cummings has finished another five-reeler at U studio and expects to start another within the next two weeks. William Crinley is production manager and Eugene Lowery assistant to the star-director.

Barbara Dorothy Vernon witnessed her first motion picture of her father's (Bobby Vernon) picture, "A Hickory Hick." Barbara isn't a year old as yet, but she got quite a kick out of her dad's work.

George Benoit is responsible for the photography of "Omar the Tentmaker," and the way James Young, directing the production, and the author, Richard Walton Tully, take George's word on everything, leads us to believe that Benoit is delivering the goods in good measure.

STARS, PRODUCERS, DIRECTORS, WARNING!

Certain persons attempting to make a similar reel to Screen Snapshots, the film fan magazine on the screen, showing screen folks at home, at work, at play, in motion pictures, are endeavoring to make appointments giving the impression that the scenes are to be used in Screen Snapshots, which is being distributed by Pathe.

No one has authority to make appointments for Screen Snapshots' cameraman except Louis Lewyn, and any individual making false representations will be prosecuted to the fullest extent of the law.

There is only one "Snapshots" protected by the U. S. Government copyright laws... Pathe are exclusive distributors.

Please report any case of such misrepresentation to Louis Lewyn, 2837 Leeward Ave., or phone Wilshire 2509.

...Adv.

Eileen Sedgwick loves her art and doesn't mind doing anything to further it along, but she doesn't like to cry over it. In the Jackie Coogan picture, where she plays the little fellow's mother, Eileen had a crying scene that lasted the best of a day's time. She never flinched from taking all sorts of chances in serials, westerns and animal pictures, but gee! how she hates to be sad and cry.

Arthur Walker ran wild at United the other day, wearing a night-shirt. Every one wondered what was wrong with Arthur. When it was noticed that the cameraman was recording the scene people gave Arthur credit.

R. W. Richter has been taking things easy waiting on Billy Franey to get started making his own pictures again under the Billy O'Connor banner. Richter has photographed all the Franey comedies.

Joe Dixon, who does daredevil stunts, is all together, but doesn't know when he will be called upon to do more flops or bumps.

Louise Lamont worked at the Fairbanks studios the other day during the filming of "Robin Hood."

Vera Alden worked the other evening for Colin Campbell at United studio.

Sam Appel is playing a Hindu heavy in "The Young Rajah."

Scott Sidney has been racking his brains lately for another good story for Neal Burns. We should hear an announcement soon about what comedy will serve for his next screen efforts, via the two-reel route.

Paul Powell, Jerome Beatty and Arch Reeve, with Lasky-Famous Players—Powell, a director, Beatty and Reeve, writers of publicity—all used to work on the Los Angeles Express. Powell was a writer and special journalist, while Beatty and Reeve covered sports.

Cullen Tate, assistant to Cecil B. De Mille, has jumped in the breach to help Director Phil Rosen, whose assistant, Murray Graham, was taken ill. Cullen, who carries a nickname of "Hezzie," is a likeable chap.

John Finn is with Mason N. Litson as his assistant in producing two-reel comedies with Johnny Jones, aided and abetted by Gertrude Messenger and a cast of kiddies. Litson is angling for two stories, one which calls for work among the big timbers, while the other will take the juvenile stars to Catalina.

Sol Polito is responsible for the cinematography on the Finis Fox feature in production at Fine Arts studio, in which Congressman Milford Howard is star.

Douglas Gerard is playing an excellent part in "Omar The Tentmaker." The role calls for Jerry to be an assassin, and if any one should ask you, Gerard looks so vicious and acts so rough that some of the on-lookers are afraid to stick around when he starts to act.

Mark Goldaine has come to earth and has a regular job in the movies aiding Roy Clements at Berwillia studios to make Eddie Barry and Billy Bletcher and other comics real funny in two-reelers.

Esther Raiston has been selected as Monty Banks' leading lady in his initial efforts as a funster in a new series of comedies he has started at Berwillia studio. Bruce Mitchell is shouting orders.

Tote Du Crow, dressed in Hindu garb, looked the image of the character he was portraying in "The Young Rajah" temple set the other day.

Benny Goldstein, who handles bookings of actors and actresses, should make a good checker player. He moves on the jump, he hops from here to here and back again, and it is a wonder to me that he doesn't run himself down, for he covers the same territory so often during a day, while arranging for bread and butter for a lot of other people.

Bruce Gordon is the best example of what they do in the movies when there is a fight on tap in a scene. The other day he and Johnny Walker mixed things pretty strong in a scene that Ruth Roland took part in.

Harriet Smith has taken to a Ford like a duck does to water, and is seeking some one who likes Mexican heavies such as she interprets.

The Screen Writers' Page - Conducted by William E. Wing

The Story Market

NOW that the thunderous applause has died away, following the reading of the above title, we desire to set down a few noble thoughts which may aid in preparing writers for the great plunge.

The first cute, little epigram that should be uttered in connection with the subject is that, although you may have a story framed upon the very subject, or the type of stories demanded by certain studios, do not begin spending the money before receiving your check.

The way of a woman hurling a rock at a Plymouthrock rooster, is as weird as the way of an editor editing his flock of offerings. On one side one may perceive his staff of assistants who serve the purpose of slipping manuscripts into return envelopes. On the other side is his ash tray or something, upon which he lays the accepted stories.

Therefore, if you would connect with the ash tray be sure that you smoke up plenty before deciding that your scenario is complete. The first writing of a story never carries full values. Much time of concentration and active scheming should be done after the preliminary draft. Then will you only begin getting values in that tale.

As the photoplay demands far more than the story which would go over as fiction, be sure that you are well grounded in scenario construction—not continuity—before letting the newly born flit forth.

Load it with activity or situation; make it sparkle, or speak a new language; have it either skipping along or moving in dignified, meaningful manner all the time. Let it be a birth of laughter, accompanied by genuine interest; or psychology brightened from first to last with genuine humor.

Do not follow story types you see upon the screen.

It is a fact that studios do not know exactly what they want for the present and future, but they well know it is not most of the stuff which is being screened now. Paul Bern, in his announcement below, is honest enough to admit this, partially.

The successful writer—yea, and continuity writer—of the future, must be advanced in a most marked measure.

For example—the western no longer should be an excuse for stunts and thrills. Rather "western" must represent the background and, naturally, include some western characterization. But the story should be as psychological, or as complete in rounded story form as entertaining value, as the program drama.

But more markedly examples or originality in types of plots must be forthcoming, and fortunate is the writer with a "twisty" mind.

With these few kind words, let us turn first to Mr. Paul Bern, of Goldwyn's, Culver City. He says:

"We are in the market. As a matter of fact, we are particularly anxious to secure some stories. It is very hard, however, to specify just exactly what the requirements are, because it is almost impossible to make the demands specific without calling for a particular story or type of story, and thus immediately conventionalizing the whole subject by limiting it to a hackneyed style."

"We intend to make only really big pictures, and therefore are not interested in light comedies; in vehicles designated specifically to exploit a personality; we do not

Failing in his other efforts, Doc A. Conan Doyle turned to the films to prove that the dead ones can be materialized.

want costume stories, nor as a general thing do we want small-town or Western subjects. We do want big stories, but what this bigness consists of must be left largely to the inventiveness of the author. A so-called 'society background' is invaluable in making a picture commercially acceptable.

"The use of fundamental human relationships, resulting in terrific dramatic clashes, is definitely desirable when it does not lead to heaviness or morbidity. A comedy drama or other story ending in a great spectacular climax interests us. As a matter of fact, almost any story which has at least one smashing sequence offers enough to intrigue our interest. We want stories with some resemblance to life as it is, but on the other hand would not turn down anything with a great melodramatic spark or thrill.

"To sum up: We are anxious to make only big pictures, and for this purpose we want great stories of definite audience appeal. No formula can be written to express this, for any formula would merely act in a limiting, repressive manner, and would defeat our purpose of trying to secure fresh, untrammelled, novel stories, ideas and twists."

Editor J. G. Hawks, of the Mayer studio, 3800 Mission Road, is short and to the point, but you had better read carefully and thresh it out in your mind thoroughly.

For John Stahl, psychological, subtle story thread of American social life with tenderness and heart throb.

For Reginald Barker, big, strong virile drama, must have tense and consistent situation.

For Fred Niblo, modern drama and melodrama with color and atmosphere. Fast stepping and intriguing story structure.

It is reported that Cecil de Mille, of the Lasky studio, wants a story which will "give the other side of the flapper's case against humanity."

The psychology of bobbed hair; revealing \$3.70 worth of \$4 stockings, and a penchant for doing nothing much with great gusto, sure looks like a delicate thing for the average writer to dally with.

It requires study also. Have you a little flapper in your home?

Stories wanted at Universal City, for Universal stars and all-star casts are, according to Irving G. Thalberg, director-general of the studio.

Snappy outdoor dramas with a strong flavor of comedy for Hoot Gibson, such as "Trimmed" at the Superba, or "The Galloping Kid," coming up.

Romance with plenty of mystery, strong love interest, and fight stuff that isn't preceded by any meditation or stroking of the well-known chin, for Herbert Rawlinson.

Distinctly deep drama, very serious and themeful, for Frank Mayo, preferably with a spot calling for his fighting arm to loosen up. But no rough stuff without psychological point.

Super-stories, real dramas of life; doesn't have to be any cut-and-dried atmosphere, but the story must be GREAT—to be any good for Priscilla Dean. Just remember there is no role too hard for her to handle, that the bigger it is the better for the picture. The theme must be big—a story without a meaning has as much chance around Priscilla Dean as a moth around a torch.

Emotional stuff, less comedy than of old, for Gladys Walton. Stories like the one she is doing, Bret Harte's "M'liss," with a pathetic, lovable figure.

All-star productions directed by King Baggot, Hobart Henley, Jack Conway and such big league artists call for stories of the first rank. Nine times out of ten stories big enough must be famous novels or short stories, such as "The Flirt," which Henley just finished, "The Kentucky Derby," an old play which Baggot has made, or "The Long Chance," a Peter B. Kyne story which Conway directed recently. An all-star story needn't feature one role very heavily; it can be balanced in any fashion that helps the story develop logically.

Universal wants stories that have a distinctly new and novel punch for serials, but most of these recently, such as "The Radio King," a serial of science, and the various historical serials, have been developed by the staff.

If any ambitious young writer thinks he can write as good a story for von Stroheim as von Stroheim can write for himself, he's welcome to try it, but many famous writers have tried it and have found themselves out of luck.

If your brain teems with big, modern stories of New York life, which lean to the romantic, dash one off and send it to Rex Ingram. He is at the New York studio of the Metro.

Well, one word in that sentence, signifies some order. He says "big." When one associates New York and romance, however, a little light begins to break in. Rex always has pulled some melodrama in his stories, and seems of like it.

The Lasky studio, at Vine and Selma Streets, Los Angeles, provides a somewhat difficult market for the original writer. That concern deals mostly in published stories, but will buy originals if they are big enough to make successful specials. The story for a program feature has little chance.

Jess Robbins, Fine Arts studio, 4500 Sunset Boulevard, is making several features starring Edward Horton. He wants stories out of the ordinary based mostly upon a highly amusing mixup plot. The stage play wherein the victim discovered a system of making people fall in love, but which he tried out with sad results upon everyone in the cast, was one which caught Robbins' fancy.

At the R-C studio, Melrose and Gower, a number of companies are working upon a somewhat independent basis. However, all stories are sent to the editor for consideration.

That studio will consider stories for Harry Carey, of the rough-and-ready type; for Ethel Clayton, society type or problem play, and two-reel comedies for Mr. and Mrs. Carter DeHaven.

Pulse of The Studios

For Week Starting Monday, July 24

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS STUDIO 1412 Bond St.						21654
Adams Productions.						
Bumps Adams	Billy and Betty	Harry Adams		Doris E. Kemper	Animated Dolls	Schedule
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Lamotte	Bill Seares	Luise Andres	F. H. MacQuarrie	Comedy-Drama	
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions.						
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Idle
De Rue	Bobbie Dunn	A. Gosden	Joe Cook		Comedies	Schedule
Richard Thomas Productions.						
Richard Thomas	Character People	J. W. Fuqua		L. W. Jackson	Positive Identification	Preparing
Ben Wilson Productions.						
Roy Clements	Eddie Barry	Billie Nobles		Mark Goldane	Comedies	1st Week
Bruce Mitchell	Monty Banks			Ward Hayes	Comedies	Preparing
Lewis King	Wm. Fairbanks			W. C. Tuttle	5-Reel Westerns	Starting
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
Metropolitan Productions.						
C. F. Elfelt	All-Star	Clyde De Vinna	Les. Lesmanter	Howard Clart	"Flaming Heart"	Editing
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
O'Connor Productions. Gus Schumacher. 1107 N. Bronson.						
Ward Hayes	Billy Franey	Geo. Richter		Staff	2-Reel Comedies	Schedule
Robert O'Connor	All-Star	Walter Bell		Staff	Situation Comedies	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"Hansel and Gretel"	Starting
A. Gilstrom	Brownie	K. McLean	J. Sullivan	Gilstrom	"Brownie, the Sleuth"	2d Week
Al Herman	Queenie, the horse	E. Wagner	Pembroke	Al Herman	"My Horse Pal"	3d Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	Finishing
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns	Ullman	Hagerman	Graham	2-Reel Comedies	Starting
Al Christie	Devore	Nagy	Lavelle	Conklin	2-Reel Comedy	2d Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Cinal					Slow Motion Subjects	Idle
Blanchard					Educational	Idle
Federal Photoplays					Standard Novels	Idle
Great Authors					Clara Louise Burnham	Idle
Trimble Murfin	"Strongheart"				"The Brawn of the North"	Complete
COURT ST. STUDIO. Individual Casting. 410 Court St.						
Historical Film Corp. J. A. McGill, Casting. Pico 680.						
W. A. Howell	All-Star	Carl Widen	Hugo		"The Modern Prodigal"	Preparing
L. C. Haynes Production						
J. P. Roop	Tom and Jerry	J. L. Roop	H. Jones	M. H. Roop	Animated Models	5th Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin	Comedy-Drama	7th Week
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich	Early California Drama	7th Week
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	"Bishop of Ozarks"	7th Week
Quality Productions.						
F. Beal	All-Star	Lyons Bros.	Scotty Beal	Grace Haskins	"Just Like A Woman"	4th Week
Edward Sloman Productions.						
Ed Sloman	All-Star	Max Du Pont	Sherry Hall	Hylda Hollis	"Blind Justice"	Starting
Crescent Productions.						
C. French Burns	Bonner-Daugherty	Frank Cotner	Robt. Boyd, Jr.	C. French Burns	Two-Reel Comedy	Starting
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	"An Unexpected Wife"	Starting
Dunlap	Buck Jones	Andriot	R. Flynn		Drama	Preparing
Roland V. Lee	Wm. Russell	Ables	Keefe	Strumwasser	"Mixed Faces"	5th Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Summersville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Kennedy	Chester Conklin	Valljo	Hollingshead		Comedies	Schedule
Raymaker	Pee Wee Holmes	Williams	Cohen		Comedies	Schedule
Blystone	Lupino Lane	Turner	Elystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Reggie		Comedies	Schedule
Noel Smith	Syd Smith	Williams	La Mont	Staff	Comedies	Schedule
Sedgwick	Tom Mix	Clark	Webster		"A Kiss in the Dark"	3d Week
Jerome Storm	Jack Gilbert		James Dunn		"St. Elmo"	3d Week
Bernard Durning	Dustin Farnum		Billy Williams		"The One Way Trail"	3d Week
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Bereford		"Enter Madam"	Casting
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Flood	Rupert Hughes	"Gimme"	4th Week
Maurice Tournear	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	9th Week
Allan Holubar	All-Star	B. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"	7th Week
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Captain Blackbird"	Enroute to Island
Marshall Neilan	All-Star	David Kesson	Tommy Held		Drama	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GERSON, PAUL PICTURES CORPORATION. Jos. C. Gonyea, Casting. San Francisco. Market 844						
Robert Eddy	Dan Mason	Roy Vaughan	Frank Capra	A. H. Geibler	Two-Reel	1st Week
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
HERBST STUDIO. H. J. Howard, Casting. 6719 Putnam Ave., Culver City. 761281						
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Cutting
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431						
Ferdinand Earle Productions. Ferdinand Earle All-Star George Benoit Walter Mayo Ferdinand Earle "Faust" Preparing						
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. Mason N. Litson Johnny Jones Roy June James H. Finn James H. Finn Juvenile Comedies Schedule						
Bertram Bracken Productions. Bert Bracken All-Star Ross Fisher Wm. C. Ehfe Bracken Drama 3rd Week						
Chas. J. Hall & Son Productions. Jack O'Brien All-Star Dal Clawson J. Gormly Van Valkenberg Drama Cutting						
De Luxe Films Co. Bruce Caldwell, Casting. Fred Caldwell All-Star W. J. Brown Don F. Avery Fred Caldwell "50 Years From Now" Preparing						
HORSLEY STUDIO. 6050 Sunset Blvd. Holly 2693						
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly		"Deserted At Altar."	Editing
Grover Jones	Richard Talmadge	Arthur Todd	Stanley Delay		Comedy-Drama	Editing
Al Neitz	Franklin Farnum		Morris Hughes		Western	Starting
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	
Sanford Productions. 6048 Sunset Blvd. Holly 3939.						
Marcel Perez	Pete Morrison	Al McClane	Matteson	Marcel Perez	Eastern Rancher	2d Week
	Tweedy				2-Reel Comedy	Starting
Malobee Productions. 1441 Beachwood Dr. Holly 910.						
Leo Maloney	Maloney	Thompson & Stout	Chet Ryan	Ford Beebe	2-Reel Westerns	Schedule
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 910.						
Kraft	Geo. Larkin	E. Miller	Geo. Shearer	Tom Berrien	"Saved By Radio"	Editing
Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1054 Sunset Blvd.						
Gibson	All-Star	E. Gibson			News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City 761731						
KEATON STUDIO. 1025 Lillian Way. Holly 2814						
Buster Keaton, Productions, Inc.						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	Comedy	Preparing
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. Holly 2400						
George Fitzmaurice	Betty Compson	Arthur Miller	Frank O'Connor	Ouida Bergere	"To Have and to Hold"	Editing
Penrhyn Stanlaws	Daniels-Kirkwood	Paul Perry	Robt. Lee	Nash-Levien	"Pink Gods"	Editing
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Moon-Young	"Ebb Tide"	3d Week
Irvin Willat	Dalton-Holt	Schoenbaum	Waters	Ingleton	"On the High Seas"	Editing
Cecil B. de Mille	All-Star	Alvin Wyckoff	Tate	J. MacPherson	"Manslaughter"	Editing
Alfred Green	Wallace Reid	Wm. Marshall	Schwartz	J. Cunningham	"The Ghost Breaker"	Editing
James Cruze	All-Star	Brown	V. Keays	Julian Josephson	"The Old Homestead"	Editing
Philip Rosen	Rudolph Valentino	Van Trees	M. Graham	June Mathis	"The Young Rajah"	6th Week
Sam Wood	Gloria Swanson	Al. Gilks	Frank Armer	Percy Heath	"The Impossible Mrs. Bellew"	5th Week
Wm. DeMille	Reid-Ayres-McAvo	Guy Wilky	Geo. Hippard	Clara Beranger	"Clarence"	4th Week
Chas. Maigne	All-Star	Faxon Dean	Robinson	Josephson	"The Cowboy and the Lady"	3d Week
Henabery	Jack Holt			Kyne & LeVino	"Making a Man"	Preparing
Stanlaws	Bebe Daniels		Bob Lee		"Singed Wing"	Preparing
Green	Tom Meighan			Condon	"Man Who Saw Tomorrow"	Preparing
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg. Home 609						
Hampton Del Ruth	All-Star	Classon	Rex Thorpe	Del Ruth	"The Marriage Chance"	July 31
Milburn Morante Productions.						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	Dummy	3d Week
Stater-Stark Productions.						
C. W. Stater	All-Star	Staff	Norman Webb	C. Smith	Drama	Preparing
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Preparing
MAYER STUDIOS. 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl	All-Star	Jack Rose	Sydney Algier	Hawks-Meredyth	"The Dangerous Age"	6th Week
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Timber"	3d Week
Fred Niblo	All-Star		Doran Cox		Drama	Preparing
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr.						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Larry Evans	"Money, Money, Money"	Editing
Gasnier	All-Star	Carl Struss	Geo. Yahalen	Dazey-Johnson	"Rich Men's Wives"	Editing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. Holly 4485						
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Beaumont	"June Madness"	1st Week
Emile Chautard	Billy Dove	Arthur Martinelli	Lena	Edith Kennedy	"Country Love"	5th Week
Hunt Stromberg Productions.						
Hunt Stromberg	Bull Montana	Lyman Broening			Comedy Dramas	Idle
Irvin Willat	All-Star	Bergquist	Chas. Hunt	Bernard McConvill	"Quincy Adams Sawyer"	1st Week
Clarence Badger	All-Star		John Waters	Julian Josephson	"All the Brothers Were Valiant"	Preparing
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc. Max Graf, Casting.						
James Horne	Milton Sills	John Stumar	D. Ross	Joe Poland	"A Modern Madonna"	Editing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Allan Dwan J. S. Robertson Arthur Rossen	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher Hal Rossen	Dick Rossen Shaw Lovett C. Mitchell	Lotta Woods Elmer Harris Elmer Harris	"Robin Hood" "Tess of the Storm Country" "Garrison's Finish"	29th Week 11th Week 3d Week
RAY STUDIO. 1425 Fleming St.						598-141
Ray, Chas. Productions. Joseph De Grasse	Albert Ray, Casting. Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Preparing
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
F. Newmeyer Charles Parrott Davis-Howe McGowan	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Ludin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Henecke C. Morehouse	Taylor & Havez Chas. Parrott Staff Tom McNamara	"Doctor's Orders" Comedies Comedies Comedies	Complete Schedule Schedule Under Productn
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Val Paul Malcolm St. Clair C. D. Bricker Wesley Ruggles Chester Bennett Sherwood McDonald Wm. A. Seiter Wm. K. Howard Emory Johnson	Harry Carey Mr. & Mrs. De Haven Frankie Lee Ethel Clayton Jane Novak Gloria Joy Helen Jerome Eddy All-Star Johnnie Walker	Thornley-DeGrasse Lee Garmes P. Goodfriend Joseph A. Dubray Jack McKenzie John P. Tompson Lucien Andriot Henry Sharp	Ted Brook Moreno C. Woolstenhulme Ralph Waters Douglas S. Dawson Glen J. Packer Dick Rossen	Geo. E. Hall Beatrice Van Josephine Quirk Carol Warren Bennett Staff Douglas Bronston Winifred Dunn Eve Unsell Emilie Johnson	"Good Men and True" 2-Reel Comedies "Little Man" "Three Cornered Kingdom" "Thelma" Comedy-Dramas "Love's Coming of Age" "Capt. Fly-by-Night" "The Discard"	Editing Schedule Editing 4th Week Preparing Schedule 2d Week Preparing 2d Week
Great Northern Film Co. Van Dusen, Gen. Mgr.						
Fred Reel, Jr.	All-Star	H. Fowler	Morris Dennis	Fred Reel, Jr.	Northwest Special	4th Week
SELIG STUDIO. Casting Director, Individual.						Lincoln 33
Vin Moore	Mary	H. Neuman		W. E. Wing	Animal Comedy	6th Week
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Roy Del Ruth Jackman-O'Hara	Bevan-June Fazenda-Henry, Jr. Teddy	Perry-Evens Ernie Crockett Homer Scott	Joe Bordeaux William Fox Ray Grey	John Grey John Grey Mary Hunt	"When Summer Comes" "Bow-Wow" "Shriek"	6th Week 5th Week 2d Week
SHIPMAN STUDIO. Spokane, Washington.						
Nell Shipman Productions.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	15th Week
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Babille	Coogan, Sr.	Drama	2d Week
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Updegraff	Grey	Comedy	Schedule
Allen Holubar Productions.						
Holubar	Jorothy Phillips					Idle
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Rodeo Comedies.						
Geo. Marshall	Walter Robbins	McClung		Tuttle	Western	Schedule
Jos. M. Schenck Productions.						
Frank Lloyd Sid Franklin	Norma Talmadge Constance Talmadge	Brodin Gaudio	Harry Wile Millard Webb	Frances Marion Frances Marion	"Voice From Minaret" "East is West"	5th Week Editing
Selznick Productions.						
Vic Heerman Geo. Archainbaud	Owen Moore El. Hammerstein	Gerstad Congager	Ed. Sturges H. F. Bretherton	Heerman Montagne	Comedy Drama	Preparing 2d Week
Richard Walton Tully Productions.						
Jas. Young	Guy Bates Post	Benoit	Evenes	Tully Young	"Omar the Tentmaker"	8th Week
United Studios Productions.						
Warde	Ruth Roland	Thompson Wheeler	Gereghty	Gray	Serial	14th Week
Jack White Corporation.						
Del Lord	Lige Conley	Linden	Watson		Comedy	Schedule
Principal Pictures Corp.						
Colin Campbell	Dorothy Phillips	Dal Clawson	Geo. Berthelon	Elinor Glynn	Comedy Drama	3d Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Gil Pratt Darling-Kerr R. Eason Stuart Paton Edw. Laemmle Bob Hill Wm. Watson Tod Browning J. P. McGowan Jack Conway Von Stroheim Lambert Hillyer Rupert Julian	Nolina Lewis Sargent "Hoot" Gibson Frank Mayo Harry Myers Roy Stewart Neely Edwards Priscilla Dean Wm. Desmond All-Star Lon Chaney Gladys Walton	Vic Milner Irving Reese Vergil Miller Kline Chas. Stumer Chas. Coffman Wm. Daniels Reeves Ben Reynolds Daniels-Peck Warren Allen Davies	A. Thompson A. Smith M. Eason Harry Webb Tenny Wright Ray Taylor Dave Braudman Leo McCarey J. Marchant A. Flavin Sowders W. Rau Joe Barry	K. Thompson Darling-Kerr A. R. Chester Edw. Low Bob Dillon Chas. Kenyon Geo. Morgan Raymond Schrock Von Stroheim Arthur Statter G. R. Chester	Comedy Comedy Comedy Laramie Ladd "Wolf Law" "Ivanhoe" "The Radio King" Comedy Drama "Perils of the Yukon" "Other Men's Shoes" "Merry-Go-Round" "Bitter Sweet" "The Girl Who Ran Wild"	Schedule Schedule 1st Week 3d Week Enroute to Europe 7th Week Schedule Preparing 10th Episode 4th Week Preparing 6th Week 4th Week
Cummings, Irving Production Co.						
Irv. Cummings	All-Star	Vic Minler	Wm. Crinley	R. Ramsey	"The Jilt"	Preparing
Roy H. Klumb Production						
Klumb	Ted Edwards	Boyle	Lawson		Northwoods Stories	Schedule
Joe Rock Productions						
Norman Taurag	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Comedy	2d Week
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	5th Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham	Larry Semon	Konenkamp	McDermott-Basil	Semon	"Golf"	4th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
WALL PROD. G. N. Green, Castin. Sumner and Inyo, Bakersfield.						
L. E. Wall C. Dollison McElroy	Vera Glynn "Jin" Baker	Wm. Marshall Wiley Kimble "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	Two-Reel Comedy One-Reel Comedy Scenic	Schedule Schedule Schedule
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Warner Bros. Productions.						
Wm. Beaudine	Wesley Barry	Du Par-Jackman	James Hogan	Considine- Johnston	"Little Heroes of the Street"	1st Week
Jack and Sam Warner	All-Star Marie Prevost			Monte Katterjohn Olga Printzlau	"Brass" "The Beautiful and Damned"	Preparing Preparing
	All-Star			Julien Josephson	"Main Street"	Preparing

EASTERN STUDIOS

For Week Starting Monday, July 17

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	5th Week In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	8th Week
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	5th Week
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress



The only woman "property man" in the world is working at Goldwyn studios.

Phil Whitman is photographing trick stuff at Universal. He has his sleeves rolled up and the closer you watch the less you see.

Billy Franey with a hook
Went teasing fishes in the brook,
They ate his bait, line and tack;
Now Billy Franey's just got back.

Richard Thomas and Jack Fuqua are still arguing over a five-legged tripod.

Charles Bader, Century publicity man, talks a lot about Baby Peggy and the smart things she does. One would think he is the father.

Patricia Palmer, formerly with Bill Hart, is now with Bill Miller at Long Beach studio. She likes Bills. A Miller without a Hart looks like caveman stuff, doesn't it?

The game laws should be amended to include human beings. There could be open seasons now and then, but put the license fee up to at least \$1.50 per quarter, payable in advance.

John Walter, assistant with Irvin Willat, says he is going to carry an alarm clock in order to keep George Fay, handsome juvenile awake on location. George is still explaining how it happened.

It may be so,
But I don't know,
It sounds so awfully queer.

Faye Holderness has a terrific wallop, according to William Russell.

During the filming of "Mixed Faces" at Fox, she had to hit him. "Make it real," said Bill, "Don't be afraid." BOY, SHE DID. Bill has changed his mind about woman's rights.

Jack Allen, veteran assistant director, has been in San Francisco four months promoting a new position or a situation. Now he is back looking for a job. When he finds it he will call it an engagement.

Alan Crosland is to produce "Aphrodite" in the East and more than likely Dorothy Dalton will play the leading role on the screen. She made a hit in the original play in New York.

Soda fountain clerk: "And what will you have to drink, sir?"

Customer: "The same think that made Ben Turpin cock-eyed."

"Business is business" with Cecile Spooner, Ben Wilson's accomplished star from New York. That name sounds good.

Monte Banks was caught doing 56. With another bottle of catsup he perhaps could have made the famous 57.

Joe Rock is making "Ala Baba and the Forty Thieves." He says he is going to expose the inside workings of motion pictures.

Charles Conklin had a narrow escape from being demolished. He said he was between pictures when they bumped together.

Kennie King is trying to reduce his weight by eating ice cream for breakfast and a bowl of mush for a nightcap. He says he is in training to make eleven pictures for Jack White. They do funny things and they are not going to fool him.

Buster Keaton was coming out of the restaurant the other day moaning as if in great pain. "What is the matter?" I asked, ready to dash for a doctor. He looked up, "I just ate a square meal and the corners were pointed."

Serves him right. He eats in a cafeteria.

Harry Mann is nibbling to start a new series of comedies with a well known firm, and has the proposition just about ready to close.

CHRISTIAN J. FRANK
596-514

Will buy four used cinema twins. State condition and price in first letter.

A. M. JENKINS
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Oklahoma City, Oklahoma

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HE WRITES TITLES

Eugene A. Vogt
1233 North Mariposa Ave.
Hollywood Tel. 598-626

Contemporary Criticisms

"THE FAST MAIL" (Fox)

"Bernard Durning has certainly brought Lincoln J. Carter's novel to life in a production that can boast of being the most melo of 'mellers.' But it is sure-fire stuff, and for lovers of melodrama they couldn't ask for anything more complete than 'The Fast Mail.' It includes every trick of melodrama that was ever thought of, the kind that brings them to the edge of their seats and sends the gallery crowd into shouts.

"Sequences follow in snappy succession, and the film is so short that it seems hardly on the screen until it is off.

"Charles Jones, Fox's cowboy, is too heavy as the jockey, but otherwise is the right one for the heroic role, and he does fine work, taking great chances in some of the thrill scenes. Eileen Percy is more attractive than ever with her bobbed hair. Adolph Menjou is good as the villain."

—The Film Daily.

"'The Fast Mail' is certain to make the blood tingle even in the veins of an anaemic spectator. The gallery gods will stand right up on their hind legs and shout for joy.

"The incident is well put together so that lapses in the continuity are never noticed. Charles (Buck) Jones will surprise you. You never expect to see him apply himself to such rugged heroics after witnessing him in easy performances. Yet he makes his work easy through an adaptability which might well suit Fairbanks.

—Motion Picture News.

"Another famous old time melodrama reaches the screen in the Fox production of 'The Fast Mail,' which thrilled theatregoers of the last generation and toured the country, played by various companies, for over twenty years.

"The continuity proceeds as smoothly as necessary in a film of this sort and the director has done his share in handling the scenes well and mounting them appropriately, not to say anything of the arrangement of the mechanics that permit of the hair-raising episodes."

—Moving Picture World.

"A very satisfactory blond objective for Mr. Jones' sensational exploits is Miss Eileen Percy, who is very Southern, confident, loyal and all else that the part requires. Adolph Menjou is an agreeably obnoxious villain, and if he keeps right in the track he followed on 'The Fast Mail' he very likely will become one of our best hated figurantes in pictures. The other principals in the cast, which includes William Steele, Harry Dunkinson and Jim Mason, are quite acceptable.

"This young and coming Bernard Durning, who is credited with the direction, is entitled to especial mention. He has done a splendid job with the famous Lincoln J. Carter story. Several highly important action scenes are handled in a thoroughly creditable manner."

—Exhibitors Herald.

"THE DUST FLOWERS" (Goldwyn)

"Of all the modern Cinderella themes 'The Dust Flower' is about the most improbable and an introductory subtitle conceals a bit of apology for it, at the same time taking a whack at the cynics who may dislike it for its improbabilities.

"Lovers of romance will be well pleased with Basil King's story and the happy ending will meet with their complete satisfaction. . . . Rowland V. Lee provides a suitable production and has secured a good cast.

"Helene Chadwick handles the Cinderella role capably, but does not photograph as well in this as in some more recent pictures. James Rennie is the matinee idol type of hero, and Claude Gillingwater makes a good deal of the role of Steptoe, the butler."

—The Film Daily.

"A thoroughly satisfying story of a modern Cinderella, containing a clean wholesome plot, the characters of which are portrayed by a cast of uniform excellence. The players are one of the big features of this production, and one will go a long way before he will meet up with such a sterling character actor as Claude Gillingwater. . . . Of course, it's always a real delight to watch Helene Chadwick act. . . . These two dominate the picture, and

should be given credit for lifting it to a place in the sun.

"Edward Peil, as the stepfather, has the heavy role, and is convincing in it. . . . Mona Kingsley is good as Barbara, the fiancée and a society belle. . . . 'The Dust Flower,' like all Goldwyn attractions, is finely mounted throughout."

—Motion Picture News.

"Exquisite taste has been used in the settings and the direction has been exceptionally well handled.

"Claude Gillingwater, playing what might be called a comedy butler, with emphasized acting, gives the outstanding performance in the picture. . . . Helene Chadwick is charming to look upon, and whenever she is called upon for acting that is not easy she performs it with most excellent results. The others in the cast give notable performances."

—Moving Picture World.

"There are instances when 'The Dust Flower' really takes hold of the spectator's attention and something like an illusion is approached, but nothing of a very permanent worth comes of the proceedings, which hew close to the line of the familiar and the customary.

"Helene Chadwick is at her best, which means that her performance lacks little in acting skill and absolutely nothing in personal charm. Claude Gillingwater scores most conspicuously as the butler, James Rennie makes much of this role, and George Periout attracts attention as the cabaret man."

"Mr. Lee showed fine judgment and skill in his direction of the piece."

—Exhibitors Trade Review.

"SMUDGE" (First National)

"A pronounced departure from anything Mr. Ray has done recently, but one that presents him to advantage.

"Until the inventive young mind of the hero contrived a smokeless heater, the country round about the fruit groves became all 'smudged up' following use of the frost prevention. On this informative basis has been well worked out an interest-compelling plot, a cross between comedy and drama, and in either instance, of great general appeal.

"Added to the splendid cast is the evidence of painstaking direction."

—Motion Picture News.

"In 'Smudge,' Charles Ray has a story that is interestingly told, and a vehicle that is well acted throughout. 'Ora Crew, in support of the star, is charming, and the misadventures also by glimpses—too short—of other good looking girls that would go a long way toward lending attractiveness to any production.

"There are speeding automobiles and motor-cycles that play a part in the story's progress, and will please those who favor fast action, and the photography is one of the details that deserve special commendation."

—Moving Picture World.

"COLLEEN OF THE PINES"

(Chestes Bennett Prod.—P. B. O.)

"'Colleen of the Pines' is a good picture as far as production, direction and acting is concerned, but it is rather doubtful if the story will meet with the same satisfaction. There has been such a run on stories of the Northwest with the Royal Northwest Mounted Police officer playing an important part, that people are beginning to tire of too much of the same thing.

"Chester Bennett has done pretty well with his material, except that several times he permits things to reach what the audience expects will be the climax. Then he continues on until it leads to another near-climax."

—The Film Daily.

"Jane Novak delivers a convincing interpretation of Joan, known to her lover only as 'Colleen of the Pines.' Charlott Pierce, as her younger sister Esther, portrays an impetuous child in an appealing manner. Both girls are pretty and are well cast for the respective roles.

"The male members of the cast might have been improved upon. Especially is the father over-acted. Yet 'Smoke' Turner as the half-breed Indian, makes considerable out of a minor part. Those who are called upon to fight do it convincingly. Edward Hearn, as the hero, rides well. The picture has marked scenic value and has been well directed."

—Motion Picture News.

People

Wheeler Dryden has been elected second vice president of the Playcrafters Club.

Elmo Lincoln, strong man, will portray the role of the village blacksmith in the screen version of "Quincy Adams Sawyer."

Joan Standing has been assigned a part in Reginald Barker's production, "Timber."

Mrs. C. A. Collins has received a wire that her husband, "Chick" Collins, has arrived in New York and is pleased with his position as representative for Curtis Photoplay corporation in New York.

Lincoln Stedman has been added to the cast of "The Dangerous Age," to be directed by John M. Stahl.

Claire McDowell will play the part of Mrs. Putnam in the Metro production of "Quincy Adams Sawyer."

Dorothy Phillips has been engaged for the leading role in "The World's a Stage," to be directed by Colin Campbell, at United.

Bill Crinley is casting for Irving Cummings' next production.

Frederick Jobson has the leading character role in "The Young Rajah," under production at Lasky studio.

Max Linder's "The Three Must Get Theirs" will be released by United Artists in the early fall.

David Torrence, formerly with the Maude Adams and Jane Cowl companies, is in support of Mary Pickford in "Tess of the Storm Country."

Mike Rosenberg and Irving Lesser have bought "The World's a Stage," by Elinor Glyn.

Frank Borzage, director of "Humoresque" arrived in Los Angeles Saturday, where he will probably start work.

Murray Miller, formerly with Sanford, is now at Goldwyn's.

Mark Goldaine is gag man with Ben Wilson.

Norma Talmadge and her company returned from Santa Barbara, where they have been making exteriors for "The Voice of the Minaret."

Ward Caufield returned from New York City where he has been combining business with pleasure.

Tom Gubbins returned from the Orient after spending five months there gathering data, costumes and first-hand information on customs of the people in those countries.

Francis Carpenter and his mother returned from Catalina, where they have been sojourning for two months. The little chap, who made famous Jack in "Jack and the Beanstalk" for Fox years ago, is anxious to get back to the screen.

Fred Datig, casting director at Universal, is not going to turn his new Hudson coupe into a transportation bus between Hollywood and Universal City.

Walter Israel, is designing costumes of the period of Louis XVIII in Norma Talmadge's "The Eternal Flame," and has been engaged to design the costumes to be worn by Miss Talmadge and her company in "The Voice from the Minaret."

Wesley Barry is now working in "Little Heroes of the Street"

Chester Bennett has started a production at R-C studios under the working title "Thelma," starring Jane Novak.

Mrs. C. B. Collins is looking after the casting offices at United studio during the absence of her husband in New York.

Jack Pearce, hurt recently while working in some scenes of "Omar, the Tentmaker," has almost recovered from his accident. He will assist Henry Otto, directing Edward Alexander in a five-reel western which carries a working title of "Smashing Through." The company is to work at Warner springs and other locations.

T. "Doc" Joss, who has been assisting Nat Ross at the Big U, left that organization and intends to turn his attentions to directing. At present he is working at United studio aiding George Berthelon and Director Colin Campbell in a satire on the movies.

Hampton Del Ruth and Rex Thorpe are two busy individuals at Balboa studio. The incorporation papers have been returned from Sacramento with the stamp of approval on the Balboa studio's business affairs at Long Beach.

Bob McKenzie is working with the Bruce Mitchell company at Berwillia studio doing a farmer.

A championship polo match at the Santa Barbara polo grounds is being started by director Frank Lloyd for "The Voice from the Minaret," Norma Talmadge's forthcoming feature production for First National.

"Bill" Colton, a gateman at United studios, was called upon to don grease paint and costume for an appearance in the production, "The World's a Stage."

Marshall Neilan's "Fools First" has been named as the best picture of the month by the National Board of Review.

"East is West," featuring Constance Talmadge, has been completed at the United studio. Ten weeks were consumed in the making of this picture.

Katherine MacDonald has completed "Money, Money, Money," a Larry Evans story written for the screen.

Buster Keaton has decided upon a title for his next comedy. It is to be "The Love Nest." This comedy is unique in that there is not a woman in the cast.

The title for the next Jackie Coogan production will be "Fiddle and Me." Jack Coogan, Sr., wrote the story.

Helen Lynch is playing a role in John M. Stahl's production of "The Dangerous Age."

H. E. Stockwell has finished playing a part for Maurice Tourneur in "The Christian."

After a vacation in San Francisco, George Sheldon has returned to Hollywood to start work in "Manslaughter."

Cullen Landis may leave for New York after he has finished his part with Billie Dove in "Country Love."

Leatrice Joy will be seen in a leading role in production, "Her Man."

Audrey Chapman, in Douglas Fairbanks' "Robin Hood" and Jack Pickford's "Garrison's Finish," has been engaged by a newspaper syndicate to write a series of articles on how women can make their own clothes cheaply.

Monkey Glands for the Screen

By Ferdinand Earle

WITH enthusiastic faith that the screen may yet become the supreme manifestation of the spiritual life of mankind, our organization has been occupied for over six months on a production of "Faust."



FERDINAND EARLE

No photoplay that aspires to rise above the deadly level of "program pictures" can be concocted over night. The finest output of the studios is marred by the earmarks of hasty production.

One's senses are glutted with sustained suspense and pictorial entertainment; but it is safe to declare that the souls of motion picture devotees are literally starved for some crust of the deeper truths of life.

Would it not be a literary crime to distort Goethe's world-story into a monstrosity of melodramas, stripped of its underlying philosophy?

Exhilarating possibilities unfold themselves to the screen pioneer eager to explore this battlefield of the human soul. It has taken nearly a hundred years for critics and scholars to understand the undying story values of this greatest of all messages to mankind.

Such a drama should become a permanent classic for schools, colleges, clubs, theatres and homes, and be a service to fellow men.

It might exert as much influence as years of a university's activity, and rouse new respect for the screen, proving that it is the prodigious half-brother of the printing press.

ENTERTAINMENT POSSIBILITIES

Over seventy thousand photographs and engravings illustrating the various phases of the story have been selected, filed and catalogued. And many thousands of pages of literature dealing with the subjects have been digested.

We are preparing the first really synchron-

ized score, from Berlioz, Boito, Gounod, Listz, Wagner and numerous others who have already written more Faust music than can be used. Besides this, I spent the best part of twenty years in Europe, visiting and living in many ancient towns and familiarizing myself with Gothic architecture and the customs of primitive peoples, and with the culture of artists and writers of old. And we feel even cocky about it, and are tempted to promise settings and imaginative scenes unlike anything heretofore attempted.

In Faust's time humanity had scarce awakened from the Dark Ages and was dreaming back to a golden age of fable and song. The action takes place in Gothic cathedrals of mediaeval Christianity, in castles and towers of the feudal barons, and in the gabled houses of ancient Germany, as well as in settings suggesting Dante's Inferno and Paradise and the Grecian tragedies.

Without pity for some of the stuffy traditions of the stage, and with one eye on the New Theatre movement, and with the use of oil paintings for many of the scenes, it is safe to predict a production on an undreamed of scale.

But archaeology and history and scholarship, untouched by poetic insight and poetic vision, create only a post-mortem portrayal of the past, and catch but little of the quivering life that colored the fragmentary facts that have survived their day.

The love story of Faust and Margaret is one of the treasures of the world, and would suffer from a dry-as-dust or a melodramatic rendering. Some mythical renaissance, some inner awakening must lift screen drama out of the rut into which it has fallen, to treat such a story. And the writer is not ashamed to say that we are trying to make a drama wherein the actors shall be as masks imaging forth things of the spirit—a drama of clashing ideas and ideals.

GOETHE'S PROPHETIC DISCOVERY

Curiously enough, it may have been Mephisto who first tested the value of monkey glands in the scene of Faust's rejuvenation in the Witches' Kitchen.

We should like to think that perhaps "Faust" will help rejuvenate the screen.

Century Notes

"Hansel and Gretel" will be the next Centurized fairy tale to be made by director Alf Goulding.

Jack Earle, seven-foot, five-inch "heavy" will play a big part in "Hansel and Gretel."

Arvid Gillstrom is working on Lee Moran's next story, and is now finishing Brownie's newest comedy.

Sig Neufeld, Century's film editor, left for a three-week vacation in New York.

Johnny Fox will play Hansel in the Centurized fairy tale, "Hansel and Gretel."

Baby Peggy will play the part of Gretel in Century's "Hansel and Gretel."

Ena Gregory, blonde beauty, will appear in Arvid Gillstrom's late Brownie comedy.

Pearl Schwartz will assist Sig Neufeld in his film editing.

"Brick" Enright has been appointed gagman for the Arvid Gillstrom company of Century Comedies.

Jack Sullivan is assisting Gillstrom directing Lee Moran.

Percy Pembroke is now assistant director to Al. Herman, all-animal and novelty director.

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Who's Where on Los Angeles Screens

KINEMA

Louis B. Mayer presents

"ONE CLEAR CALL"

Adapted from the novel by

Frances Nimmo Greene

Scenario by Bess Meredith

Directed by John M. Stahl

CAST

Dr. Alan Hamilton.....Milton Sills
Faith.....Claire Windsor
Henry Garnett.....Henry B. Walthall
Maggie Thornton.....Irene Rich
Sonny Thornton.....Stanley Goethals
To mThornton.....William Marion
Colonel Garnett.....Joseph Dowling
Mother Garnett.....Edith Yorke
Phyllis Howard.....Doris Pawn
Dr. Bailey.....Donald MacDonald
Jim Ware's daughter.....Shannon Day
Yetta.....Annette DeFoe
Starnes.....Fred Kelsey
Jim Holbrook.....Albert MacQuarrie
Toby.....Nick Cogley

CALIFORNIA

Goldwyn presents

"THE DUST FLOWER"

Story by Basil King

Scenario by Charles Kenyon

Directed by Roland V. Lee

CAST

Letty.....Helene Chadwick
Rashley Allerton.....James Rennie
Steptoe.....Claude Gillingwater
Barbara Wallbrook.....Mona Kingsley
Judson Flack.....Edward Peil
Ott.....George Periolat

LOEW'S

Metro presents

Bert Lytell in

"SHERLOCK BROWN"

Story by Bayard Veiller

Scenario by Leonore Coffee

Direction by Bayard Veiller

CAST

William Brown.....Bert Lytell
Barbara Musgrave.....Ora Carew
Hilda..... Sylvia Breamer
J. J. Wallace.....Dewitt Jennings
Frank Morton.....Theodore Von Eltz
Chief Bard.....Wilton Taylor
General Bostwick.....Hardee Kirkland
Henry Stark.....George Barnum
Sato.....George Kuwa

Casts of the Week

"CASTS OF THE WEEK"

Ben Wilson Productions

"WE NEVER SLEEP"

Directed by Roy Clements

Eddie Barry.....Cecil Spooner
Billy Fletcher.....Esther Ralston

Fox Film Company

"THE ONE WAY TRAIL"

Directed by Bernard Durning

Dustin Farnum.....Irene Rich
Walter McCraill.....Frank Campeau
W. J. Ferguson.....Charles French

Fox Film Company

"MIXED FACES"

Directed by Roland V. Lee

William Russell.....Harvey Clark
Elizabeth Garrison.....Rene Adoree
Eileen Manning.....Charles French
DeWitt Jennings

Fox Film Company

"THE UNEXPECTED WIFE"

Directed by Joseph Franz

Shirley Mason.....Cecil Van Auker
Landers Stevens.....Wallace MacDonald
J. P. Lockney

Fox Film Company

"ST. ELMO"

Directed by Jerome Storm

John Gilbert.....Warner Baxter
Nigel de Brulier.....Barbara La Marr
Bessie Love.....Lydia Knott

Warner Brothers

"LITTLE HEROES OF THE STREET"

Directed by William Beaudine

Wesley Barry.....Will R. Walling
Peaches Jackson.....Joe Butterworth
Aggie Herring.....Wm. Beaudine, Jr.

Ben Wilson Productions

"THE VILLAGE SPORT"

Directed by Bruce Mitchell

Monte Banks.....Esther Ralston
Tiny Sanford.....Eddie Barry

A RARE SIGHT

"Hey, you, where do you think you are going? Why the turn in the middle of the street with your car? So you are moving picture people, hey?"

"Oh, yes—were were hurrying home from location."

"Don't you know it's against the law to do that?"

"Yes, officer, we are sorry."

"Well, don't let it happen again."

Yep, this isn't a dream folks. It actually happened. Will the Carnegie medal donors please take notice?

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More by Harry Burns

Crete Sipple has gone in for real estate work making a few dollars in the movies. When I say "a few," I mean that is all they pay nowadays for anything from doubling, to acting on your own.

Eddie Laemmle postal-cards from Germany to say that he is already lonesome for Sunny California and his many friends. "That's what they all say, Eddie."

Earle Crain lost an excellent part with Rodolph Valetino when his mother died suddenly. After accompanying the remains east, he returned to the Lasky lot and was cast in another part.

Monte Banks has signed the dotted line and is working for Ben Wilson productions at Berwillia studio.

Irvin Willat has moved his script case and everything off the Lasky lot over to Metro where August 1 will find him shooting a feature story with Billie Dove and an all-star cast. John Waters will be his assistant.

Geo. Lasley is in between studios right now instead of in between pictures.

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

LEADING WOMEN—Have you a cut on file in Camera! office? If you have one, two or two and a half inches wide, bring it in. No obligation rests on you. Pictures are selected from Camera! files for editorial publication every week.

WANTED—Professional active in New York studios to act as Camera!'s representative, especially in obtaining production news. Tell film experience in answer. Publisher, CAMERA!, Los Angeles, Cal.

WANTED—Player permanently in Florida to represent Camera! as correspondent. Tell what you've done in pictures and what you're doing, in letter. Publisher, CAMERA!, Los Angeles, Cal.

FOR RENT—8x10 STILL OUTFITS, Goertz and Turner-Reiche lens equipment. Complete stock of Portrait Film. LITTLE, THE BIG PHOTOGRAPHER, 5874 Hollywood Blvd. (Cor. Bronson). Phone 597602.

AT LIBERTY—Joe Murphy, "The Artist's Model," comedy characters; seen in "The Black Orchid" and others. Phone Wilshire 5568.

FOR SALE—VERY CHEAP—Sable fur square, large enough to make long coat or cape; birds of Paradise; plumes and aigrets. Telephone West 6162.

For Rent—Bell & Howell camera, 170°, complete Goertz equipment, 8x10 still. Man to shoot secon, our assistant, cheap. 6925 Hollywood Blvd. Phone 579868.

FOR SALE OR RENT—Bell & Howell camera, 170 degree, completely equipped, perfect condition. Blaine Walker, 914 South Olive St. Main 3746.

FOR RENT—Bell & Howell camera. Just overhauled at factory and good as new. \$20.00 per week. Phone Holly 4070 or 577-674.

AVAILABLE—Valentine Churchill, aged 9; experienced in swimming, riding and character work. Wilshire 3377.

HARDEE KIRKLAND

579-810

Just finished with Metro

Walter Long and Billy Elmer slipped over to United studio the other evening and did a number of scenes with Guy Bates Post. Heart strings were pulling hard for the star when Long and Elmer, as the brutes, were whipping Guy Bates Post, and brought in to the scene Patsy Ruth Miller and Virginia Faire.

L. M. Goodstadt would have been a wonder as a baseball scout for the National League if he was as good picking a nine as he is in selecting casts for feature productions.

Ralph Morello is not with Harry Burns' service bureau (which doesn't exist), and was at the latter's service but once—and that was when he was manager of a well known studio. This correction is made that Ralph's friends may know he is with International service bureau.

James Gibbs is making so many trips from the Reliable Association of Photographers' offices of late that he is fixing a private phone connection with the office to his apartments.

Ed Fitzharris has gone in strong for radio machines. He has one erected at his home which he can almost hear when it is working at its best.

Mark Parmeter's anxiety to stay within the law got him a letter from the government that he paid his 1923 income tax by mistake.

Silver "Tex" Coffey is trying to grow a walrus moustache like Chester Conklin's.

Denver Davidson wants to know if any one has the address of a good makeup school. He intends to get back in the movies and wants to know whether actors smear the grease paint on with a brush or a mop, or do they use their hands; someone please instruct D. D., I haven't the heart.

Bob Hill has made a ten-strike with the "Radio King" he produced for Universal. There are enough thrills for the most hardened audiences.

Tom Wilson is burning up a lot of gas answering calls from different studios that want to use him since his work in "Reported Missing."

Douglas Dawson has been scouting all over the southland for any speck of information any one can give him about "Thelma," that he is going to aid Chester Bennett produce. Things will be humming with that company within the next week.

George Melford and his company are in Catalina, and the way Uncle George makes his company comfortable and assures them plenty of good eats is an example to follow. Just imagine one of our leading chefs and two assistants cooking all the goodies of the season and serving it right out on location, hot and everything!

Frank Lloyd and his company of artists returned from Santa Barbara to film scenes with Norma Talmadge. Types of all kinds which were needed to round out the foreground and background were taken along.

Harry Webb gets time once in a while to take in the fisticuffs festivities at the legion stadium. When he does he and friend director, Stuart Paton, stick close enough together to talk shop between rounds and bouts.

Kate Price

558220

Aggie Herring

IRISH

Santa Monica

21025



Philippe de Lacy

(4½ Years)

Holly 3239



BRUCE GUERIN

Three Years Old

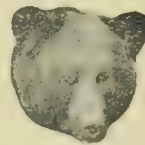
Releases: "The Bachelor Daddy," "Kindred of the Dust," "The Man Who Smiled"

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Story By

Congressman Milford W. Howard's book, "The Bishop of the Ozark's," is to be published in the fall at the same time as the release of the Cosmopolitan Film company's screen version of the story.

Billy Franey's book, "Keystone Days," which goes to press within the next sixty days, reveals some interesting facts about the personnel of the Keystone cops.

J. G. Hawks and L. G. Rigby adapted "Timber" from the novel of the same name by Harold Titus. In making the picture for Mr. Mayer, the Reginald Barker company will operate as an independent production unit.

Bradley King, scenario writer for the Thomas Ince company, wrote a magazine story, "The Girl at Hell's Delight." It is now being dramatized and will be presented on the Eastern stage this fall.

Julien Josephson comes to the West Coast studios to write the scenario for the production of the novel, "Main Street," by Sinclair Lewis.

Ouida Bergere wrote the scenario of "The Hillcrest Mystery," the new Pathe Playlet starring Irene Castle.

Olga Printzlau, scenarist, has been secured by Jack Warner to do the continuity on F. Scott Fitzgerald's novel, "The Beautiful and Damned."

John Grey wrote the story of "Home-made Movies," Ben Turpin's latest comedy.

Myrtle: Can one use hypnotism in writing stories for the studios?
Yes; use it on the cashier.

Blanche Rose played the role of the village spinster in "Money, Money, Money," for Katherine McDonald.

James Morrison has been selected for a role in John M. Stahl's "The Dangerous Age."

Hal Wilson is working at Lasky's in the Sam Wood production that features Gloria Swanson, "The Impossible Mrs. Bellew."

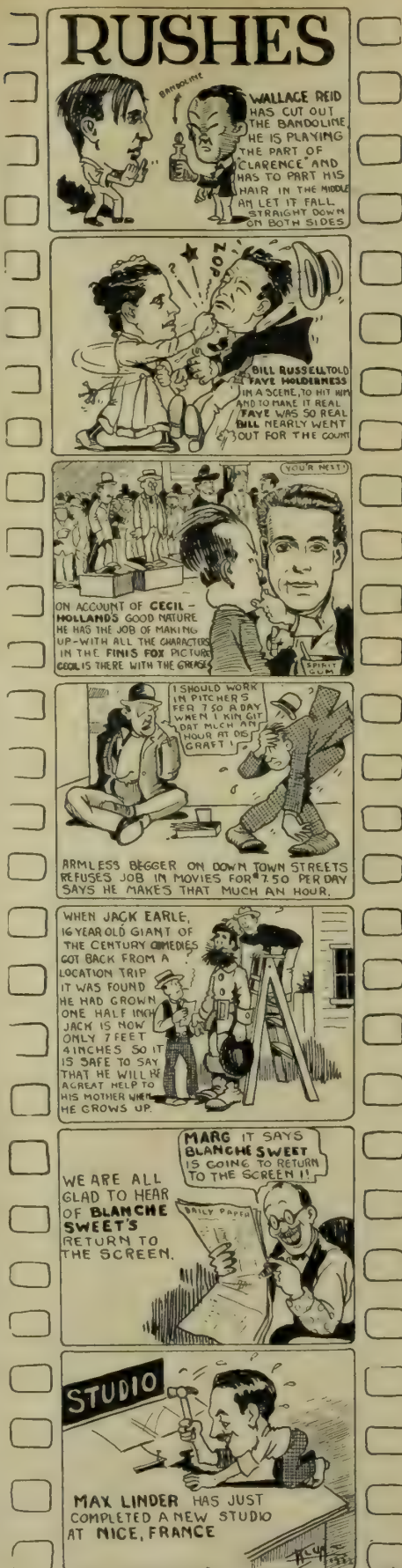
Chas. R. McHugh is with the Coogan company in his present picture. Charles will be remembered in Douglas Fairbanks earliest successes.

Jack White has placed his stamp of approval on the latest two-reel comedy completed for Educational with Lige Conley, called "Above Board."

Joe Roberts is under the the directorial wing of Earle Kenton.

Patricia Palmer, having finished "Twin-Six O'Brien," under direction of Bob Horner, has left for Wyoming on location with the Lasky company.

Betty May has been placed under a long term contract to appear as leading lady in all Century comedies starring Lee Moran.



HISTORY OF RADIO

A scientific educational picture, entitled "The History of Radio," has just been finished by Richard Thomas Productions at the Berwiller studio. This picture is the last of a series of educational films of this class, all of them personally directed by Richard Thomas. The Thomas pictures are developed with a high degree of art.

The first sequence of pictures opens with Professor Henrich Hertz at work in his laboratory. This eminent physicist was the first to demonstrate (1888) the transmission of magno-electric waves through the hypothetical ether as a medium. He is represented generating static electricity by revolving a glass disc with a functional contact and conducting the electricity so produced to a Leyden jar. This vessel is a glass jar with both its interior and exterior surfaces covered with tin-foil, and so called because it was invented at Leyden, Holland. It has the property of accumulating a charge of electricity and therefore is a condenser. When the experimenter discharged the jar in the usual manner by making a metallic connection of the inside and outside surfaces, not only was a spark produced by this contact, but there was also one across the gap in a small broken metal ring hanging on the wall of the laboratory. What caused this transmission of electrical energy to a distance? Was the medium the atmosphere or that subtle imponderable medium, conceived of by speculative philosophers as pervading all space to the most remote star; and penetrating all solids organic and inorganic. Continuing his experiments, the great physicist obtained a spark across the gap in a small metal ring suspended in a glass jar from which the air had been abstracted. Therefore ether was the medium. All this is shown on the screen, thus depicting for the first time what has become the greatest wonder of the present marvelous age of can be transmitted half way around the world.

Incidental pictures are shown of a family "listening in" to music from the air, of a long-haired, be-whiskered hermit at the entrance to his cave, enjoying the same concert, and of an old negro mammy with a head-phone, ecstatically listening to what seems to her to be the strains of a celestial choir.

The most striking illusion depicted is that of ether waves traversing not only the atmosphere but passing in through and out of city buildings. Double exposure, ingeniously devised, is the magic by which this illusion is accomplished. If the eye could perceive the vibrations of the ether, it is conveyed, that a broad-casting station would appear to radiate luminous lines in every direction, and that these lines would have a versimilitude to the varying colored flashes of the Aurora Borealis.

Al Kelly is assisting W. K. Howard at Phil Goldstone studio.

Charles Gould has been made chief electrician of Century by president Julius Stern.

Robert J. Kern has been engaged as chief cutter of the picture, "Timber."

Sam "Whiskers" Kaufman is still the star makeup man for "Omar the Tentmaker." "Whiskers pasted on your face right here while you wait," shouts Kaufman.

Max Dupont, cinematographer, has been appointed chief cameraman for Edward Sloman productions.

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The Dotted Line

CHAPTER II.

THERE was a bright young man in Hollywood who wrote screen stories. Sometimes he sold them. But although he combined the best qualities of George Ade, O. Henry, Rupert Hughes and Richard Harding Davis, his incoming mail was just as bulky as that he sent out.

His stuff was good. His friends among scenario buyers admitted it.

"But," they told him, "we're not doing anything like that just now. You see . . ."

He thought he did see. But he kept right on sending the right stories to the wrong studios. Then one day he picked up Camera!, glanced through it, then devoured every line. He found out what stuff each studio was doing.

"Now I'm going at this systematically," he muttered.

He mailed in a subscription so he'd get Camera! on the dot every week. Then he followed the hunches Camera! gave him and sold stories ever after.

Just a twist of the wrist, and this corner of the page is torn off—try it! Sign it and send.

DEAR CAMERA!: Here's \$2.00. Put me on the mailing list for 52 consecutive copies of the only news weekly for motion picture people.

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Vol. 5 No. 16

SATURDAY, JULY 29, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



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Tommy, the clever monkey
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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Vol. V.

SATURDAY, JULY 29, 1922

No. 16

Come Again, Hays

COME again soon, Will Hays.

We're glad to have you show healthful curiosity about motion pictures. We're glad to gratify your curiosity. Many of us have wondered why you didn't give us the opportunity before.

We mean it cordially—*come again, soon.*

Because you've had your right arm shaken nearly off, don't go away thinking of us as yes-men and hand-shakers.

Because you've had cameras clicking at you right and left, don't think we spend most of our time posing for stills.

Because the directors dropped their megaphones with a smile when you came on the set, don't think we stop work every time a visitor appears.

You've been a mystery, curiosity. We all wanted to honor the man the public thinks bosses motion pictures. We know you're working for a group of producers, but we feel you're anxious to think ahead of your salaried job—and while you do, we're for you.

Now a little tip: When you come back, sneak in town quietly. Don't let them tip the chamber of commerce you're coming. Duck off the train and get to a telephone. Get Lon Chaney, or Cecil Holland, or some other make-up wizard to disguise you as an extra player. Go around and register; play in the mob if you can—you'll learn more about films in a day than you can in a year of personally-conducted tours.

Why not try it, Hays?

* * *

Best wishes to Marilyn Miller and Jack Pickford, who are to be married Sunday. May their honeymoon at Lake Tahoe be happy. And may that rumored first feature of Miss Miller's—will Jack direct it?—be successful.

* * *

Fanny Ward fell down a stairway at Pourville, France, and fractured a bone in her right shoulder. Always feared someone would get hurt in these staircase falls.

Warped Ideas

THE motion picture craze is a mania."

"There has not been a single denial regarding the statements of these people (notoriously prominent in the news) that they are here to go into motion pictures."

These statements, obviously intended to gain publicity for the speaker, are not from the mouth of Crafts or Voliva, as might be imagined.

They were spoken Tuesday by the new president of the University of Southern California, Dr. R. B. Von KleinSmid, in a lecture on "Efficient Causes of Crime."

If Professor Von KleinSmid had indulged in an academic love of facts, he would not have spoken so assuredly.

Regarding the influence of motion pictures on juveniles, we refer Dr. Von KleinSmid to Judge Hoyt of the New York children's court and to Justice Ben B. Lindsay of Denver.

Regarding the entrance of notorious persons into pictures, we invite Dr. Von KleinSmid to look up the facts in the Clara Hamon case.

* * *

Author's Victory

An important legal precedent for authors was made in New York Tuesday when James Oliver Curwood won a decision against Edwin Carewe, Warner brothers, Affiliated Distributors, and others.

Curwood sued to restrain the use of his name on the picture, "I Am the Law," a story of two mounted policeman and a girl. He said it was not the one he sold as "The Poetic Justice of Uko San," a story of two hunters and a bear.

Defendants claimed they purchased nothing but Curwood's name.

"Elaboration of a story means something other than that the same should be discarded and its title and authorship applied to a wholly dissimilar tale," declared U. S. District Judge Knox.

Film Capital Production Notes

W. P. S. EARLE TO PRODUCE HERE

William P. S. Earle, hitherto identified with eastern production, arrived in Los Angeles this week via Lincoln highway. He intends to produce his future pictures in the film capital. Plans for a special production are now under way. W. P. S. Earle and his family are the guests of his brother, Ferdinand Earle.

"Her Only Way" will be the next of the Selznick Revivals Starring Norma Talmadge. It will be released July 20th. This production was directed by Sidney Franklin. Mr. Franklin's latest effort along those lines was the direction of "Smilin' Through."

Larry Trimble, who with Jane Murfin is producing "Brawn of the North" for First National, left for New York Saturday. "Brawn of the North" features the wonder dog, "Strongheart."

Charlie Chaplin's latest for First National has been completed and is now in the cutting room. Twenty-six weeks were consumed in the making of this Chaplin antic. The name of the picture will be announced shortly.

Victor B. Fisher, supervising director, and Edward Belasco, president of Belasco Productions, Inc., are in Los Angeles preparing to start production within the next few days.

The Cosmopolitan, after completing the "Bishop of the Ozarks," is to start preparations for filming Mr. Howard's "Peggy Ware."

Clifford Elfelt will return from New York in two weeks, when he plans to start work on a picture starring James B. Warner at Brentwood studio.

Eddie Lyons is in New York. Both his production units at Berwilla studio are expected to resume work on his return.

STATER PRODUCTION PLANS

C. W. Stater, the Oklahoma producer, who is temporarily located at the Long Beach studios, has announced his production plans for the remainder of the year. He is at present gathering his staff and cast for his 12-reel super production, which he expects to start shooting on about August 15.

D. J. Gray, film editor of Marshall Neilan productions, has just returned to Los Angeles to give the new picture "Minnie" its final treatment under the producer's supervision. Gray has already started the work of cutting the film to the desired footage.

Marshall Neilan is negotiating for the use of the biggest shipyard on the Pacific Coast in his newest production, "The Strangers' Banquet" by Donn Byrne.

Marshall Neilan's "Minnie," adapted from George Patullo's story, "Her Man," has been edited and titled and will be released through Associated First National in the early fall.

Before leaving for New York, Wednesday of this week, W. S. Smith, general manager of the Vitagraph studios, admitted that word received from the east indicated that Corinne Griffith, Vitagraph's eastern star, would hereafter make her pictures at the company's lot in Hollywood. Actual confirmation of the report is dependent upon arrival in New York this week of Albert E. Smith, president of Vitagraph.



Patricia Palmer, according to a report from Wyoming where she is on location with Lasky, will join director Bob Horner as soon as she completes her role in "The Cowboy and the Lady."

"Down to the Sea in Ships", the drama of New England's whaling days, which Elmer Clifton has been more than a year producing, is nearing completion. The business of cutting and assembling his twenty-five or more miles of film is now under way.

After thirteen weeks at Bisbee, Ariz., producing eight five-reel Western features on an open air stage, the Premium Picture unit was back in Los Angeles this week.

Harry Moody was director and "Doc" Cook cameraman of the troupe. The players were Jack Livingston, Mary Wynn, Hugh Saxon, Al Ferguson, and "Carolina" Brunson.

The pictures are being prepared for release through Russell and Russell.

Laurette Taylor and her husband, J. Hartley Manners, will arrive in Hollywood about August 1st. Production on "Peg O' My Heart" will start a week later.

Alf Goulding is to make another fairy tale with Baby Peggy. This time it is the story of "Hansel and Gretel." Goulding has a strong desire to make his own pictures in which he might play the leading comedy role.

Otis Harlan will support Dorothy Phillips in "All the World's a Stage."

J. WARREN KERRIGAN TO BE FEATURED

The William R. Lighton Productions, Inc., are preparing for production at the Hollywood studios, have completed arrangements with J. Warren Kerrigan to be featured in a series of the popular "Billy Fortune" stories by William R. Lighton. A new series of stories by Mr. Lighton will be released at an early date in the Saturday Evening Post and it will be from this material that the pictures featuring Mr. Kerrigan will be created.

Jack Cooper expects to sign contracts to be featured in a series of two-reel comedies by a corporation that will handle distribution of his subjects.

Thomas Meighan starts next Monday on his new Paramount picture. This will be "The Man Who Saw To-morrow" and Alfred Green will direct.

Harry Gerstad and Walter Lundin have been filming scenes with Harold Lloyd and Mildred Davis as stars. When this story is completed, Miss Davis is to start a picture in her own right under the personal guidance of Hal E. Roach. It will be photographed by Harry Gerstad.

W. D. Russell, head of Russell productions, is here from Chicago.

Ward Lascelle seems enthused about his last picture made for W. K. Hodkinson Corporation in which Colleen Moore plays the stellar part. His next story will be ready to start within the next thirty days.

D. W. Griffith may possibly be elected to direct the Goldwyn production of "Ben Hur."

King Vidor now is permanently settled in his office in the Metro studio and has started the preparations for "Peg O' My Heart" with Laurette Taylor.

"Happiness A La Mode" is on the revival schedule for Selznick, for July 30th. Harrison Ford who has played in so many productions opposite Constance is in the cast and the direction is by Walter Edwards.

Fred Caldwell returned from New York where he and Mrs. A. B. Maescher showed "Night Life In Hollywood" to some of the largest releasing concerns and received some very tempting offers. Mrs. Maescher remained in New York to close the deal while Mr. Caldwell returned here to get his next story in shape.

The Goldwyn production of "Ben Hur" will be made partly in India and Palestine, and partly in the Goldwyn studios. The principal players will be selected in this country.

Charles Ray is working on his first-sequel of "The Girl I Love."

Wyndham Standing's next picture will be made in Hollywood.

Julia Fay's country cousins dropped in on her the other day and visited Lasky studio.



Current Reviews



"The Dust Flower"

ONCE upon a time there was an author by the name of Basil King who wrote a successful novel and photoplay. But it was too much for him so he dug up another story that was probably the first one that was ever rejected in his early career, and fed it to a public now dazzled by the brilliance of his name. "The Dust Flower" is it. He camouflages his weakling with a filmy alibi that it is a fairy tale and to look for Miss flapper Cinderella and Prince charming.

But we didn't have to look very hard. They were forced upon us.

The story is too amusing to leave untold. Cinderella, whose cruel stepmother is a stepfather, decides to take a jump in the lake. But fate waves her wand and throws her into the sea of matrimony instead.

Prince charming tells his haughty fiancée that he will marry the first dame he sees if she throws him down, which she does.

While airing his troubled soul mid the squirrels of Central park he sees Cinderella about to jump off so he sizes up the situation. Neither one cares what becomes of them so they get married. But all his wealth causes the poor heroine to worry and after many attempts to put on her old clothes and go back to drudgery they fall in love with each other and live happily ever after.

Rowland V. Lee kept the story moving along thus making it tolerable. Had the picture been allowed to drag, it would have been the only thing left to further insult our meager intelligence.

Helene Chadwick has not been treated fairly in handing her the modern Cinderella role. She has no chance to take a step forward in her career and many chances of backsliding.

James Rennie, the prince charming, takes his role seriously and his acting is pleasing. It is a poor vehicle in which to make his reentrance into pictures.

Claude Gillingwater has the prize role of the production. As "Steptoe," the symbolized fairy godmother steals the picture.

Mona Kingsley, Edward Peil and George Periolat were well cast. But for all that there is no saving an impossible picture.

R. W.

Makin' Movies

THE earnest efforts of the child mind in working for specific results, are as important to the youth as the manipulations of the magnates who move the world are to these giants of industry.

Therefore when J. K. McDonald previewed "Makin' Movies" for the edification of a large mixed group this week, he well proved that he had grasped the possibilities of the natural child as fetching screen material.

He proved it so well with his Johnny Jones company, that every portion of peculiarly mixed audience, enthused, laughed and applauded in unison. There were no silent spots. Which is a very high compliment for the producer and his splendid organization.

The success of this, as well as the first McDonald production is the delightful fresh-

ness of it all. Johnny Jones, alert to put over another business deal which will clean up for that progressive young man, gets a glimpse of the movies, manipulates affairs to such good effect that he plays newsboy in a production. He then proceeds to buy a little camera and put on "Uncle Tom's Cabin," by the aid of those most natural children, Gertrude Messenger, Kenneth Gordon, True Boardman, Newton Hall, and several more mighty clever members of "the gang." The result is good for sore eyes and persons afflicted with chronic grouch.

The McDonald pictures have spelled goodbye for the old-time kid pictures, with their slapstick and forced situations, if others would keep abreast of the times.

W. E. W.



Harry Lamont, who just finished a part in "Omar, the Tentmaker," and is now in his second picture with Rodolph Valentino.

"Sherlock Brown"

FOR some reason or other "Sherlock Brown," a Bayard Veller production, has been called a rapid-fire comedy-drama. The latter is everything that the picture is not. There is nothing rapid as far as action goes. It moves along so slowly that one would like to take a whirl at the projection machine in hopes of stirring up a little speed. There is nothing particularly dramatic unless it is the chase through five reels for a sealed beribboned envelope containing the formula for a powerful explosive. The possible comedy situations probably arises from the fact that eight grown up people maul this helpless packet ruthlessly. But it ends in the hands of the right people thus giving relief to our troubled minds.

The story can be summed up in few words. The "papers," the "girl" and the handsome "detectative" put to action by the rules of the "How to Make Movies" book.

Bert Lytell is not the dashing hero of former productions. He is a frozen-faced, would-be detective. His action is deliberate and a bit forced due perhaps to his unfamiliarity with the type of part given him.

Ora Carew in an ordinary role is pleasing.

She has no difficult work before her unless it is being kidnapped and treated in the manner of the much pursued "papers."

Sylvia Breamer as the villainous beauty looks well and tries to act the same with fair results.

George Kuwa, the oriental comedian, has a small but welcome role.

George Barnum, Hardee Barnum, Wilton Taylor, Theodore Von Eltz and De Witt Jennings fill out the cast.

R. W.

"One Clear Call"

THE one clear call which comes to us after witnessing this First National attraction, is the name of John M. Stahl. For it was he who is vastly responsible for this gripping and wholly satisfying example of masterly screen work.

Although the cast is weighed down with names of gold, and the spirit of a true artist hovered over the busy camera, the verdict remains the same—Director Stahl first.

It is true that Irene Rich held us helpless with her remarkable portrayal of the agonized mother in that chamber of stalking death; Henry Walthal exhibited all the striking power of his past Griffith days; Claire Windsor, the beautiful, arose to direction as never before; Milton Sills carried the thread of the winding story with splendid repression, while one loved the very ground upon which the blind mother stood—Edith Yorke; yet there was something needed greater than the splendid individual efforts of these and other true artists of the cast, Annette DeFoe, Joseph Dowling, Doris Pawn, Shannon Day, Irene Hunt and Stanley Goethals.

That something was provided by the director who was forced to take a story of wretched logic, and make the people not only like it, but yearn for more of the same.

It is hardly fair to the public to quarrel with any part of such a production, for such things tend to discourage attendance in a minor way. And to cause any lover of worthy screen effort to miss such a presentation, is working an injustice upon the person himself. But if someone—adapter or title writer—had taken the opportunity to disagree with Author Frances Nimmo Greene's novel at certain places, allowing the responsibility for acts committed to fall fairly upon the shoulders of the characters, there could have been no quarrel, for the story is not only mystifying, but commanding in its interest at all times.

The preachment of the story is based upon a familiar quotation, but the logic of the deduction might find itself staggering if, for example, a modern Bluebeard, getting a closeup of his "six feet of rope" because of the many wives sent on before, should begin his gallows speech with that same maxim—"There is a little bad in the best of us—"

Yes, and the hangman probably would make a premature motion of his hand which would mean in the sign language, "That will be about all from you."

We fear that someone has placed Henry Garnett (Walthal) in much the same position in this adaptation. And, as for some of the titles, how did you let those get past, John Stahl, after the triumph you created?

W. E. W.

Where to Find People You Know

"Mother" Ashton is supporting Billie Dove and Cullen landis in "Country Love", Metro's latest production.

George Sheldon has returned from San Francisco where he was vacationing after his work in "Manslaughter" and "The Son Of The Wolf".

Burke Jenkins, who was formerly continuity writer for William de Mille and editor for Jesse D. Hampton, is at United Studios working with Frank Leon Smith on the Ruth Roland serial.

Ruth St. Denis will appear in Hollywood motion pictures with the Cosmopolitan Film Company when she returns from her European tour.

Charles Ray has a large group of players taking character roles in his new production "The Girl I Love", an old-fashioned story. Among them are Gus Leonard, F. B. Phillips, Helen Gilmore, Mabel Shoulters, Florence Gibson, Helen Muir, Georgia Sherart, Sadie Gordon, Billy Latimer, and Louise Lester.

Elsa Forsyth, former Marion Morgan dancer, is among the feminine beauty brigade which Larry Semon has assembled for his new comedy. Elsa is a Peggy Hamilton club girl.

Thomas H. Ince granted special permission to Madge Bellamy to serve as Jack Pickford's leading lady in "Garrison's Finish" and did the same thing in regard to Lloyd Hughes, who is consequently Mary Pickford's leading man in "Tess of the Storm Country."

The Lasky-Famous Players Corporation excused Charles Ogle and Clarence Burton from their stock duties on its "lot" long enough to play important parts in "Garrison's Finish."

George Hackathorn is to play the lead in D. W. Griffith's next picture, with Mae Marsh playing opposite. Miss Marsh is now in England, making pictures, but expects to return within a few weeks.

Matt Moore plays a principal role in Marshall Neilan's next production, "Her Man."

Hope Hampton is to be presented as Galahad's bride in many-towered Camelot, a startling change from the Lily Becker of "Star Dust." Her new vehicle, "The Light in the Dark," by William Dudley Pelley, is a modern drama with a thousand-foot cut-in of Arthurian romance.

Joe North, who has finished playing David Livingstone in "With Stanley In Africa," at Universal, is playing a part in the Pilgrimage play.

Beth Kosik is playing the part of a Samaritan girl in the Pilgrimage Play.

"The Girl I Love", which is now under production.

Julius Stern, president of Century Comedies, is supervising the directing of the Century Fairy Tales.

Tiny Sanford is working opposite Monty Banks at Berwilla studios.

Fred Lancaster is playing his third heavy with Larry Semon.



Robert Ensminger, Vitagraph director, as recently intimated in Camera, was married before recently leaving on an eastern trip. Mr. Ensminger returned this week with his bride Miss Louise Sullivan, daughter of Mr. and Mrs. Timothy Sullivan of Boston. Miss Sullivan had lived here a year with her parents. William Duncan and Mrs. Duncan witnessed the ceremony which occurred at Riverside, June 12.

Little Richard Headrick, who will be remembered for his work in "The Child Thou Gavest Me," has a part in "Timber."

Alec Francis is cast for a part in "The Man Who Saw To-morrow," starring Thomas Meighan.

Elliott Dexter is to appear opposite Clara Kimball Young in "Enter Madam." This will be the second picture in which Mr. Dexter has played with Miss Young, as he was her leading man in "The Hands of Nara," now completed.

Elmo Lincoln will have the role of the village blacksmith in the S-L production of "Quincy Adams Sawyer," which Clarence G. Badger is directing for Metro.

Harry Depp and Taylor Graves will act as the Cobb twins for "Quincy Adams Sawyer."

Leon Barry has been added to "June Madness," which Harry Beaumont is directing. Mr. Barry has recently completed an engagement with the Sennett studios where he appeared in "Suzanne" with Mabel Normand.

Geraldine Waggle is added to the cast of Bessie Love's picture, "Deserted at the Altar."

Coy Watson, Jr., is playing opposite Lloyd Hamilton in his latest picture.

Felix Whitefeather, an Indian, has been playing a soldier in "Omar the Tentmaker." He was found very useful in talking in his native tongue before the camera which would screen as a foreign language, presumably Arabic.

Claire Windsor has been selected for the leading role in Marshall Neilan's next production, "The Strangers' Banquet."

Leatrice Joy is engaged to play the leading role in Thomas Meighan's next starring picture, "The Man Who Saw To-morrow."

Fred Kelsey, showing in "One Clear Call" at the Kinema, is doing heavy work for Finis Fox in the Cosmopolitan Film company's "Bishop of the Ozarks."

P. A. Powers is a much sought man. Since he returned there is a steady stream of directors, stars and actors, who crave one peek at P. A. to tell him what they have for sale or distribution on the R-C program.

Century Notes

Jackie Morgan, Century's five year old comedian, will be seen in Al. Herman's latest novelty. Jackie will also play a part in the next fairy tale for Century.

Betty May, Century's newest beauty, will appear opposite Lee Moran in his next comedy.

Century's latest animal comedy has been changed from "At The Fair" to "Slam, Bang!"

West Coast theatres are running the Baby Peggy Contest in all their theatres. The idea originated with Sid Grauman and Julius Stern.

Julius Stern leaves for New York about the 1st of August. From there he will go abroad. Possibly Lee Moran will accompany him.

Arvid Gillstrom is casting for his next Century comedy with Lee Moran. Besides Betty May, in all likelihood little Jackie Morgan will play a prominent part.

Jackie Morgan, five year old Century comedian, has finished a prominent part in Brownie's latest.

Al. Herman's latest Century has been titled "The Cabby."

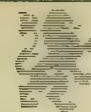
Duke Kahanamoka, world's greatest swimmer called on Alf Goulding and Gillstrom, Century directors and watched them in their work.

A new series of Centurized fairy tales are now being prepared. "Hansel and Gretel", now in production heads the list.

Kathleen North, character actress on stage and screen, plays the "First Woman" in the Pilgrimage play.



Pickups By The Staff



Cullen Landis has received a belt made of horse hair from a fan in Utah State Penitentiary where they are showing "The Outcast of Poker Flat".

Jean Hersholt has just rejected an offer to become director-general of a large film producing company in Copenhagen, Denmark—his birth-place.

Forrest Robinson, character actor, has received a letter from Iceland signed by J. Ice. Paradoxical as it may seem, the letter was one of warm praise of his work in "Tol'erable David."

Earle Williams and **Mrs. Williams** have returned from a vacation spent at Pebble Beach.

Alice Calhoun is happy again after an inconvenient experience with tonsillitis.

William Duncan and **Mrs. Duncan** (Edith Johnson) returned this week from Honolulu. While in the Islands Mr. and Mrs. Duncan made several personal appearances. They report a royal time.

The **Mary Pickford** doll, which will be an exact likeness of America's sweetheart, will be on the market in time for the next Christmas.

Gordon B. Pollock, who is responsible for the exquisite photography in "Science—or God?" and "The Ninety and Nine", the Mission Film Productions, is in San Francisco, making preliminary arrangements for the production of Hans Christian Anderson's fairy story "The Shepherdess and the Chimney Sweep."

The Paramount company making "The Cowboy and the Lady" with **Mary Miles Minter** and **Tom Moore** heading the cast, under the direction of **Charles Maigne**, is expected to return to the Lasky studio for interior scenes.

The company working on "Country Love" will spend the next ten days at Sacramento, California. All the exterior river scenes for this picture which **Emile Chautard** is directing, are to be filmed along the Sacramento river.

Marshall Neilan's production "Minnie", is now receiving its final editing and will be shown publicly in the early fall.

Many prominent members of the motion picture colony and local financiers associated with **Thomas H. Ince** attended an informal reception tendered the producer by his studio staff upon his return from an extended stay in New York.

Cecil Holland was given an ovation by the actors and employees of the Fine Arts Studio for his climax scenes in the big oriental set of "The Bishop of the Ozarks."

Douglas Dawson is interviewing people by the score at R-C studios for the forthcoming story that **Chester Bennett** is to direct with **Jane Novak**.

Edmund Russell writes from London to the Cosmopolitan company that he expects to return to India soon on a cinema engagement, but will return to California when **Ruth St. Denis** comes home to help in the directing and to take part in the new film.

The play to be produced will probably be "Harischandra". Special adaptations will be made to feature the dancing with **Ruth St. Denis** and **Dereys Perdue** taking the leading parts.



Milton Sills has been chosen by **Edward Sloman** to head an all-star cast for his first independent picture, "Blind Justice," now in production at Fine Arts.

Lloyd Hughes and **Gloria Hope** both deny the report to the effect that they will be co-starred. Each is sure of being starred individually by different producers.

Max Linder cables the following greeting to his American admirers: "I am home in Paris and home-sick for America." This seems to make it a certainty that **Max** will return to Uncle Sam's domain after completing his nine-reel super-production in France.

W. S. Smith, general manager of the Vitagraph studios in Hollywood, left Wednesday of this week for New York to meet president **Albert E. Smith** who is returning from Europe. Lining up of winter work for Vitagraph is the reason for Mr. Smith's departure. It is understood that Vitagraph will be humming again by, or shortly after, the first week in August.

Italy's most famous theater, the Teatro Della Scala of Milan, Italy, and the plaza facing the theater were reproduced on the huge stages of the Garson studios in Hollywood for an episode in "Enter Madame," **Clara Kimball Young's** picture which **Harry Garson** is producing. **Wallace Worsley** is directing.

Forrest Robinson, who is now playing a part in **Mary Pickford's** revival of "Tess of the Storm Country," has a painting of himself hung in the hall of fame in the Lamb's Club of New York. It happened thus: Robinson was selected to pose for **Charles Chambers**, the artist, for the cover of the program for the Lamb's Gambol of 1922, and, the painting was judged so remarkably meritorious that the club officials decided it deserved a place among the immortals. Chambers' art was so true that a New York art critic declared it to be "a startling revelation of the art of life-like color blending."

Charles Ray has built a new set out in the country where he is shooting scenes for "The Girl I Love". The set is an old-fashioned house and garden of the early seventies.

The polo field at Santa Barbara was transformed into a replica of the famous "Seven Flags" polo field at Bombay for the mallet-wielding scenes in **Norma Talmadge's** "Voice from the Minaret."

The amateur picture producer is burl-squed in "Homemade Movies," a **Mack Sennett** comedy that pivots about the reckless eyes of **Ben Turpin**.

Mabel Normand will return to the Sennett lot from Europe about September 1st and will immediately start work on a special comedy feature provided for her by Mr. Sennett.

Racing the storm from Riverside by motor car was the experience **Pat O'Malley** had last Sunday night. He had gone to that city on location with the **Sloman** producing company. As he was retiring for the night a telegram arrived telling him that an addition to his family was expected before morning. No time was lost in locating a high-powered automobile and Mr. O'Malley traveled the distance to the St. Vincent Hospital here in time for the doctor to whisper in his ear, "It's a girl." The child was born at 2:10 a. m., weighed seven and one-half pounds, and is the O'Malley's second daughter. This daughter's name is **Sheila Patricia O'Malley**.

Some of the finest blue ribbon winners of this season's Southern California horse show are pictured in "Rich Men's Wives," the **B. P. Schulberg** Special Production which was directed by **Gasnier**, starring **House Peters** and **Claire Windsor**.

Thru the efforts of Mr. **Frank MacQuarrie** a movement is under way in San Francisco to present a motion picture exposition at the Civic Auditorium in August.

This exposition will run for one week, ending up with a society mask ball.

A pageant carrying out the history of the motion picture up to the present period will be a feature attraction. The exposition management have been gathering data for over two years pertaining to the growth of pictures and many interesting relics will be on display—such as the first camera ever to film a motion picture.

Every producing company of importance will be on hand with booths. Special exhibits will be shipped from Europe.

Chatter About Southland Folks - By.... Harry Burns

William Farnum, is back among Hollywooders once more, also Emmett J. Flynn, who will probably direct the star in a special production.

Ruth Roland will write finis to her present serial about the time these columns go to press.

Cameron Coffey will take a flyer into vaudeville under the management of Morris Cassell. There will be two others in the act, which will soon be given a tryout before it is booked for a series of dates.

W. S. Van Dyke is listed to handle Buck Jones next story at the Fox studios if what is going the rounds of the rialto is authentic.

S. M. Beal has returned to the Thos. H. Ince studios to assist John Griffith Wray. S. M. just completed his work with his dad, Frank Beal, at the Fine Arts studios.

Tod Browning believes in getting the real stuff when he deals with New York atmosphere in his stories. Hence his boarding a rattler and riding to the metropolis for some scenes in the forthcoming release of the Priscilla Dean picture now in the making.

Jack Ford is to direct another big special for Fox. His last was well received by the powers that be.

Gordon Mullen has been signed to play part in "Thelma," which will reveal Jane Novak as the star, and Chester Bennett as the director.

Marcel Perez and Pete Morrison were seen coming out of the Horsley projection room with a smile on their faces of satisfaction. So their picture that they are producing for F. M. Sandford must be coming along great.

Eddie Lyons lost his car from in front of Universal City. It took a notion to go out for a spin, with someone else driving it, and from latest reports Eddie was still gunning for his car.

C. M. Franklin, aided by Arthur Rose, are still working on a novelty production of colored photography. It will reveal a Chinese tale that will startle the knowing ones, it is said.

Roy H. Klumb is in the producing game to stay, and has big plans on tap for future productions and releases.

Ethel Clayton had the nicest period costumes for the "Three Corners Kingdom" that the writer has seen in some time. The people looked as though they really belonged—thanks to the good judgment of Director Wesley Ruggles and his assistant, Ralph Walters, who are handling the story.

Vincent McDermott accidentally became an actor when he was ushered into a part at a race track scene that Jack Pickford was making. When it was all over Vincent was not only the wiser but richer for the director voted him "some actor."

Clyde De Vinna, Elfelt's cameraman for "Flaming Hearts" is in the South Seas.

J. C. Van Trees, who is filming "The Young Rajah" with Phil Rosen as director, can answer the mooted question "Does a cameraman make a good director?" J. C. will answer "Yes." Every sequence he films has so many difficult angles to remember and handle that it takes a trick cameraman to bring about exact results.

Ed Marcell put over a clever bit for Sam Wood in a hotel set the other day.

Henry McCarty and Charles Mack gave the southland the double o for some locations that they intend to use in the next Lester Cuneo picture that they ought to start most any day.

Louis Lipton joined Alfred Green and went to Catalina with the company, which has Thomas Meighan as star. Lipton's line of work is gags, titles and senarios.

Pat Moore plays "The Young Rajah" as a child. Pat's best scenes in the picture were taken the other day at a coronation in a temple, with hundreds of extras, near-greats, and stars taking part.

Mickey Moore is working with Gloria Swanson in the Sam Wood production at Lasky's. He, like his brother Pat, is in demand.

Norman Taurog must have seen Henry East with his head shaved and thought that Henry was cool and comfortable. Hence his dispensing with his hair, much to the heart aches of some feminine admirers.

Tenny Wright, member of the A. D. A., sends a postal from Southampton that "all is well" with him. The sea and fishes and he are on good speaking terms.

Edgar L. Kennedy took a flying trip to Murietta springs prior to starting his picture with Chester Conklin.

L. L. Baxter, manager of the Marshall Neilan company, and Billy Nolan, cutter of Douglas Fairbanks productions, were guests of the Assistant Directors association the other evening.

Charles Stallings accompanied Tod Browning to New York to get scenes for a new production.

Pete Gerald, secretary and treasurer of the Assistant Directors association, has originated a new song which carries the title, "Anybody Got Any Dues?" The words are touching, and the air doesn't appeal to everyone.

Arthur Rosson, who is directing Jack Pickford, gave United studio sets the once-over the other day, accompanied by Claude Mitchell, his assistant. The pair decided to shoot some scenes there.

Dot Farley has a job as co-director and author of some two-reel comedy dramas with Crystal Rapp as star, and Francis Ford studios the scene of their efforts.

Tulla Belle and Eba Mona are going to join the vaudevillians by September 1, touring back East.

Tom Murray has completed his engagement at the Charles Chaplin studios. He spent four months with the famous funster.

Ruby Hill is taking life easy these days. I met her on Cahuenga driving her coupe, at ease with the world and not a single worry.

Little, "The Big Photographer," has his troubles. While trying to take stills of everything from a wee baby to an elephant the other day, an autoist passed him so quickly that he almost took the tail end of his coat off.

W. S. Campbell is still waging his battle in the courts over the Chester Comedies that he produced for C. L. Chester. As soon as the proceedings are over W. W. intends to start working once more.

A. Linkoff expects to place his signatures on the dotted line within the next seven days. More power to you A. L. and may your strength never wane.

Claude Camp circled about the studios and lined things up in great shape for the handling of the crowds that gave our own Will H. Hays the big reception at the Ambassador Hotel, Wednesday evening. Claude is the hustling kid from hustlierville.

Frank Beal is very much elated over the picture he has been directing at the Fine Arts studios. "The cast will knock 'em off their seats, the story is one of those puzzling things that will keep them guessing until the final scene is screened."

Hugh Saxon admits that when he went to Arizona to play in the series of western dramas he called himself an actor. Now he thinks seriously of getting cards printed with the following:

HUGH SAXON—DARE-DEVIL AND STUNTS MY SPECIALTY.

He had to do 'em and smile while risking his neck.

Vladimir Lenska, virtuoso violinist, aided by Richard Wagner, who is a master at the piano, gave the A. D. A. boys quite a treat at the last meeting at the clubrooms. Lenska allowed the members to peep at a violin made in 1516, which has been the property of some of the world's greatest violinists.

Charles Lamont was around bidding folks at Fox studios good-bye the other day. He and Noel Smith have made their last picture at that plant for some time. They have resumed the Hallroom boys series for Harry Cohn, with Syd Smith leading and another to be selected. There will be another director to alternate with Noel Smith.

Joe Basil, who is assisting Tom Buckingham, believes in doubling in brass. To show Larry Semon that he doesn't like to stand around and do nothing but see that actors get on the set, look after details and locations, order lunches, machines and whatnots, that go to make up a troupe, he's working in makeup just to get in the fun while the funmaking is going on.

The Screen Writers' Page -

Conducted by
William E. Wing

Geniues on Crutches

SOMEWHERE in that dear Chicago, where authors get life first-hand for their melodramas, dwells a sister who would write. She has written in fact and, between the dates of mailing out and the return of the prodigals, has also dug up a little war in which one dud is aimed our way.

Before it explodes and removes from our midst one who is not handsome, but willing to be if Edna Wallace Hopper will send us her recipe, we desire to observe from our bomb-proof trench that we still stick by what we said in the article, disguised by the title "When Genius Walks."

That outburst of enthusiasm and opinion has stirred up a bit of comment, but this is the first time the conductor has been charged with nominating a candidate in order to whittle up his liver with the family carving knife.

As Miss Dolly Lapsley, the lady with the bunch of grievances, has fallen into error which is very common among the uninitiated, perhaps it might be well to straighten it out for the entire tribe of "wanna know."

In order to drag in another victim under the supreme court ruling that misery must have company, we will single out Frank E. Woods first, easing our own case down later.

She says that Mr. Woods has written her that "there is no market for amateur scripts."

"Aha!" she mentally ejaculates; "if this be the truth, then why should the aspirant waste his time in studying the rules of the game?"

The reply is as simple as the explanation of the country merchant who wouldn't sell a shovel without a prescription. You see, someone takes the shovel and digs in his garden. Then he plants corn. He gathers the corn and after there is a lapse of time, he gathers in his friends, after which Volstead's hired man gathers in the whole flock.

You couldn't sell a shovel to an editor with a thirst, but he might give you his Hollywood home for some of the real stuff.

An amateur script is about as useless to a studio as a club membership to a married man. But neither Mr. Woods or anyone else has stated that there is no market for the fellow who has worked himself or herself out of the amateur class into recognition through application and native genius.

We do not presume that even Shakespeare was born with a copy of his first works in his hand. He must have had to grow up a little, both bodily and as a student.

Now, coming to the dud which is pursuing the conductor himself, we draw a decided line between studio readers and professional critics. The studio reader is supposed to recognize an idea when it pops out of a story and hits him between the eyes. He passes it along for what is evidently its worth. That is about the extent of his job.

The critic studies manuscripts sent him and returns them to the author with helpful criticism, constructive criticism. Many professionals both of fiction and photoplay, employ such critics.

If it were not for the knowledge of those who know, to be imparted to persons en-

dowed with imagination and brains, there would be no new crops of professional writers to take up the work.

Success in photoplay writing makes similar demands to those of success in other professional lines.

We wouldn't employ a doctor's young son to treat our canine but, later, we might invite him in to cut our leg off—if he had polished up on that sort of thing, dontcha know.

"Angel-Food"

Take a generous cup of Romance,
Add a sprinkling, too, of Tears—
Whip together until Dreamy
With a teaspoonful of Fears.
Sift in Love and Conflict plenty,
Flavor well with Mystery—
Make your Plot a cake of Laughter
Which will live in History!
Test the oven of your Plotting
With the broomstick of Suspense;
Spread in tins of brightest Intrigue—
Just enough for Common Sense!
Make your Theme the sweetened frost-

ing
Which shall clothe your cake of
Thought,

Spread it with the knife of Wisdom
Which the years to you have brought!
When your cake is baked and cooling,
Do not put your tins away,
Bake another—bigger—better—
Than the Cake of Yesterday!

—Cristel Hastings Burnham,
Mill Valley, California.

Is It a Comeback?

IN reaching around for something to hold up during the slipping period of the cinema, England has gone back to first principles, staging a comeback that should cheer up the shade of Pop Anson, et al.

England is making many one-reel dramas.

Do you get that, gentle writer, who cannot find footage enough in a five-reeler for all your continuity?

Dramas, I said; dramas in 1,000 feet of celluloid.

I can hear the sarcastic gent in the red vest remarking:

"Yeah; what they call dramas."

Well, old sport, we will quote you a few, and you may decide, providing of course that you have heard that "The Merchant of Venice," "The Scarlet Letter," "The Hunchback of Notre Dame," "Bleak House," "Jane Shore" and "The Lady of the Camelias" were published once, and seemed to have attracted attention from certain readers.

Yet these great tales are among the one-reel subjects filmed in England, as Camera! informed you a week ago.

That does not prove anything so far as the market or conditions are concerned, but, as we listen further to our English informant, we hear that these same one-reelers are "holding up the attendance."

Now, whether the human race is on such a mental par as to cause this recipe to be one for universal use, still is a question.

But America and all other countries once did a flourishing film-theater business when the program was composed entirely of single-barrelled dramas and comedies.

Many wiseacres have predicted, from time to time, that the short-subject program would come back, in part at least.

A certain number of writers would welcome a return of the day when they would be able to sit down and write a one-reel idea into a one-reel picture, instead of groping around in the old mind for 4,000 feet of beautiful thought, mental hitching posts, a couple of Joe Millers and a bunch of hokum in order to put it over.

The exhibitor with that kind of a feature on his screen can ballyhoo his ware to the passing crowd and get many a response:

"No thanks, old man; I'm walking out on one of the same right now."

A public too wise and weary to be fooled by the stuffed effigy, has caused many a child to become so familiar with its parents as to recognize them on sight.

And they will continue to do so under the present shower of poor pictures, to the advantage of the children, many of whom have found father and mother around the house so much that they can almost recognize them on sight.

It would be a rank injustice if it was not also conceded that the grand escape has made a domestic article out of the noble game of "gulluf." A home without a stymie is an outcast indeed.

One-half the complaint which has afflicted the emptying theaters, is high prices.

One hardly would advocate to our comeback program, to confine all dramatic subjects to the mere 15 minutes life of the one-reeler. It is quite probable that a standard might be set with a three-reeler as the "feature." Let it have the support of a single-reel comedy drama, and a single comedy, with the usual news or scenes showing.

This entire program could be run in one and one-half hours and, by packing them in on a 10, 20 and 25 cent charge, all houses without ridiculous overheads could win in a walk, so the wise ones argue it.

Naturally the prologue, Little Fanny, the "high class vaudeville artist" just from high school, and other claptrap would have to be given the air.

But that is much better than having the audience take it.

But what a boon to the writers would be the opportunity to write 'em in one, two or three reels!

Bam! Right into the heart of the story.

Hist! Danger and dirty doings!

Boom! That was not the city hall falling down, merely the punch.

Hurrah! Handsome Harold to the rescue. Ouch! The villain gets his.

Gooie, gooie! Sure Mike, Harold has her in his arms violently removing the beautiful Cupid's bow from her lips with his own removable curve.

Fadeout!

And what more would you want for the small sum of a dime?

All these arguments anent the return of low prices and mixed shorts sound very good. Now if some gent who still can make a noise like a plumber's pay-day will kindly reveal a practical example of the same, we shall see; we shall see.

To keep your stories fresh, re-write them often on clean paper.

Pulse of The Studios

For Week Starting Monday, July 31

Director	Star	Cameraman	Ass't Director	Scenarist	Type.	Progress
ADAMS STUDIO 1412 Bond St.						21654
Adams Productions.						
Bumps Adams	Billy and Betty	Harry Adams		Doris E. Kemper	Animated Dolls	Schedule
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Edith LaMotte	Bill Searies	Jack King	Francis Haven	Novelty Comedy	Preparing
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions.						
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Idle
De Rue	Bobbie Dunn	A. Gosden	Joe Cook		Comedies	Idle
Richard Thomas Productions.						
Richard Thomas	Character People	J. W. Fuqua		L. W. Jackson	Positive Identification	Casting
Ben Wilson Productions.						
Roy Clements	Eddie Barry	Billie Nobles		Mark Goldane	Comedies	Starting
Bruce Mitchell	Monty Banks			Ward Hayes	Comedies	3d Week
Lewis King	Wm. Fairbanks		Montague	W. C. Tuttle	5-Reel Westerns	2d Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
Metropolitan Productions.						
Clifford F. Eifelt	Jas. E. Warner					Preparing
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
O'Connor Productions. Gus Schumacher. 1107 N. Bronson.						
Ward Hayes	Billy Franey	Geo. Richter		Staff	2-Reel Comedies	Idle
Robert O'Connor	All-Star	Walter Bell		Staff	Situation Comedies	Preparing
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"Hansel and Gretel"	2d Week
A. Gilstrom	Lee Moran	K. McLean	J. Relesco	Gilstrom	"Wedding Bells"	1st Week
Al Herman	Queenie, the horse	B. Wagner	Pembroke	Al Herman	Animal Comedy	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	Editing
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns	Ullman	Hagerman	Graham	2-Reel Comedies	1st Week
Al Christie	Devore	Nagy	Lavelle	Conklin	2-Reel Comedy	3d Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Cinal					Slow Motion Subjects	Idle
Blanchard					Educational	Idle
Federal Photoplays					Standard Novels	Idle
Great Authors					Clara Louise Burnham	Idle
Trimble-Martin	"Strongheart"					Idle
COURT ST. STUDIO. Individual Casting. 410 Court St.						
Historical Film Corp. J. A. McGill, Casting. Pico 680.						
W. A. Howell	All-Star	Carl Widen	Hugo		"The Modern Prodigal"	Preparing
L. C. Haynes Production						
J. P. Roop	Tom and Jerry	J. L. Roop	H. Jones	M. H. Roop	Animated Models	6th Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin	Comedy-Drama	Complete
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich	Early California Drama	Complete
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	"Bishop of Ozarks"	Complete
Quality Productions.						
F. Beal	All-Star	Lyons Bros.	Scotty Beal	Grace Haskins	"Just Like A Woman"	5th Week
Edward Sloman Productions.						
Ed Sloman	Carmel Myers	Max Du Pont	Sherry Hall	Hylda Hollis	"Blind Justice"	3d Week
Crescent Productions.						
C. French Burns	Donner-Daugherty	Frank Cotner	Robt. Boyd, Jr.	C. French Burns	Two-Reel Comedy	Starting
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	"An Unexpected Wife"	4th Week
Dunlap	Buck Jones	Andriot	R. Flynn		Drama	2d Week
Roland V. Lee	Wm. Russell	Ables	Keefe	Strumwasser	"Mixed Faces"	4th Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
Raymaker	Ice Wee Holmes	Williams	Cohen		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Reggie		Comedies	Schedule
Noel Smith	Syd Smith	Williams	La Mont	Staff	Comedies	Schedule
Sedgwick	Tom Mix	Clark	Webster		"A Kiss in the Dark"	4th Week
Jerome Storm	Jack Gilbert		James Dunn		"St. Elmo"	4th Week
Bernard Durning	Dustin Farnum		Billy Williams		"The One Way Trail"	4th Week
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Berford		"Enter Madam"	1th Week
GERSON, PAUL, PICTURES CORP. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.						Market 844
Robert Eddy	Dan Mason	Roy Vaughan	Frank Capra	A. H. Geibler	2-Reel Comedies	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Gimme"	5th Week
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	10th Week
Allan Holubar	All-Star	B. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"	8th Week
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Captain Blackbird"	At Tahiti
Marshall Neilan	All-Star	David Kesson	Tommy Held		"The Stranger's Banquet"	Preparing
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall	Vera Glynn	Wm. Marshall	Chas. Hoyt	Staff	2-Reel Comedy	Schedule
McElroy	"Jim" Baker	"Kolin" Kelly	Joe Bowler	Staff	1-Reel Educational	Schedule
HERBST STUDIO. H. J. Howard, Casting. 6719 Putnam Ave., Culver City.						761281
W. H. Curran	"Big Boy" Williams	Chas. Stumer	H. J. Howard	W. H. Curran	"The Freshie"	Complete
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1431
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr.						
Mason N. Litson	Johnny Jones	Roy June	James H. Finn	James H. Finn	Juvenile Comedies	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	Drama	Cutting
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly	Van Valkenberg	Drama	Cutting
De Luxe Films Co. Bruce Caldwell, Casting.						
Fred Caldwell	All-Star	W. J. Brown	Don F. Avery	Fred Caldwell	"50 Years From Now"	Preparing
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly	Pierce Kingsley	"Deserted At Altar."	Editing
Grover Jones	Richard Talmadge	Arthur Todd	Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Al Neitz	Franklin Farnum		Morris Hughes	Weitz	"The Speed King"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	Idle
Sanford Productions. 6048 Sunset Blvd. Holly 3939.						
Marcel Perez	Pete Morrison	Al McClane	Matteson	Marcel Perez	Eastern Rancher	Editing
	Tweedy				2-Reel Comedy	2d Week
Malabee Productions. 1441 Beechwood Dr. Holly 910.						
Leo Maloney	Maloney	Thompson & Stout	Chet Ryan	Ford Beebe	2-Reel Westerns	Schedule
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beechwood Dr. Holly 910.						
Kraft	Geo. Larkin	E. Miller	Geo. Shearer	Tom Berrien	"Saved By Radio"	Starting
Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1054 Sunset Blvd.						
Gibson	All-Star	E. Gibson			News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
John G. Wray	All-Star			Gardner Sullivan	"The Blood Bond"	Preparing
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc.						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	Comedy	Starting
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Moon-Young	"Ebb Tide"	4th Week
James Cruze	All-Star	Brown	V. Keays	Julian Josephson	"The Old Homestead"	Editing
Philip Rosen	Rudolph Valentino	Van Trees	M. Graham	June Mathis	"The Young Rajah"	7th Week
Sam Wood	Gloria Swanson	Al. Gilks	Frank Armer	Percy Heath	"The Impossible Mrs. Bellew"	6th Week
Wm. DeMille	Reid-Ayres-McAvo	Guy Wilky	Geo. Hippard	Clara Beranger	"Clarence"	5th Week
Chas. Maigne	All-Star	Faxon Dean	Robinson	Josephson	"The Cowboy and the Lady"	4th Week
Henabery	Jack Holt			Kyne & LeVino	"Making a Man"	Preparing
Stanlaws	Bebe Daniels		Bob Lee	Dazey-Johnson	"Singed Wing"	Preparing
Green	Tom Meighan	Harold Swartz		Condon-Ritchey	"Man Who Saw Tomorrow"	1st Week
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg.						Home 609
Hampton Del Ruth	All-Star	Classon	Rex Thorpe	Del Ruth	"The Marriage Chance"	July 31
Milburn Morante Productions.						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	Dummy	4th Week
Stater-Stark Productions.						
C. W. Stater	All-Star	Staff	Norman Webb	C. Smith	Drama	Starting
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Preparing
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl	All-Star	Jack Rose	Sydney Algier	Hawks-Meredyth	"The Dangerous Age"	7th Week
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Timber"	4th Week
Fred Niblo	All-Star		Doran Cox		Drama	Starting
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr.						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Larry Evans	"Money, Money, Money"	Complete
Gasnier	All-Star	Carl Struss	Geo. Yahalen	Dazey-Johnson	"Rich Men's Wives"	Complete
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Beaumont	"June Madness"	1st Week
Emile Chautard	Billy Dove	Arthur Martinelli	A. J. Lena	Edith Kennedy	"Country Love"	3d Week
Clarence Badger	All-Star	Rudolph Bergquist	Chas. Hunt	Bernard McConvill	"Quincy Adams Sawyer"	2d Week
King Vidor	Laurette Taylor			Mary O'Hara	"Peg o' My Heart"	Preparing
Hunt Stromberg Productions.						
Hunt Stromberg	Bull Montana	Lyman Broening			Comedy Dramas	Idle
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc. Max Graf, Casting.						
James Horne	Milton Sills	John Stumar	D. Ross	Joe Poland	"A Modern Madonna"	Complete

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Allan Dwan J. S. Robertson Arthur Rossen	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher Hal Rossen	Dick Rosson Shaw Lovett C. Mitchell	Lotta Woods Elmer Harris Elmer Harris	"Robin Hood" "Tess of the Storm Country" "Garrison's Finish"	15th Week 12th Week 4th Week
RAY STUDIO. 1425 Fleming St.						598-141
Ray, Chas. Productions. Joseph De Grasse	Albert Ray, Casting. Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Love"	3d Week
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Val Paul Malcolm St. Clair C. D. Bricker Wesley Ruggles Chester Bennett Sherwood McDonald Wm. A. Seiter Wm. K. Howard Emory Johnson	Harry Carey Mr. & Mrs. De Haven Frankie Lee Ethel Clayton Jane Novak Gloria Joy Helen Jerome Eddy Johnnie Walker All-Star	Thornley-DeGrasse Lee Garmes P. Goodfriend Joseph A. Dubray Jack McKenzie John P. Tompson Lucien Andriot Henry Sharp	Ted Brook Moreno C. Woolstenhulme A. M. Unander Douglas S. Dawson Glen J. Packer Ralph Waters Dick Rosson	Geo. E. Hall Beatrice Van Josephine Quirk Carol Warren Bennett Staff Douglas Bronston Winifred Dunn Eve Unsell Emilie Johnson	"Good Men and True" 2-Reel Comedies "Little Man" "Three Cornered Kingdom" "Thelma" Comedy-Dramas "Love's Coming of Age" "Capt. Fly-by-Night" "The Discard"	Complete Schedule Editing 5th Week 1st Week Schedule 3d Week Preparing 3d Week
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrott, Supt. Director.						761-721
F. Newmeyer Charles Parrott Davis-Howe M'Gowan-M'Namara	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals"	Walter Lundin Robt. Doran Frank Young Len Powers	R. Golden Bob Evans Henecke C. Morehouse	Roach-Taylor Chas. Parrott Staff Tom McNamara	Untitled Comedies Comedies "His Rascals" Series	2d Week Schedule Schedule Schedule
SELIG STUDIO. Casting Director, Individual.						Lincoln 33
Vin Moore	Mary	H. Neuman		W. E. Wing	Animal Comedy	Cutting
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Roy Del Ruth Jackman-O'Hara F. Richard Jones	Bevan-June Fazenda-Henry, Jr. Teddy Turpin-McGuire	Perry-Evens Ernie Crockett Homer Scott	Joe Bordeaux William Fox Ray Grey	John Grey John Grey Mary Hunt	"When Summer Comes" "Bow-Wow" "The Shiek of Araby"	Editing Editing 3d Week
SHIPMAN STUDIO. Spokane, Washington.						
Nell Shipman Productions. Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	16th Week
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions. E. Mason Hopper	Jackie Coogan	Frank Good	Babille	Coogan, Sr.	Drama	3d Week
J. L. Frothingham Productions. Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation. Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions. Hibbard	All-Star	Corby	Updegraff	Grey	Comedy	Schedule
Nazimova Productions. Chas. Bryant	Nazimova					Idle
Rodeo Comedies. Geo. Marshall	Walter Robbins	McClung		Tuttle	Western	Schedule
Jos. M. Schenck Productions. Frank Lloyd Sid Franklin	Norma Talmadge Constance Talmadge	Brodin Gaudio	Harry Wile Millard Webb	Frances Marion Frances Marion	"Voice From Minaret" "East is West"	6th Week Editing
Selznick Productions. Vic Heerman Geo. Archainbaud	Owen Moore All-Star	Gerstad Cronjager	Ed. Sturges	Heerman Montagne	Comedy "One Week of Love"	Preparing 3d Week
Richard Walton Tully Productions. Jas. Young	Guy Bates Post	Benoit	Evenes	Tully Young	"Omar the Tentmaker"	9th Week
United Studios Productions. Warde	Ruth Roland	Thompson Wheeler	Gereghty	Gray	Serial	16th Week
Jack White Corporation. Del Lord	Lige Conley	Linden	Watson		Comedy	Schedule
Principal Pictures Corp. Colin Campbell	Dorothy Phillips	Dal Clawson	Geo. Berthelon	Elinor Glynn	"The World's a Stage"	1th Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Gil Pratt Darling-Kerr R. Eason Stuart Paton Edw. Laemmle Bob Hill Wm. Watson Tod Browning J. P. McGowan Jack Conway Von Stroheim Lambert Hillyer Pollard Bassett	Nolina Lewis Sargent "Hoot" Gibson Frank Mayo Harry Myers Roy Stewart Neely Edwards Priscilla Dean Wm. Desmond All-Star All-Star Lon Chaney Reginald Denny Gladys Walton	Vic Milner Irving Reese Vergil Miller Kline Chas. Stumer Chas. Coffman Wm. Daniels Reeves Ben Reynolds Daniels-Peck Warren Frank Messenger Joe Barry	A. Thompson A. Smith M. Eason Harry Webb Tenny Wright Ray Taylor Dave Braudman Leo McCarey J. Marchant A. Flavin Sowers W. Rau	K. Thompson Darling-Kerr A. R. Chester Edw. Low Bob Dillon Chas. Kenyon Geo. Morgan Raymond Schrock Von Stroheim Arthur Statter	Comedy Comedy "Laramie Lad" "Wolf Law" "Ivanhoe" "The Radio King" Comedy Drama "Perils of the Yukon" "Other Men's Shoes" "Merry-Go-Round" "Bitter Sweet" "Leather Pushers" "Lavendar Bath Lady"	Schedule Schedule 2d Week Cutting Europe Finishing Schedule New York 11th Week 1st Week Preparing Cutting Preparing Preparing
Cummins, Irving Production Co. Irv. Cummings	All-Star	Vic Minler	Wm. Crinley	R. Ramsey	"The Jilt"	1st Week
Roy H. Klumb Production Klumb	Ted Edwards	Boyle	Lawson		Northwoods Stories	Schedule
Joe Rock Productions Norman Taurag	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Comedy	2d Week
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions. King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	Cutting
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham	Larry Semon	Konenkamp	Joe Basil	Semon	Untitled	Starting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
WALL PROD. G. N. Green, Castin. Sumner and Inyo, Bakersfield.						
L. E. Wall C. Dollison McElroy	Vera Glynn "Jin" Baker	Wm. Marshall Wiley Kimble "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	Two-Reel Comedy One-Reel Comedy Scenic	Schedule Schedule Schedule
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Harry Rapf Productions						
Wm. Beaudine	Wesley Barry All-Star	Du Par-Jackman	James Hogan	Considine- Monte Katterjohn	"Little Heroes of the Street" "Brass"	4th Week Preparing
Warner Bros. Productions.						
Jack and Sam Warner	Marie Prevost All-Star			Olga Printzlau Julien Josephson	"The Beautiful and Damned" "Main Street"	Preparing Preparing

EASTERN STUDIOS

For Week Starting Monday, July 24

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	5th Month
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Leo R. Seitz		E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress

Camera! intends to make the Pulse of the Studio accurate in every detail, if humanly possible. If you find any error, please telephone 595-179, Pulse Editor. Thank you!

Mary Lee Wise, who has just finished playing in "To Have and to Hold," is again with Lasky in Gloria Swanson's "The Impossible Mrs. Bellew," under the direction of Sam Wood.

Cullen Landis will probably leave for New York, after he has finished in "Country Love," where he will confer with New York Producers.

Albert Kelly, formerly assistant director for the Viola Dana company, will be King Vidor's assistant for the filming of "Peg O' My Heart," in which Laurette Taylor will star.

Abe Stern, secretary and treasurer of Century Comedies is due in Hollywood this week.

Stanton Heck is in Reginald Barker's notable cast of players in "Timber."

Jean Hersholt, the well-known director, who after making four straight Zane Grey pictures for Benjamin B. Hampton, sought relief from the monotony of so much directorial responsibility by playing the role of Ben Letts, the terrible villain in Mary Pickford's "Tess of the Storm Country."

Eleanor Boardman has been selected by Marshall Neilan for the part of John Keogh's flighty wife in his picturization of Donn Byrne's, "The Strangers' Banquet."

Miss Boardman has just finished work in Rupert Hughes "Gimme" and several months ago was named the prize-winning movie type of greater New York by Bob MacIntyre who selected her from among five thousand applicants and awarded her a Goldwyn contract.

Bryant Washburn has the leading male role in "June Madness" with Viola Dana, under the direction of Harry Beaumont. Mr. Washburn will enact the role of a jazz orchestra leader in this story by Grosby George.

Rockliffe Fellows has arrived from New York in Los Angeles to take a leading part in "The Strangers' Banquet," at the Goldwyn studios.

Joan Standing is working in Reginald Barker's production, "Timber."

Publicity?---well

The record reads something like this:

Former publicity director for
Henry Lehrman Comedies
Monte M. Katterjohn
Christie Comedies
"Tarzan of the Apes"

West Coast manager of Exhibitor's Trade Review for 2½ years.

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Contemporary Criticisms

"IF YOU BELIEVE IT IT'S SO" (Paramount)

"The picture entertains through its intimate touches. . . . Thomas Meighan as the genial crook who sees the light, and Theodore Roberts, carrying the feature on his shoulders through his unique character portrayal, see to it that it is excellently interpreted. Joseph Dowling, the patriarch of "The Miracle Man," is in a similar role here. Ed Brady and Charles Ogle provide good atmosphere in their respective roles."

—*Motion Picture News.*

"The picture is unique in theme. . . . Very fine portrayals of types also characterize this production; particularly noteworthy is the work of Theodore Roberts in an unusual role decidedly out of the ordinary. Joseph Dowling is interesting and registers well as the patriarch. Pauline Stark is excellent as the simple country girl, and Charles Ogle is excellent as the lovable, poor and proud old uncle with too great a fondness for drink. Thomas Meighan is well suited to the role which he portrays, and Ed. Brady is a gem as the country constable, a role from which he extracts a lot of homely humor."

"Director Tom Forman deserves praise for the manner in which he has transferred to the screen the atmosphere and appeal of the story; however, the satisfactory denouncement has been somewhat forced in the subtitles."

—*Moving Picture World.*

"The story does not move quickly enough to properly hold the attention, and it is mostly excess footage that causes it to drag. Otherwise Tom Forman has done very well with the story. He gets over some comedy and handles the regeneration theme adequately. Of course, Perley Poore Sheehan's story is somewhat far-fetched, but Director Forman manages to keep it from being glaringly impossible, and he has pro-

vided a cast that does good work all around."

—*Film Daily.*

"There is no false sentimentality, no straining for effect, one situation glides smoothly into another, an undercurrent of bright comedy relieves the serious tension at appropriate occasions, and so cleverly have director, scenario writer and players combined their efforts that the spectator is kept on the keen edge of speculation as to just what is going to happen next."

"Thomas Meighan may safely set down his impersonation of Chick Harris as one of the most artistic contributions he has yet made to the world of filmdom. It is a clean-cut performance which touches the heart and never loses its magic from beginning to end. Pauline Starke is wistfully fascinating in the role of the heroine, Alvah Morely, Theodore Roberts gets some wonderful comedy effects out of the character study of old Sky Blue and better support than that provided by other members of the company could not be desired."

—*Exhibitors Trade Review.*

"ALWAYS THE WOMAN" (Compton-Goldwyn)

"Trading on the popularity of the desert story, with its Oriental posson and intrigue, it pretends to tell something of sheik love with all the customary trimmings, but it soon becomes hopelessly absurd—so much so that one cannot take it seriously. . . . The story is so topsy turvy that one cannot make head or tail of it."

"There is an attempt to suggest a note of mystery throughout, but the picture seldom succeeds in reaching the mark. There are scenes which are picturesque, and the offering at all times provides first rate atmosphere."

"Betty Compton has given herself too much latitude, a natural thing, since it is her production. She only gives fleeting glimpses of her "Miracle

Man" talent. Macey Harlan is the truest in this story by Perley Poore Sheehan."

—*Motion Picture News.*

"Skillfully directed and handsomely photographed, 'Always the Woman' registers as an unusually brilliant example of fine screen technique. It is a most pretentious production, and exploits a story of peculiar interest to those for whom the theory of reincarnation holds fascination."

"Betty Compton adds fresh lustre to her laurels by her excellent work. . . . In the dancing interlude her physical charms are exploited to her best advantage and she is fully equal to any demands made upon her emotional ability. . . . Emory Johnson fills the lover role acceptably, Richard Rosson makes an eerie impression as the mystic Mahmud, Macey Harlan scores a decisive hit in the part of the reincarnated villain Kelim Pasha, and the native types are realistically convincing."

—*Exhibitors Trade Review.*

"Though as a story the latter half of the film does not measure up to the strength which the first part carried, there is, however, no let up in the fineness of the settings, in the vivid photography, the artful acting or the smart clothes worn by the women."

"Miss Compton, as usual, gives an impressive portrayal of the character she impersonates. Her acting is exceptionally praiseworthy because of its artful naturalness, and the entire cast backs her up in a way to give an adequate background for her art."

—*Moving Picture World.*

"Arthur Rosson has provided a fairly spectacular production and there are numerous attractive settings that are excellently lighted and splendidly photographed. . . . It would seem that the director has given too much attention to drastic development and not enough to story development."

"The Egyptian sequence in the latter bears a resemblance to the recent Sheik pictures and contains a certain amount of audience appeal that can undoubtedly be relied upon to please them. Betty Compton gives a good performance. . . . She offers some humorous touches, and the subtitles bring a few laughs. Emory Jonson is suitable as the hero, while Macey Harlan glories in the role of the Egyptian statesman."

—*Film Daily.*

"THE LADDER JINX" (Vitagraph)

"This second Jess Robbins production is essentially one of action. That is its biggest asset. The story is a wild one, somewhat drawn out and at times ludicrous, but, with all that, it's entertaining, and inasmuch as it has been made for fun purposes only, one can overlook the impossible parts. The story deals with the terrible time visited upon a new bank cashier who walks under a ladder and is jinxed."

"There are some good characterizations contributed by Edward Horton as Arthur Barnes, cashier; by Tully Marshall as Peter Stalton; by Otis Harlan as the uncle. Margaret Landis is an attractive leading lady. The remainder of the cast is adequate. The direction is satisfactory. The photography is one of the features of the production."

—*Motion Picture News.*

"'The Ladder Jinx' must be considered nothing less than a film comedy gem. Neither must it be left unremarked that there is not a foot of the production that is not altogether 'clean,' and there is not a semblance of undesirable suggestiveness. The clever captions, too, are deserving of praise. 'Heart interest' is not lacking, and, in fact, plays a conspicuous part, even though the picture is a riot of comedy situations from beginning to end."

—*Moving Picture World.*

What Folks Think

TO HARRY BURNS
CARE OF CAMERA!
HOLLYWOOD.
MY DEAR HARRY:
I READ your paragraph
WHEREIN you said
THAT I hadn't worked
FOR MANY moons
AND IT worried you
TO KNOW how I
COULD ride around
IN MY classy car
AND toilet not nor spin.
WEIL IT worried me
FOR MANY months
THAT WITH all the jobs
THERE SEEMED to be
THAT I could not
CONNECT with one
AND SO it was
THAT I took stock
OF THE scheme of life
AND FINALLY found
THAT WORRY makes wrinkles
AND availeth not
AND anyway
IN THE long run
THE ONE Who Directs
PUTS the Picture on
TO SUIT Himself
AND WHEN He projects it
ON LIFE'S Screen
HE SMILES and says
THAT'S GOOD
AND THERE'S no recutting
AND ABOUT the car
I FORGOT to say
THE BOAT needs paint
AND A few new tires
AND A valve or two
BUT IT takes me there
AND BRINGS me back
AND LIFE'S pretty good
I THANK YOU.

(With Apologies to K. C. B.)

—MARK GOLDAINE.

DEFENDS STATE RIGHTS

NEW YORK, July 19.—Editor, CAMERA!: Real independent producers and distributors today are in a better position than they have ever been in the history of the motion picture industry. This applies to the makers and distributors of meritorious pictures. Weak story, poor direction, inferior acting and photography foredoom a film to failure whether it is released on the program of a national distributing organization or on the state right market.

You state that unsuspecting producers are spending \$25,000 to \$30,000 each for fairly good five-reel western or out-door stories, expecting to make big profits. Any producer so ignorant or incompetent that he permits "fairly good" western pictures to cost this much deserves to fail.

Again permit us to quote you: "The independent producer is forced to sell his pictures at a lower price to the showman than is paid to the few big fellows who are making 'million dollar' specials almost daily."

This is absolutely false. The big productions have always been released through the independent market for the simple reason that they got more money that way than they could possibly hope to obtain through a national distributing organization.

An independent exchangeman, in business for himself, scrutinizes a production with the minutest care before he decides to invest his own money in it. He analyzes it from every angle to determine its box office possibilities and once he is convinced that the picture has possibilities he buys the rights for his territory. On top of that he invests a considerable amount in

advertising and exploiting the picture in his territory. Now is it not reasonable to suppose that a man who has invested thousands of dollars in a production will get out and work hard to get that money back and a profit on top of it?

You state that the so-called big fellows own or control practically all first-run theatres. The inference that an independent picture can not play in these theatres is wrong. "Ten Nights in a Barroom" has played in first-run theatres owned or controlled by Famous Players, Fox, Goldwyn and First National.

You refer to the elimination of the middle-man or, as you put it, the New York market. This has been tried and time again, without success. The middle-man renders invaluable aid to the producer. When he takes a picture from a producer he has a great deal of money to invest and a great deal of hard work to do before that picture is marketable. He must have all of the advertising accessories created, he must design and make attractive posters, slides, heralds, lobby displays, photographs; press book, music cue or score, and advertising novelties. If a producer had to go to this expense on top of the cost of his production nine times out of ten he would be whipped before he started.

The distributor must see to it that the independent exchangeman who buys the producer's picture makes money, otherwise that will be the end of the independent exchangeman and, as a result, the end of the distributor.

The Arrow Film corporation is at all times in the market for good independent productions.

J. CHARLES DAVIS, 2d.

ADVOCATES "BACKFIRE"

PIOCHE, Nev., July 10.—Editor CAMERA!: The little homilies on the first page of CAMERA! from week

to week are excellent prop. The industry needs propping and Heaven's aid more than the poor working girl these days, what with censorship threatening, and no stories to produce.

Some years ago I wrote to someone, in a spirit of helpfulness, that in time the so-called reformers would be snarling at the press, the theater, dancing, prancing, coco-cola and gaspers. I advocated fighting with backfires; whenever the reformers (whose favorite method of reforming is by wrecking) start to eructate for censorship of pictures, the united (?) forces of the industry should begin lobbying for investigations into the reformer's morals, etc. Have you noticed that the workers in all these movements never work? Never produce; never have a drop of honest or other sweat on their brows, but live on the lucre obtained by practical misrepresentations of their objects and of the end to be attained?

What I intended to convey is that your little time table is quite an aid to writers of stories. It is a business-like paper and full of helpful suggestions and Karma. Your criticisms, "Current Reviews," are really courageous; I had about concluded that there were no pictures which were not perfect.—ARTHUR REALL.

DELUGE OF "UNCLE TOMS"

R-C plans an all-star production of "Uncle Tom's Cabin."

McDonald Productions has completed a comedy version of "Uncle Tom" with Johnny Jones and Gertrude Messenger.

W. M. Smith Productions of Tulsa, Okla., announce an eight-reel version of this story in the original locations.

It is remembered that Marguerite Clark starred in a film version of the story for Paramount, directed by J. Searle Dawley. A version with Carlyle Blackwell, Florence Turner, Ralph Ince and Mary Fuller is now being distributed in Connecticut.

Who's Where on Los Angeles Screens

CLUNE'S

Holtre Productions presents

Irene Castle in

"NO TRESPASSING"

From the story "The Rise of Roscoe Paine"

by Joseph C. Lincoln

Scenario by Howard Irving Young

Direction by Edwin L. Hollywood

CAST

Mable Colton.....	Irene Castle
James Colton.....	Howard Truesdale
Mrs. James Colton.....	Emily Fitzroy
Roscoe Paine.....	Ward Crane
Mrs. Paine.....	Eleanor Barry
Dorinda.....	Blanche Frederici
Lute.....	Chas. Eldridge
Capt. Dean.....	Leslie Stowe
Nellie Dean.....	Betty Bouton
Victor Carver.....	Al Roscoe
Simeon Eldridge.....	Harry Fisher
George Davis.....	Geo. Pouncefort

MISSION

Emory Johnson presents

"IN THE NAME OF THE LAW"

By Emilie Johnson

Directed by Emory Johnson

CAST

Patrick O'Hara.....	Ralph Lewis
Mrs. O'Hara.....	Claire McDowell
Mary (at six years).....	Josephine Adair
Mary (at eighteen years).....	Ella Hall
Harry O'Hara (at nine years).....	Benny Alexander
Harry O'Hara (at twenty-two years).....	Emory Johnson
Johnny O'Hara (at eight years).....	Johnny Thompson
Johnny O'Hara (at twenty years).....	Johnnie Walker
Mr. Lucas.....	Dick Morris

KINEMA

Allen Holubar presents

Dorothy Phillips in

"HURRICANE'S GAL"

Adapted and directed by Allen Holubar

CAST

Lola.....	Dorothy Phillips
Steele O'Connor.....	Robert Ellis
Chris Borg.....	Wallace Beery
Cap'n. Danny.....	James O. Barrows
Phyllis Fairfield.....	Gertrude Astor
Sing.....	William Fong
Lieut. Grant.....	Jack Donovan
Mrs. Fairfield.....	Frances Raymond

RIALTO

Paramount presents

Rodolph Valentino in

"BLOOD AND SAND"

By Vincente Blasco Ibanez

Scenario by June Mathis

Directed by Fred Niblo

Photographed by Alvin Wyckoff

CAST

Juan Gallardo.....	Rodolph Valentino
Carmen.....	Lila Lee
Dona Sol.....	Nita Naldi
El Nacional.....	George Field
Plumitas.....	Walter Long
Senora Augustias.....	Rose Rosanova
Antonio.....	Leo White
El Carnacione.....	Marie Marstini
Don Joselito.....	Charles Belcher
Potaje.....	Jack Winn
El Pontelliro.....	Harry Lamont
Garabata.....	Gilbert Clayton
Marquise de Guevera.....	George Periolat
Dr. Ruiz.....	Sidney De Gray



Lillian Leighton, who has just returned from a four months location trip with the Nell Shipman company in the North, is transferring her mother, and her dog, "Tatters," and her car, "Desdemona," to Edgely Drive.

Don Jose.....	Fred Becker
Senora Nacional.....	Dorcas Mathews
Puentes.....	William E. Lawrence

GRAUMAN'S

Jesse L. Lasky presents

Jack Holt in

"THE MAN UNCONQUERABLE"

By Hamilton Smith

Scenario by Julien Josephson

Directed by Joseph Henabery

CAST

Robert Kendall.....	Jack Holt
Rita Durand.....	Sylvia Breamer
Nilsson.....	Clarence Burton
Duenna.....	Anne Schaefer
Perrier.....	Jean De Brian
Michaels.....	Edwin Stevens
Governor of Papeete.....	Willard Louis

HILL STREET THEATER

Albert E. Smith presents

Earle Williams in

"LUCKY CARSON"

By Aquila Kempster

Directed by Wilfred North

CAST

David (Lucky) Carson.....	Earle Williams
Rudolph Kluck.....	Earl Schenck
Doris Bancroft.....	Betty Ross Clarke
Mme. Maranoff.....	Gertrude Astor
Edith Bancroft.....	Colette Forbes
Tommy Delmar.....	James Butler
"Runt" Sloan.....	Loyal Underwood

LOEW'S

Metro presents

Alice Lake in

"KISSES"

By May Tully

Scenario by June Mathis

Directed by Maxwell Karger

CAST

Betty Ellen Estabrook.....	Alice Lake
Bill Bailey.....	Harry Myers
Thomas Estabrook.....	Edward Connelly
John Maynard.....	Edward Jobson
Norman Maynard.....	Dana Todd
Bessie Neldon.....	Mignon Anderson
Edward Neldon.....	John MacKinnon
Gustave.....	Eugene Pouyet

THREE KEATONS ON SCREEN

Buster Keaton has in his supporting cast in "The Electric House" his own father and mother. The three Keatons were formerly a vaudeville act of renown.

J. C. Wright, former art director for Goldwyn, will do the art work for "Enter Madame," which Harry Garson is producing for Metro.

John Bowers won the annual Commodore Yacht Club race held in the Newport Harbor recently. In his yawl, "Uncas," he bested the fastest sailing crafts in Southern California waters by a margin of more than four minutes.

William Kenton's juvenile lead in M. W. Howard's "Bishop of the Ozarks" is a new departure for this veteran of the legitimate stage. He has usually been cast in heavy leads.

Earl A. Legard, who just finished with Goldwyn, has been signed by Bob Horner to play in "The Law West of the Rockies," which the latter will direct upon his return from Chicago.

Bob Horner, who has been signed by Eastern Arts Film company, a Chicago concern, to direct their new series of western features, will locate in Hollywood.

Edward Sloman celebrated his anniversary a few days ago and was presented a large birthday cake by Carmel Myers, who is playing one of the principal roles in Sloman's first personally produced picture, "Blind Justice." The presentation was made between scenes in the picture at the Fine Arts studios. Ward Chance, production manager, acted as master of ceremonies.

Hugh Saxon was informed by Bisbee cowboys that Will Rogers is working with a company at Tombstone, Ariz.

Lawrence Creutz is film editor for Edward Sloman productions.

Dr. W. E. Schallenger, who is head of the Arrow Film corporation, is stopping at the Alexandria.

George Sheldon has returned from San Francisco where he spent two weeks resting after having finished his part with Madame Nazimova in "Salome".

"Hansel and Gretel", the first of the new Centurized fairy tales is nearing completion.

Before coming to America, Jean Hersholt, director-actor, was starred in plays by Ibsen, Strindberg, and Tolstoi for twelve years in the Scandanavian countries.

Edythe Chapman is cast for the mother of Charles Ray in "The Girl I Love."

Gale Henry, of many slap-stick comedies and portrayer of numerous eccentric screen roles, has been signed to enact a part in the S-L production of "Quincy Adams Sawyer," for Metro which Clarence G. Badger is directing.

Victor H. Clarke of the Famous Players-Lasky Corporation, has returned from a vacation at the Yosemite.

George Melford and his company went to Catalina last Wednesday to shoot scenes for "Ebb Tide," featuring Lila Lee and a James Kirkwood.

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People

Lon Poff is playing a character role in Charlie Ray's new production.

William Courtwright has a character part in "The Girl I Love."

Raymond McKee is starring in Elmer Clifton's production "Down to the Sea in Ships."

Leigh R. Smith is assistant director of Elmer Clifton's production "Down to the Sea in Ships."

D. J. Gray has been appointed film editor to Marshall Neilan for his coming picture, "The Strangers' Banquet."

Marguerite Kesik has a part in the Pilgrimage Play.

Vernon Walker has been engaged to photograph the two-reel animal comedies that Al Herman is directing at Century studio.

Harry Fowler is photographing Joe Rock and his funsters at the Big U studios.

Fred Jackman returned from Santa Cruz where he has been doing trick photography for a corporation which gained Sennet studios' permission to take its star cameraman away.

Alice Howell and Dick Smith have bought a cabin in Topanga Canyon where they are enjoying life while laboring in pictures. Alice and Richard are Mr. and Mrs. Smith.

Patsy Ruth Miller is playing the ingenue in the Charles Ray picture "The Girl I Love."

James Young steamed to Catalina the other day for scenes in "Omar, The Tentmaker."

F. Richard Jones is putting new comedy situations into "The Shriek," which has Ben Turpin as the star.

Billie Rhodes is working opposite Joe Rock in the two-reel comedy the latter is making at U. This is the first of a series for the Federated that the funsters have signed to produce.

Fanny Midgley is playing Rodolph Valentino's mother in "The Young Rajah," and "Susie" with Helen Jerome Eddy at R-C studios.

Bert Perry is photographing Billy Bevain and Mildred June.

Blakey Wagner resigned from Century to undergo a slight operation at one of the hospitals.

Larry Fischer, well-known vaudevillian, is working in "Omar, The Tentmaker."

Ralph H. Dixon is cutting the latest C. Gardner Sullivan picture, "Someone to Love," a Thomas H. Ince production.

Mack Sennett will return next week from New York after five months' absence from Los Angeles.

Audrey Chapman is supporting Jack Pickford in "Garrison's Finish."

Dorothy Manners, formerly a model for Edwin Bower Hesser, is with Jack Pickford in "Garrison's Finish."

Frank Urson will assist Marshall Neilan in his picturization of the Donn Byrne novel, "The Strangers' Banquet."

George Fisher is working at Metro with Billie Dove and Cullen Landis in "Country Love" under the direction of Emile Chautard.

Raymond Hatton is in the supporting cast of "Ebb Tide," which Alfred Green is directing.

June Elvidge has been engaged by Lasky to play in "The Man Who Saw To-morrow."

Edward Patrick and Robert Brower have been engaged to play in "The Man Who Saw To-morrow," with Alfred Green directing.

David Kesson, Marshall Neilan's cinematographer for many years, will be in charge of the camera work for his new production, "The Strangers' Banquet."

Tom Held will continue with Marshall Neilan as his assistant director.

Barbara La Marr will uphold her reputation as the "best dressed vampire of the screen" in her new role, that of Lindy Putnam.

Hank Mann is the latest addition to "Quincy Adams Sawyer." Mr. Mann, who has been starred in comedies for several years, was engaged to enact the role of Ben Bates in this story by Charles Felton Pidgin which Clarence G. Badger is directing.

Derelys Perdue was given her first part as star in the Finis Fox production of the Cosmopolitan's "Bishop of the Ozarks."

The technical director, R. E. Sibley, has left the Wm. Fox Studio and is now with the studio at San Mateo, California.

Billy Franey, star of many comedy productions and one of the original "Keystone Cops," is to appear in "Quincy Adams Sawyer."

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More by Harry Burns

Frank Alexander, that big fellow that dives instead of using dummies to double for him, is casting his lot with Joe Rock at Universal.

Allen McNeil is still the prize cutter of the Sennett lot and is aided by a staff of assistants that have the comedy tempo down to a nicety.

Bob Burns looked like a yearling in his riding suit the other day. The makeup was on as smooth as if Bob had been putting it on regularly for years.

Mason N. Litson showed Hollywoodites his latest two-reel comedy that he made with Johnny Jones and Gertrude Messenger, when he previewed his "Making Movies" at Hunley's theater.

Fritzi Fern has been engaged to play in the Baby Peggy Jean burlesque on "Hansel and Gretel." This will give Fritzi an opportunity to dance as well as act with the child star.

Jack Earle, Century's seven footer is playing the villain in Goulding's latest for Century.

Forrest Robinson, now in Mary Pickford's "Tess of the Storm Country," enacted one of the leading roles in "Wild Oats," one of the stage hits of 1875.

Little Elizabeth Foley, five and one-half years old, "doubles" for Margaret Courtot throughout the scenes of the prologue of Elmer Clifton's production "Down to the Sea in Ships."

Ruth De Francis has settled down in private life and joined the Harry H. Culver Co., at Culver City. She is known as Ruth Collier, and can be found in the Culver offices.

Robert De Lacey, film editor, is working with Finis Fox in the cutting and editing of "The Bishop of the Ozarks" for the Cosmopolitan Film Company.

THE PIT

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Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

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FOR SALE OR RENT—Bell & Howell camera, 170 degree, completely equipped, perfect condition. Blaine Walker, 914 South Olive St. Main 3746.

FOR RENT—Bell & Howell camera. Just overhauled at factory and good as new. \$20.00 per week. Phone Holly 4070 or 577-674.

FOR RENT—Bell & Howell camera, 170 shutter. 599-464. 1317 North Normandie Ave.

GIRL wants work in family. Call South 4766.

Jack Richardson's comedy, "A Colorado Knight," was screened at Cosmoart studios Monday evening. Story and direction was by Bruce Mitchell, with Vernon Walker handling photography.

Fat Karr, Frank Hayes and Rose Dione showed visitors at Cosmoart studios Monday evening how "movies are made." They worked on one of the open stages, directed by Bruce Mitchell.

Anna Wilson had to play with fire in her last picture and in so doing had a number of close calls. Director Colin Campbell was well pleased with the way she worked.

Monte Collins, George Marion and Russ Powell put it on for Bill Seiter, who is directing Helen Jerome Eddy at R-C studios. The company shot scenes the other day at the Big U.

W. K. Howard and Johnny Walker should make a happy pair for they are as much alike as two peas. Johnny is as good an actor as is W. K. H. a director.

Harry Pollard is getting things in shape to start the series of Leather Pusher stories with Reginald Denny.

Harry Casteel wired James Thompson that he had a great proposition to offer him up north. The pair are former vaudevillians who have dabbled in filmland workings of late, and who have again turned strictest attention to variety theaters.

Billy Engle is once more smearing the grease paint on for Erle Kenton at Fox studios. B. E. sort of likes it.

Jack Wagner will return to Frothingham as soon as his work is completed with Joseph Schenck.

Lena Hall is helping out the Ruth Roland serial. She and Dick Currier have their hands full matching some of the action.

Harry Lamont has handed in his acceptance of a regular job to play villain for William Fairbanks in a Ben Wusol production at Berwillia studio. Look out, Harry! Being a dyed-in-wool desperado with William, the hero, is rough stuff for any one, so watch your step.

Ralph Lewis is working for Emory Johnson at the R-C lot. R. L. and Emory worked hand in hand in the picture that caused powers that be to bring about the present contract they are working under.

C. J. Silliman and Al Cody, with their associates, gave the Assistant Directors association their work they will be on hand next Thursday night as far as music is concerned.

On the return of Pauline Starke, who is now on location in the South Sea Isles with R. A. Walsh's Goldwyn troupe, she will start work immediately at the Long Beach studios, on the first of a series of four all star special productions for Mr. Stater. Several stories for Miss Starke's first starring vehicle are now under consideration. The staff and supporting cast for this picture will not be selected until late in August.

Lee Shumway is playing in "Timber," which will be made at the Louis B. Mayer studio.

Jack Dill is cast for a part in the Reginald Barker production of "Timber."

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Story By

Hope Loring, who fashioned the scenario of "Money, Money, Money," in which Katherine MacDonald is starred, wrote and sold her first story at the age of fifteen, when she was in boarding school.

Paul Dickey, who plays the part of Guy of Gisbourne in support of Douglas Fairbanks in "Robin Hood," is co-author of a new stage play Mrs. W. B. Harris will produce in New York this coming fall. The most successful drama to come from his facile pen was "The Misleading Lady."

Director Fred Colwell just arrived from New York and is busy engaged writing the story for his forthcoming production titled "1972?"

Edward Montagne, of the Selznick scenario department, was under the impression that he was going to California for a rest when assigned to the West Coast studios of his company. Having written an original story and three scripts he has been assigned to start immediately on another continuity. Consequently the writing of his essay on "Outdoor Life in California" has been indefinitely postponed.

Victor Heerman, Selznick director, has purchased six acres in Beverly Hills and is planning the building of a modern villa with a swimming pool, tennis courts, golf course and everything.

Julien Josephson adapted the Clyde Fitch play "The Cowboy and the Lady," to the screen for Paramount.

Perley Poore Sheehan and Frank Condon wrote the story of "The Man Who Saw Tomorrow," which will be made by Paramount.

Walderman Young and Lorna Moon adapted the Robert Louis Stevenson and Lloyd Osborne story, "Ebb Tide," which is under production at Lasky studio.

Julian Josephson is at work on the scenario for Sinclair Lewis' widely discussed novel, "Main Street." As soon as it is completed the picture will be filmed by Warner Brothers as a part of their program to produce a series of current novels.

Victor Heerman is getting another original script ready for his star, Owen Moore, at the United studios.

"Under Oath" a story by Eddie Montagne which was directed by George Archainbaud was the first picture made by Elaine Hammerstein in California. It is scheduled for early release.

The O'Connor Productions, producing two-reel semi-slapstick comedies want gag stories in detail. Must have story and gags incident to action, suitable for Billy Franey and to cost about \$6,000 to produce.

The O'Connor Productions also desire one- and two-reel situation comedy plots in synopsis form. Must be new stories and have requisite comedy situations. Suitable for young male lead with good feminine support.

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The Man on the Cover: An Appreciation

"It is the close observation of little things which is the secret of success in business, in art, in science, and in every pursuit in life," wrote Samuel Smiles, the Scotch philosopher. And it is the exercise—the employment—of this faculty to which I attribute the steady advance of Jack Donovan toward the mark of his high calling.

To meet him is to contact a young man distinctly different from the usual type of this day and age. Possessing an inherent sense of art values, he has been able to combine with it an amazing practicality and mechanical skill. Ambitious always, he has, notwithstanding, realized the advantage of building a sure foundation. The moving pictures offered the opportunity.

Modestly, and with a determination to acquire the fundamentals before adventuring into the rarer atmosphere of the higher spaces, he signed as property man with Cecil De Mille. Profiting by what he saw and heard in this connection, it was not long before he was chosen as assistant to the chief technician at the old Keystone studios. There he formed a close friendship with a camera man and so thoroughly acquainted himself with this branch of the profession that he was soon serving as assistant camera man at the Morosco studio.

He made his first screen appearance in an Al Christie comedy. He rose from comedy to drama, eventually becoming leading man to Bessie Love.

When, some months ago, Alan Holubar was in quest of youth for the part of the young naval officer in his "Hurricane's Gal," he found his ideal in Jack Donovan. For he had served Uncle Sam as an aviator in the period of our belligerency and had learned there and profited as always. While at the Lasky studios he by no means confined himself to the property department. The construction and decoration of the stage sets piqued his interest, and many a night he assisted in the building. Out of this, coupled with a sense of line and color, he achieved an amazing skill for architectural design, and has gained a national fame for the unique beauty and simplicity of his creations. No one with eyes to see, in passing up or down Sunset boulevard, can fail to be attracted by that rarely beautiful studio dwelling on the corner of Cassil Place which is not only his home but the design of his fancy and largely the work of his hands. In all Southern California you will find nothing like it, nor like those quaintly lovely cottages, also his.

While employed at the Morosco studio young Donovan entered the University of Southern California Law School.

It is significant, too, that Donovan was among the first to start the cry for better and different pictures. His vision includes producing as well as acting and directing.

As an actor, however, Jack Donovan possesses all the rugged manliness and determination so desirable in the male player. With the call for artists who can do more than act he must have few idle days. In the picture with a soul, for which the public yearns, he, with his combination of physical and spiritual qualities, his passion for music, his fondness for children and flowers, must prove an ideal interpreter. These are, though, but the elements of one side of the man. On the other he is equally gifted. There is no branch of athletics in which he does not excel. Be it boxing, swimming, equestrianism, or any of them he will prove himself a master. With all these attainments Donovan, it appears to me, must go far. A successful career for him is assured.

Leo Sulky plays anything from a chink to a cowboy over at the Fox comedy lot. He changes costumes and makeups so often it is hard to keep track of him.

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III

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The director brightened.

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Vol. 5 No. 17

SATURDAY, AUGUST 5, 1922

Camera!

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor

Scotty Macnicoll Advertising Sales Manager

Ora Brook Circulation Manager

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Phone 595-179

Vol. V.

SATURDAY, AUGUST 5, 1922

No. 17

The Last of the Westerns

A FEW months ago a Wyoming cowboy rode from Cheyenne to Hollywood to tender Bill Hart a petition.

Tens of thousands of persons had signed the petition to say, in effect:

"Dear Bill—Please make some more westerns."

Millions of persons enjoyed western pictures. Millions would like them now. Many westerns were exaggerated, over-melodramatic,—but they invariably showed the hardiness and healthfulness of outdoor life, and taught lessons of self-reliance and bravery to American boys.

Strangely enough, those also are the aims of the great organization of Boy Scouts of America.

Why so few westerns available?

Well, it's impossible to make a western motion picture without somewhere showing a character with a gun in hand.

And, even if such a sight has not demoralized the majority of American millions, it is considered demoralizing in Pennsylvania (*"Pictures which deal at length with gun play . . . will be disapproved"*); Kansas (*" . . . undue use of guns, revolvers . . . should be eliminated"*), and Maryland (*"Excessive use of firearms"*).

Because those three states are important enough to make or break a film production with the close margins many producers work under, such rulings effectually discourage the making of stories of early western life.

Because a majority of the 12,000,000 persons in those three states consider guns demoralizing, the remaining 88 per cent of the citizens of United States may not look upon the virile struggles of the days since '49.

Wonder what those 12,000,000 inhabitants of Maryland, Kansas and Pennsylvania think of the guns their soldiers carried in the World war?

* * *

A course of Motion Pictures and Education is under way at the summer session of the University of Tennessee, Knoxville, Tenn.

Another Libel

MILDRED HARRIS' vaudeville skit shows the "private office" of a motion picture producer—a place daintily hung in pale blue, with artistically stenciled ornaments.

The setting is a silent libel on the picture industry—and the very presence of a former picture actress gives the setting authenticity in the public mind.

The other inconsistency in staging—the minor fact that the "film producer's" desk is stacked with law books, for props—is not obvious enough to discredit the principal, perhaps intentional, distortion.

* * *

There was excitement at a Paris auction when a landscape painting by Charles Chaplin was put on sale. It wasn't Chaplin of the cinema, though, but Charles Joshua Chaplin, a favorite painter of Empress Eugenie.

* * *

Plans to film a contemporary historical drama in Germany were dropped when an actor was forbidden to impersonate the ex-kaiser on the screen.

* * *

Welcome! Warning!

POLA Negri sails August 15 for the United States. That will be the best move Pola Negri has made in her career.

Her personality, plus American cinema brains, should make a world-beating combination.

But—

About one more picture like "The Eyes of the Mummy," and Pola Negri will find herself on fame's toboggan. Even if it was made years ago, it's bad business to follow films like "Passion" and "One Arabian Night" with out-and-out trash.

* * *

CORRECTION—On this page last week we mentioned a legal decision won by James Oliver Curwood over Edwin Carewe, and others.

Finis Fox, author - producer, states that Edwin Carewe Pictures Corporation was sued, not his brother as an individual.

* * *

Feminine cinema celebrities "disguise" themselves in public by wearing wigs. That shows they mean it when they say they hate to be stared at.

Film Capital Production Notes

PERFECTION OF STEREOSCOPIC EXHIBITION

The Perfect Picture Company have finished their all-star feature production, "The Power of Love," a story of the early days of romantic California. Such well known players as Barbara Bedford, Elliott Sparling and Noah Beery will be shown in conjunction with their method of stereoscopic exhibition which they have perfected and are now ready to show in a commercial way.

Their new idea of exhibition has been shown to several leading film factors who have been amazed at the wonderful realistic effects that the screen shows with the perfect stereoscopic method.

An exhibition and preview will be given for the public in Los Angeles within the next few weeks and will then be road showed throughout the country, in the bigger theaters.

LASKY TO FILM FRENCH PLAY

The announcement has come from the Famous-Players Lasky studio that it will produce a film version of Andre Pascal's medical play, "The Caducee," a play that caused a great sensation in London and Paris.

Gus Inglis returned from New York bringing with him a contract for Florence Vidor, who is to appear in a series of four special pictures to be released through Associated Exhibitors, Inc.

Included in the stories which Miss Vidor will make is an adaptation of a well known stage play. Production of the new series will start about September 1st at the Vidor studios.

Penrhyn Stanlaws plans to begin his new Paramount production, "Singed Wings," August 7th, and is now engaged in active preparations for the photoplay, which is an adaptation by E. A. Bingham of the story by Kathryn Newlin Burt.

R. A. Walsh's first Goldwyn production will be "Passions of the Sea." It will be produced on a large scale in the South Sea Islands.

Congressman M. W. Howard will rest a bit before undertaking to start production on his second big Southern drama, "Peggy Ware." This will require several weeks of location shooting in the mountains of Alabama, in Chattanooga, and other southern points.

Elsie Ferguson arrived in New York last week from Europe. Her next picture for Famous Players will be "Outcast," which will be made in the East.

"The Lonely Road" will be the next Preferred Pictures' production for Associated First National, with Katherine MacDonald in the star role.

Max Linder, the famous French comedian, plunged right into the big tank of producing a nine-reel super-production, which will occupy his undivided attention for a whole year at his new studios at Nice.

Jack London's whirlwind action romance of the sea, "Tales of the Fish Patrol," will be filmed at Universal City as a series of eight two-reel he-man dramas. The star has not yet been announced by Irving G. Thalberg, director-general of Universal City.

Lee Moran and Betty May will probably make a comedy for Century while in New York. Miss May will meet Moran in New York, after the cross-country trip.



We are not ashamed of our tears when Irene Rich plays tag with our heart strings. She may be numbered with the great emotional actresses of the screen.

Laurette Taylor, with her husband, J. Hartley Manners, author of the famous stage success, arrived from New York to make her screen debut in the same role which brought her international fame on the stage. Metro is to produce "Peg o' My Heart" and the noted actress is to start work next week at the Metro studios.

Miss Taylor will remain in Los Angeles for at least eight weeks, and possibly longer, in case she decides to do another picture. Upon her return to New York in the fall Miss Taylor will appear in a stage version of "Humoresque."

Jack Conway is preparing to make another Herbert Rawlinson success at Universal City. A short time ago he directed Rawlinson in "Don't Shoot," a smashing underworld story. The new vehicle for the Conway-Rawlinson combination is Victor Bridges' novel, "Another Man's Shoes," which Arthur Statter has adapted.

Hampton Del Ruth is now a producer in his own right and has plans for giving his niece, Audrey Chapman, famous as a screen beauty and artists' model, her first opportunity to touch the goal of cinema stardom. Neither Mr. Del Ruth or Miss Chapman has confirmed this rumor yet.

PALMER TO PRODUCE

The Palmer Photoplay Corporation has announced its intention of entering production and distribution on a large scale.

The company plans to film meritorious works of unknown authors and share with them whatever royalties may accrue from the ultimate distribution of their product. The statement issued gave no details regarding the new plan other than to merely state that it was in contemplation. Part of it discussed an alleged monopoly which throttled the efforts of those imaginative persons who had turned toward writing for the screen, saying that: "notwithstanding that prominent figures in the industry have publicly proclaimed the need for fresh story imagination, the contributor who accepted the implied invitation faced an almost impregnable wall when he offered his work to the editor of the coterie within these same studios."

The old production team of McConville and Flynn from the west is to be revived at Foxville, where Bernie McConville and Emmet Flynn will again renew activities, this time writing and producing at least one story with Bill Farnum as the star. They have not yet given out what they will do. They will be remembered for their performance of "A Connecticut Yankee." Bernie has just finished some work on the Metro ranch, among which was the continuity on "Quincy Adams Sawyer."

Paul Gerson, president, and H. C. Weaver, general manager, of the Paul Gerson Pictures Corporation of San Francisco, are in Los Angeles this week on business connected with the production activities of the company. They will confer with the heads of the R-C organization upon matters concerning the production of five-reel features for release through Film Booking Offices of America, Inc.

ELINOR GLYN STORY IN PREPARATION

Violet Clark, photo-playwright, has been engaged by the Goldwyn Pictures corporation to make the screen adaptation of Elmer Glyn's original story, "Six Days," recently purchased. Miss Clark has just returned to the coast from New York, where she combined vacation and business. Some of the scenes of "Six Days" will be made in Italy. The director has not been announced.

Harry Rapf, producing for Warner Brothers, is in receipt of a letter from Charles G. Norris, author of "Brass," which is to be the next Harry Rapf production for Warner Brothers. He states that the proposed treatment of the story for the screen meets with his approval and as soon as production starts he will come to Los Angeles.

Albert W. Hale is going to Birmingham to make some two-reel comedies for the International Moving Picture and Film company of Memphis and Birmingham, Tenn. He announces that they are open for good cameramen.

The second of the Darling comedies has just been completed by Universal. Lewis Sargent and Julia Brown have the stellar roles. The comedies comprise twelve one-reelers.



Current Reviews



"Blood and Sand"

ONCE more the cinema has been taken from the by-ways and led back to the throne. Crown and sceptre have resumed their sway in that remarkable production, "Blood and Sand."

It is a looming triumph for the film world. But one cannot sit at this great feast until the final writing upon the wall, without feeling that, at some period, something must have vortexed itself into the creator's life, quickening his soul to the heavy heart-beats of mankind. For he has summoned to the screen life itself in all truth.

Now come, in true colors, bits of life surcharged, broken blossoms indeed, and a great moment of tragic indelibility.

The sunrise is no more natural than Fred Niblo's human passages in this presentation, for he is the master who has given us this truly great portrait of the smiling morn, the promise of mid-day, and then the solemn night of penalty!

Niblo's humans play the game with a faithfulness which effaces all thought of mimicry. No miracles occur. His people surge steadfastly onward to their eventualities, although, for some, death flies in the offing.

"Blood and Sand," is the second tale by Vicente Blasco Ibanez to enter the film with Rodolph Valentino in the chief role. As in the first, "The Four Horsemen of the Apocalypse," tragedy rules.

Under Niblo direction, Valentino emerges from this, his supreme effort, as a distinctive star in his own right. Even those familiar with this actor's previous performances, cannot realize the scope and depth of his full powers until they shall have followed him through this all-powerful presentation.

Valentino has proven popular in all his productions, but "Blood and Sand" has led him to fame. It has revealed in him a greater genius, which needed only opportunity and consummate direction to disclose.

This Ibanez story proves a greater tragedy than "The Four Horsemen," yet it resembles forebear in more than one regard. The hero, (Valentino), again surrenders to the woman whom he should have shunned. Here also we have the man of superlative wisdom, having no part in the trend of events but, standing aside, delivering prophetic utterances which foretell the results of smouldering entanglements.

It was fitting that June Mathis, who adapted the former Ibanez story as Valentino's first vehicle, also should have developed the author's present tale for the same star. A cold sounding word, "continuity," for which picture audiences have found no recognition or appreciation, but still an art in itself which is making more and more for screen success.

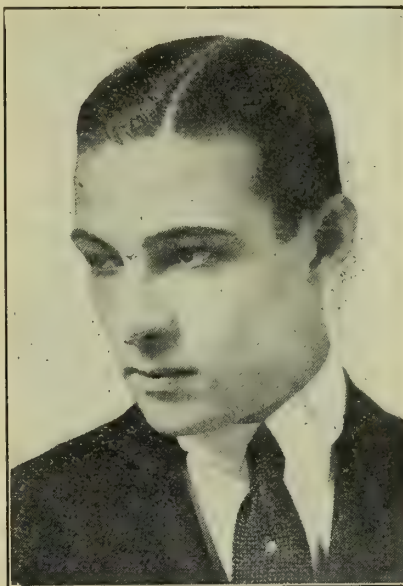
But, in the main, there is a wide divergence between the two stories. This time Valentino is "Gallardo," a noted toreador, the pride of Spain.

One might quarrel with Ibanez for cloaking such as Gallardo with sympathy, bringing this excuse and that to his rescue. We are quite apt to recall another man who, centuries ago, voiced his excuse; "The woman . . . did give me of the tree, and I did eat."

But Nita Naldi, although portraying the vampire character to such remarkable extent as to win the hatred of every woman in the audience, and cause every man to sit with

clinked fists, emerges from the Niblo triumph with many laurels also.

To do full justice to the numerous actors and actresses whose native genius lent strength to the director's efforts, would be to write a volume. Lila Lee, as the wife, was tender and appealing. Leo White was supreme in a comedy-relief role which fitted perfectly into the tragedy. Walter Long, as "Plumitas," the outlaw, was so impressive that, although seen but a few times, one will remember him as long as "Blood and Sand" lingers in the memory. Rose Rosanova was



"If you have tears, prepare to shed them," when you see Rudolph Valentino die in "Blood and Sand."

"Senora Augustias." To her the picture owes a decided debt.

The honor list continues to such very competent persons of film-land as George Field, Marie Marston, Charles Belcher, Jack Winn, Harry Lamont, Gilbert Clayton, George Periolat, Sidney DeGray, Dorcas Mathews and William E. Lawrence. It is a pity that full credit cannot be written here for each.

The beauty and fulness of this production cannot be conveyed to the reader in cold printer's ink. Only the screen, warmed by Director Niblo's own art can do that.

And, if public and critic should pronounce "Blood and Sand" as one of the greatest gifts from the realm of shadowland, the reviewer will be the last to reveal surprise.

"Kisses"

UNLIKE its title "Kisses" has no kick in it. The story is mildly entertaining and without climax. It takes courage to mention June Mathis as the scenarist after seeing her name over "Blood and Sand" because the continuity and action of this Metro production are far below her standard. The original story by May Tully is not so original. A dozen parallels could be drawn to the plot were it worth giving space to it.

Maxwell Karger directed "Kisses" in an inoffensive manner. He had a good cast to work with and an able cameraman.

Alice Lake, the society bud, and champion candymaker takes a whirl at high finance and worries her rivals out of fifty thousand. Miss Lake has many beautiful gowns to aid her success, for very little opportunity is given her to act.

Harry Myers is the same nonchalant person as in "The Connecticut Yankee." With his personality and easy manner he wins his way without having to worry about good looks.

Edward Connelly, Edward Jobson, Dana Todd, Mignon Anderson, John MacKinnon and Eugene Pouyet are included in the cast.
R. W.

"In the Name Of the Law"

AFTER being tripped up at every downtown street corner by a paper mache officer of the law, we were sufficiently peeved to spend two hours viewing "In the Name of the Law," an Emory Johnson production. The first night having a "Yes" audience, no conclusions can be drawn from their acceptance but that of a forced approval.

Had Emory Johnson sacrificed vanity and family circle in casting the picture it would have jumped fifty per cent. But it is his first production and many allowances can be made.

Only one man has made a success of acting and directing at the same time and the world acknowledges only one—Chaplin.

The story from the pen of Emilie Johnson is more than good. It is charitable to the race known as policemen. Her story is based on the life of a good, yea honest officer of the law.

Ralph Lewis' work is comparable, only to his own portrayal in "The Conquering Power," although his present role doesn't call for the tense dramatic action of the former.

Ella Hall has been absent from the screen too long to be thrown into a leading part and her action doesn't benefit the production to any extent.

Emory Johnson divides his interests between directing and acting and it is decidedly visible to the spectator.

Claire McDowell in her usual mother role repeats the screen mother action in routine fashion.

Johnnie Walker is the average juvenile whose name means more than his ability shows in this picture.

Josephine Adair started the waif part that Ella Hall continued later. Had Miss Hall kept up the standard that Baby Josephine set more praise would have been forthcoming.

Benny Alexander, another clever kiddie, brightens the first reel with Johnnie Thompson.

Richard Morris has a minor role.

R. W.

"Lucky Carson"

THE fog in this Vitagraph picture was good, but it should have been much thicker. Some of the scenes and subtitles became visible at times, to the annoyance of the audience.

W. E. W.

Where to Find People You Know

Lon Chaney has been engaged for the chief role in "Ching, Ching, Chinaman," the first of the series of Tom Forman Productions, to be made by B. P. Schulberg at the Preferred Pictures' studios, under Forman's direction.

Eddie Lyons has gone to New York and expects to return next week.

Joy Winthrop has been playing a character part in the Charles Ray production, "The Girl I Love," an old fashioned story.

Otto Matieson is playing the part of "Robert Hammond" in "Saint Elmo," starring John Gilbert, at Fox studio.

Otto Matieson has been cast for a part in "Tony the Wop," Buck Jones' current picture to be made for Fox.

C. P. Wood has finished twelve weeks playing a game warden with the Mary Pickford production.

Billy Franey, star of many comedy productions, is to appear in the S-L production of "Quincy Adams Sawyer" for Metro.

Mary Jane Sanderson, the new Warner Brothers "find," has returned to the Warner studio after finishing with Clark Kimball Young in her latest production "Enter Madame." She will start work immediately with Marie Prevost in the Warner Brothers production of F. Scott Fitzgerald's "The Beautiful and Damned."

Marion F. Lee, who is employed by Abe Lehr at the Goldwyn ranch at Culver, has consented to act as correspondent from that part of Culver. Bradley King, our other correspondent finds it difficult to get away from her work at Tom Ince's ranch and get all of the news.

Pauline Starke and **Antonio Moreno** are the two leading "love-interest" characters in the Goldwyn production of "Passions of the Sea."

Myrtle Lind and **William Haines** are understudies for Pauline Starke and Antonio Moreno in "Passions of the Sea." This is a precaution against the possibilities of illness and disability in the tropical climate.

Jack Rose is the photographer for "The Dangerous Age," which is under production at the Mayer studios.

Ned Burns, who has appeared in Christie Comedies for three years, has just signed a long-term contract, under which he will be starred in six or seven comedies this coming year and an indefinite number of pictures yearly.

Burns' first picture under the new contract will be "That Son of a Sheik," which is also to be the first picture of the new series of twenty Christie Comedies to be released by Educational this year, beginning in September.

"Ike" **Oakley** is bound for New York, where he will stay until the fall.

Eight cameramen have been assigned by Myron Selznick to assist Director George Archambaud in the making of "One Week Of Love," which co-stars Elaine Hammerstein and Conway Tearle. This battery includes Jules Cronjager, Bert Wilson, Merritt Gerstad, J. Leezor, Joe Goodrich, F. M. Cotner, Harry Fowler and J. R. Lockwood.

Ralph Graves is portraying his second role for Universal in the all-star picture directed by Irving Cummings, "The Jilt," a comedy drama. Graves recently completed the chief romantic role in "The Long Chance," another Universal production.



It makes no difference whether you call him Penrod or Wesley Barry. He has made both names mean the same little freckle-faced boy.

Robert De Lacy, film editor, has transferred his staff from the Fine Arts studio to the laboratory, where, with Finis Fox, he is in charge of the final cutting and editing of "The Bishop of the Ozarks."

Marguerite Courtot has completed her work in Elmer Clifton's drama of whaling days "Down to the Sea in Ships," and she is on her way south for another production.

Madge Bellamy, who will be seen shortly in the biggest role of her screen career in C. Gardner Sullivan's "Someone to Love," will return to the Ince studios at Culver City next week. Miss Bellamy has been loaned to play opposite Jack Pickford in "Garrison's Finish."

Burke Jenkins, former continuity writer for William de Mille and editor for Jesse D. Hampton, is at United studios working with Frank Leon Wilson on the next Ruth Roland serial, which will be put under production by United shortly following the completion of "The Riddle of the Range," on which Miss Roland is now working.

Friend Sistrom, who once sat on the lid at Universal, is in our midst once more, this time with a section of Cosmopolitan. He has lost that worried look.

Roy Stone, the cutter, who has been working in New York with Thomas H. Ince on "The Hottentot," and "Lorna Doone," has returned to the Ince studios. Both of these films are being edited for fall release. "The Hottentot," taken from William Collier's play, is the first big comedy special to be released under Ince's new producing program. "Lorna Doone" is a screen version, produced under direction of Maurice Tourneur, of the famous historical novel.

Kenneth Harlan, who has played opposite Constance Talmadge in all of her pictures during the last year, has an important role in the Principal Pictures corporation's picturization of Elinor Glyn's story of studio life, "The World's a Stage." Mr. Harlan supports Dorothy Phillips in this production.

David Imboden, formerly famous as a swimmer and all-around athlete, has decided on a motion picture career. Rupert Hughes has given him an important part in "Gimme," his next Goldwyn production.

Imboden has been an artist and theatrical art director, but this will be his first motion picture experience.

May Wallace has an important character role in "Gimme," Mr. and Mrs. Rupert Hughes' new photoplay for Goldwyn.

Cyril Chadwick has the role of Lord Robert Ure in Goldwyn's production of "The Christian."

Marguerite Kosik, the little girl who plays the leading child role in the Pilgrimage Play, is cast for a role in "Peg o' My Heart," soon to be filmed by King Vidor.

Billy Bevan and **Mildred June**, with their company, have been on location in the wild vastness and adjacent to Los Angeles shooting scenes under Roy Del Ruth's direction for their next two-reel comedy, "When Summer Comes."

George Siegmann has been engaged for an important part in "Passions of the Sea."

Lewis Stone has a part in John M. Stahl's production of "The Dangerous Age."

Alec Francis has finished with the Sloman productions and now has a part in "The Man Who Saw Tomorrow," which Al Green is directing at the Lasky studios.

Edwin Carewe has signed to make six features for First National in New York City. He has wired to Sol Polito, Bob DeLacey, and Wallace Fox if they can also go east.

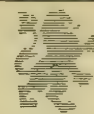
Two of Harry Marks' dogs, Hero and Dewey, have just finished in Jackie Coogan's picture "Oliver Twist," while Jack and Hero have been playing at Lasky's in the "Old Homestead."

Harry Marks has a group of some of the most talented animals in the country for picture work, including monkeys, squirrels, cats, goats, owls, and turtles.

Edith Roberts is playing in "The Dangerous Age" at the Louis B. Mayer studio.



Pickups By The Staff



REGINALD BARKER COMPANY RESCUED FROM FOREST FIRE

Reginald Barker, with his company which he took up to British Columbia to film scenes for "Timber," was trapped in a forest fire while trying secure some big forest fire settings. They were so busy shooting scenes that they failed to notice the impetus with which the fire was progressing and they were soon cut off from any means of exit. The forest rangers and the Northwest mounted police came to their rescue.

Those in the company were Irene Rich, Frank Keenan, Cleo Madison, Anna Wilson, Charles Condon, James Voschella, Dude Cox, Florence Browning, Sylvia Sanborn, and little Richard Headrick.

Forrest Robinson left Hollywood and arrived in New York on his sixty-fourth birthday. Mr. Robinson's haste to get back to Gotham was to be with his wife on the anniversary of his birth and to close his house in the big city so as to move to Hollywood, where he expects to reside permanently. He has just finished three months with Mary Pickford in "Tess of the Storm Country."

Mrs. Claire Horsholt, who for twenty years was Denmark's most popular actress, but who is now retired, has just departed from Hollywood after a year's visit with her son, Jean Hersholt, the celebrated director-actor whose latest performance as the villain in Mary Pickford's new "Tess of the Storm Country."

San Francisco and its environs will be the location of special episodes for "The Young Rajah," Rudolph Valentino's new Paramount picture, and the company leaves this week for this purpose.

Accompanied by his wife, Enid Bennett, Fred Niblo left Saturday for Little Bear Lake, where he has leased a secluded lodge for a week. The greater part of his baggage consisted of books, play manuscripts and scenarios to which he will devote practically all of his time in search of a suitable story for his first Louis B. Mayer offering through Metro.

Mary Miles Minter and Tom Moore will return from Wyoming where, under the direction of Charles Maigne, they have been making exterior scenes for the Paramount picture, "The Cowboy and the Lady."

The titling and editing of the Harry Rapf productions for Warner Brothers, "Rags to Riches," starring Wesley Barry, has been completed. Harry Rapf, Jack and Sam Warner are going over it for the final changes before shipping east.

Ernest Belcher has just finished staging a dance for the Harry Rapf production, for Warner Brothers, "Little Heroes of the Street," starring Wesley Barry. With the aid of a number of his pupils Mr. Belcher transformed the auditorium stage into the "Midnight Frolic" and Marie Prevost was in the center of the mad whirl.

Jack and Sam Warner have received the plans from their new art director Edward M. Langley, for the remodeling of their studio on Sunset Blvd., and work will start immediately.

Wilfred North, who has been appearing with Carter de Haven at the R-C studios, is recovering from an accident in which a stage coach overturned at a location in Seven Oaks. He is confined to his bed while several fractured ribs are knitting together.



We have just had a few glimpses of Rose Dione in dramatic roles and are anxiously awaiting another.

Many prominent people associated with Thomas H. Ince recently attended an informal reception tendered the producer at his ranch in Culver upon his return from an extended stay in New York. Tom had been in the eastern city for five months searching for feature screen story material and on business in connection with the distribution of his pictures.

"Little Heroes of the Street," the Harry Rapf production for Warner Brothers, starring Wesley Barry, is rapidly nearing completion at the Warner Brothers West Coast studios.

Richard Barthelmess is angling for the purchase of the screen rights to William Anthony McGuire's "Six Cylinder Love," which has been running in New York all season. If his plans materialize he intends to give the leading feminine role to his wife, Mary Hay.

According to advices from France, where Mabel Normand, Mack Sennett star, is sojourning, the city of Autell literally gasped when Mabel appeared at the races recently attired in a gown of gold, in which diamonds had been sewed.

BIG SET ERECTED FOR "ONE WEEK OF LOVE"

A tower 110 feet high has been erected in Topango Canyon for effective camera "shots" for the Selznick production, "One Week of Love," which features Elaine Hammerstein and Conway Tearle in the principle roles. To get the lumber to the location, which is far off the main highways, it was necessary to pack it on burros over a distance of several miles of mountains.

"Love Is An Awful Thing," the Selznick production, starring Owen Moore, which was recently completed by Victor Heerman, has come from the cutting room and is now ready for showing. In the cast are Owen Moore, Marjorie Daw, Kathryn Perry (Mrs. Moore), Douglas Carter, Arthur Hoyt, Snitz Edwards and Alice Howell.

John M. Stahl, director of "One Clear Call," and other Louis B. Mayer-First National attractions, is now hard at work on "The Dangerous Age." According to the present estimates, about two weeks more of "shooting" on the interior sets will be required before the film is ready for the cutting and titling stages.

Adele Ritchie, who was known as "the Dresden China doll" before she left musical comedy to become Mrs. Guy Bates Post, is visiting her folks back East, and her husband is in the midst of his work on "Omar the Tentmaker." Every noontime, post puts in a radiophone call for his wife—he has installed a powerful sending machine on the set, and she motors over to a receiving station.

Edward M. Kimball, father of Clara Kimball Young, is a recent addition to the cast which Richard Walton Tully has selected to support Guy Bates Post in the filming of "Omar, the Tentmaker," Tully's romantic love-play of old Persia, in which Post starred on the legitimate stage for four years. Kimball will play the brief but vivid role of the Inn-keeper.

Director Orchibaud and other members of the Selznick company, are returning from Topango Canyon this week, where they have been located for several days, making "One Week of Love," which features Conway Tearle and Elaine Hammerstein. They will now occupy themselves with a few days of interior scenes at the United studios.

Viola Dana has created a new dance which she will present for the approval of theatergoers in "June Madness," her new Metro starring picture. "The Wedding Dance" is the name Miss Dana has selected for this new fantastic presentation in which she will impersonate all the principles at a wedding ceremony. For the past few weeks the Metro star has been a daily visitor at Theodore Kosloff's Imperial Russian Ballet school of dancing, where she has been working with Mr. Kosloff in developing this specialty.

Chester Conklin is building a tubercular hospital in Horseshoe Valley in the Mohave Desert. He is building it in memory of his mother, and has named it the Alice Cooper Memorial Hospital.

Chatter About Southland Folks - By.... Harry Burns

Bob McKenzie and his family, which includes Mrs. Mac, Ida May, Ella, and Fay, all worked for Helen Jerome Eddy at R-C studio the other day. Bob figures on borrowing some unemployed kiddies and grownups, and starting a booking office of his own.

Wilfred Lucas is getting to be quite a scrapper. The other day at Universal he tangled with Reginald Denny and Pat Harmon in the King Baggott production. Finishing that, he fell right into another mix-up with Phil Ford at Warner Brothers'. The way they milled brought a round of applause from onlookers.

Norman Dawn is getting another story in shape to start soon. We can expect to hear some interesting announcements forthcoming from him anent just what his story and affiliations are to be.

Mel Brown, Rex Taylor, Paul Weigel and three others put on a dramatic sketch the other night at T. D. and I. theatre in Glendale. It had many bits of comedy embodied in the dialogue that Mel and Rex must have worked hard to get in. The audience, including Mrs. B. and myself, enjoyed the skit.

Eagle Eye, who is a horseman, stunt man and long-haired dare-devil, was asked if he was playing a flapper in the movies. When he questioned the man why he thought so, he said, "I see you have your hair bobbed like a flapper." You're all wrong, chirped Eagle Eye. I have been doing a fanatic for James Young in the production of "Omar the Tentmaker."

Charles J. Parrott has settled down to directing Harry (Snub) Pollard. He was formerly carrying that burden of being the supervising director of comedies of the one and two-reel subjects at the Hal E. Roach studios.

Carter De Haven has been receiving so many requests for personal appearances from exhibitors that he will likely close shop one fine day, take Mrs. De Haven and give townspeople all over the United States a chance to see the pair in real life.

Hampton Del Ruth was to get away to a good start last Monday at Balboa studios on a feature production. He made a good move when he hired S. M. Beal as assistant.

Craig Hutchinson is working at Hal E. Roach studios helping Harry "Snub" Pollard along in this funny world. When theatre-goers see one of Snub's comedies and look at who wrote and directed the story, they will see that it's our own Craig.

Charlotte "Peaches" Jackson played Wesley Barry's sister in "Heroes of the Street." She and Ernest Butterworth battled to a fare-the-well—and parted the best of friends when their battle was over.

Sam Kaufman had a narrow escape from serious injury the other day when a horse kicked him in the forehead while he was lying upon the ground in a scene of "Omar the Tentmaker," at United studios. Sam is getting on fine and dandy from all reports.

Will H. Hays let me extend my right hand. I used to play vaudeville and followed some great acts. But the lineup you topped at the Ambassador banquet, who did their talking bit and acted right out in the open—Jesse Lasky, Rupert Hughes, Capt. Fredericks and Fred Niblo—certainly made you show your true colors. Alladin with his magic lamp couldn't have brought things home as clearly as you did that evening."



Floyd Brown has just terminated an engagement with Dustin Farnum at the Fox studios.

Mark Goldaine not only came to life when I wondered about his whereabouts and what he was doing, but he promised me a job.

There lies a moral. When you become interested in some one else and forget yourself, good will reflect back to you. There is a right place reserved for us if we can only find it.

Dr. W. E. Shallenberger came here, attended to a barrel-full of business, saw nearly 100 reels of film screened in different projection rooms, then took French leave. He will return to the Southland some time in September.

Phil De Esco is working with the De Haven troupe, and when I say he is earning the money that the pay envelope brings him the end of the week, I mean that.

Bud White is moving about studios with his bear, John Brown, so much of late that it is a wonder the animal knows his home when he reaches it.

Carmen De Rue is to return to pictures after passing through a high school course. Her father, Eugene De Rue, has had many requests for the child actress to appear on the screen.

Sig Neufield, the fellow who puts the fun in the funny pictures made at Century by his master cutting, 'tis said will soon be given opportunity to handle something which will mean quite a boost for him.

Glenn Cavender is to shake the dust from his shoes soon and depart for Vancouver, British Columbia, and will tour throughout that province, giving the country a double O and possibly making pictures "on his own," backed by Canadian capital.

Wilfred Buckland, who designed sets for the stage play of "Omar the Tentmaker," did a like service for the screen adaption. To say that he has done himself proud is putting it mildly when one gazes at the wonderful sets erected at United and R-C studios.

Francis Ford is about to start another feature production at his studio at Gordon and Sunset Boulevard, which means some performers in every line will soon be earning a few honest simoleons they didn't expect.

Bryan Foy has been walking around with a swollen jaw. He and a pair of molars parted and he hasn't felt right about it since,—what more, he has looked the part, too.

Wesley Barry, driving a cute roadster, goes to location daily all by his lonesome. When he gets to the spot that he is to labor, he usually isn't very lonesome. Every one wants either to kodak Wes or shake his hand.

K. G. McLean, who has been filming the best known comedians, is thinking seriously of accepting a job to photograph a dramatic star.

Ed Stafford and Red Rose are a couple of tough hombres working in the Wesley Barry productions at Warner Brothers' studios. In ordinary life they are nice, quiet, peaceful citizen.

J. L. Warner, better known as Jack, might be called Jack-of-all-trades and let it be known he is master of them all. His only rival is S. L. Warner, who is called at times Sam. At any rate try and follow them through a given day's time and find out all they go through to keep every one happy.

Dave Allen must be making money these days. He left his booking offices flat, journeyed to Catalina, took the rubber band off his last million, opened the throttle wide, and then returned to work.

Lex Neal has joined the William Beaudine forces in a position which might be termed scenario aide, gag man, utility pinch hitter or whatnot.

Milt Brown, that young old man, who has seen so much of horse operas that he can sound his high C without the slightest of effort, is walking the boards and answering to directorial instructions from Leo Maloney, in a two-reel western story.

Harry Devere says he is earning an honest living in the "movies" and has for years gone by. By the way, he is working in an all-star cast at the Big U right now.

The Screen Writers' Page - Conducted by William E. Wing

Is The Mule Blind?

WRITERS for the screen, most of all, wonder at the lack of story wisdom in certain film organizations. The public has ceased to wonder, long since, for its attention is turning to other things less trite than the majority of picture productions.

Do you recall the mystery surrounding the studio; the hush and awe hovering over the sacred portals, which visitors passed with abated breath?

Then there was the avalanched of advertisements which shrieked of the outpouring of gold, of lavish spilling of fortunes, of director-generals who could not possibly be as other men were, and of highly-paid stars who scintillated so effectively that the firmament directly above Hollywood laid off business when their earthly peers were twinkling.

Was it any wonder that Oskaloosa, South Bend, Bloody Gulch, Spicer's Corner and the rest of these free but dry United States believed that the millennium was about to occur in 'steen hundred trust theaters and a few cowed independent houses.

When the congregation gathered, with its bated breath, offspring and mortgage money for tickets, did the double-distilled magnificence of these greatest-ever productions proceed to knock the common person for a row of Woolworth buildings.

They did not.

Did the ravishing dream-castles, upon which no human eye could gaze without becoming totally blind, smite to earth the poor public, minus its dough?

Not that anyone could notice.

Instead, what did the audiences of these United States gaze upon, after the hold-up at the door?

Bla!

Plenty of common, ordinary bla!

Sameness of story—shallowness of theme—weak plots—high prices.

This is not the verdict of the conductor of this page, but the result announced by one of the leading photoplay journals of America after great research. Thousands of people everywhere participated in the matter, expressing freely their inmost convictions. The above verdict represents the sum and substance of that great research.

Meantime the whole people had added their silent but meanful vote by beginning an exodus from the theater. That is a decision from the supreme court indeed.

The same journal adds to editorial, and letters from the people, a review of film results for the year by Frederick James Smith, who speaks most frankly and without fear.

The leading film manufacturer is declared to be "developing a steady output of stereotyped stuff . . . ground out of the same machine."

Next, "the final average" (of the second one) "runs about the same."

Another one of guilty of "cheap melodramas" and "great specials" which are not, by far "as great" as other specials.

Another well known corporation makes pictures which "prove that the powers that be have a genius for selling bad pictures."

A fifth company of many years standing is sliding into oblivion.

Pretty bitter truths, brethren, but all from unbiased sources.

The question, why these trite stories

which insult the intelligence of the public, arises. Is it because photoplays are the selections of business men, and not of editors, or is it because—

Well:

A negro in the South endeavored to sell his mule to another colored man.

"Dis animal looks saorter decrepitude ter me," said the prospective buyer.

"G'wan!" retorted the other. "Dat is de fastes' mule in dis here state."

To prove it he kicked the mule.

The animal awoke and arose. He surged through a fence, caromed off a stone wall and finally butted into a tree, head first.

The prospect shook his head and said:

"Huh! I won't want no blind mule."

"Blind nothin'," retorted the owner; "Dat mule jest nacherally don't give a d—n!"

ENTIRELY PERSONAL

THE writer of this page desires to uphold his attacks upon present day pictures, by declaring that fault does not lie in the lack of adequate stories.

In order to spread the issue fairly before any who may be interested, the writer declares that there are upon the market today, a number of "returned" original stories which are entirely worthy of production.

He also declares to scenarists that, very frequently, the best film tales are the most difficult to sell.

Why?

Is the mule blind or don't he—

Education!!

WRITERS will be interested to know that fate is yawning for the pictures. The authority in this case is R. B. Von KleinSmid who, despite the spelling his name, is president of a Methodist university.

Well, the war is over.

Comrade KleinSmid gets a flying start by declaring that "something is going to happen to the film industry." The cause of the catastrophe is to be found in his next utterance:

"The lower and meaner sort seem to be influencing the other kind."

This is a startling declaration for the head of a big education institute. It is little wonder that he parts his name in the middle with a hissing sound.

The bad is bound to pull down the good!

Yea; the sneak thief will corrupt society, and the high-class safe-blower is going to drag down the church with him.

Civilization in fact is doomed, for we have the word of this conspicuous educator that the "low and mean" are sure to counteract the works of the righteous. Surely one who assumes such a high place in our great educational plan would not apply such a deliberate rule to thousands of persons in Los Angeles, and deny that the same rule must obtain universally.

Proceed Dr. Von KleinSmid; you have started something.

Tell us the answer

AND THEN IT HAPPENED—"We will have to change your story a little."

The Armless Writer

THAT all-year sport of maiming the photoplay writer with due legality is one which should bring joy to the heart of true son of Blumona, or other holier-than-thou advertiser.

Not only have government, state and cow-town removed the scenarist's arms, but, with the ghost of "foreign relations" pursuing the scribe, he hardly has a leg to stand upon in these pure and eugenic days, when the public is deprived of almost everything interesting—excepting smutty periodicals, salacious stage plays, daring Sunday sermons and blood-curdling Sunday supplements of the well-guarded daily press.

The motion picture being the only thing in the public eye which menaces the welfare of the nation and its people, naturally a special police force had to be appointed to see that the following crimes were not committed:

Photoplays based upon the actual crime of the nation.

Screen offerings which repeat immorality of "our very best people," including members of the cloth.

Films based upon the sermon subjects of certain Barnums of the pulpit. (A pause for shudders here).

To make scenarios more harmless still, Uncle Sam as well as other nations, makes the simple request that the melodramatist lay off "casting" any subjects as anything but immortals with sprouting wings and a hymn book in every hand.

Uncle Sam has its underworld, the West its gunmen; France has its dreaded Apaches, England its Limehouse criminals. Mexico has its "greaser," and Italy its black hand.

Every country, in fact, has its low, rakish gang and, far from suppressing the facts or giving denial to the same, press and fictionist of these same countries "play up" these criminal classes, not without a certain manifestation of pride.

But each and every country declare in stentorian tone that the photoplay must not depict a single one of these world-famous wrong-doers upon the screen.

And the august government of these United States, with most of its trust investigations still in committee, back up this demand.

Foreign relations!

The conductor of this writer's page has but one solution for the problem which involves the bread and butter of many scribes.

Let us all turn our attention to that great, inspiring field—

Bedtime stories for very, very good children!

To avoid censorship, cut out reference to the hero's "piercing" glances.

OH, MR HAYS

WHEN all the movies are disinfected, er—that is, made as spotless as a laundered angora goat and as harmless as a cooing dove under an anaesthetic, will the self-appointed volunteer their resignations as censors, and return to the fish business?

Pulse of The Studios

For Week Starting Monday, August 7

CAMERA! intends to keep The Pulse of the Studio accurate in every detail. If you find any error, please telephone Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS STUDIO 1412 Bond St.						21654
Adams Productions.						
Bumps Adams	Billy and Betty	Harry Adams		Doris E. Kemper	Animated Dolls	Schedule
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Edith LaMotte	Bill Searies	Jack King	Francis Haven	Novelty Comedy	Preparing
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions.						
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Idle
De Rue	Bobbie Dunn	A. Gosden	Joe Cook		Comedies	Idle
Richard Thomas Productions.						
Richard Thomas	Character People	J. W. Fuqua		L. W. Jackson	Positive Identification	Starting
Ben Wilson Productions.						
Roy Clements	Eddie Barry	Billie Nobles		Mark Goldane	Comedies	Finished
Bruce Mitchell	Monty Banks			Ward Hayes	Comedies	Finished
Lewis King	Wm. Fairbanks		Montague	W. C. Tuttle	5-Reel Westerns	2nd Week
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
Metropolitan Productions.						
Clifford F. Elfelt	Jas. B. Warner					Idle
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Aif. Goulding	"Hansel and Gretel"	3d Week
A. Gilstrom	Lee Moran	K. McLean	J. Relesco	Gilstrom	"Wedding Bells"	2d Week
Al Herman	Queenie, the horse	B. Wagner	Tembrook	Al Herman	Animal Comedy	2d Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	Complete
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns	Climan	Hagerman	Graham	2-Reel Comedies	2d Week
Al Christie	Devore	Nagy	Lavelle	Conklin	2-Reel Comedy	Cutting
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Cinal Productions.						
Blanchard					Slow Motion Subjects	Idle
Federal Photoplays					Educational	Idle
Great Authors					Standard Novels	Idle
Trimble-Martin	"Strongheart"				Clara Louise Burnham	Idle
COURT ST. STUDIO. Individual Casting. 410 Court St.						Pico 680
L. C. Haynes Production						
J. P. Roop	Tom and Jerry	J. L. Roop	H. Jones	M. H. Roop	Animated Models	6th Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin		Idle
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich		Idle
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox		Idle
Quality Productions.						
Frank Beal	All-Star	Lyons Bros.		Grace Haskins	"Just Like A Woman"	Complete
Edward Sloman Productions.						
Ed Sloman	Carmel Myers	Max Du Pont	Sherry Hall	Hylda Hollis	"Blind Justice"	Editing
Crescent Productions.						
C. French Burns	Bonner-Daugherty	Frank Cotner	Robt. Boyd, Jr.	C. French Burns	Two-Reel Comedy	Starting
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	"An Unexpected Wife"	5th Week
Dunlap	Buck Jones	Andriot	R. Flynn		Drama	3rd Week
Roland V. Lee	Wm. Russell	Ables	Keefe	Strumwasser	"Mixed Faces"	5th Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
Raymaker	Pee Wee Holmes	Williams	Cohen		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Regaie		Comedies	Schedule
	Syd Smith	Williams		Staff	Comedies	Schedule
Sedgwick	Tom Mix	Clark	Webster		"A Kiss in the Dark"	5th Week
Jerome Storm	Jack Gilbert		James Dunn		"St. Elmo"	5th Week
Bernard Durning	Dustin Farnum		Billy Williams		"The One Way Trail"	5th Week
Emmett J. Flynn	Wm. Farnum					
Jack Ford						
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Bereford		"Enter Madam"	5th Week
GERSON, PAUL, PICTURES CORP. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.						Market 844
Robert Eddy	Dan Mason	Roy Vaughan	Frank Capra	A. H. Geibler	2-Reel Comedies	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Gimme"	Editing
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	11th Week
Allan Holubar	All-Star	B. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"	Editing
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Passions of the Sea"	4th Week
Marshall Neilan	All-Star	David Kesson	Tommy Held		"The Stranger's Banquet"	2nd Week
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall	Vera Glynn	Wm. Marshall	Chas. Hoyt	Staff	2-Reel Comedy	Schedule
McElroy	"Jim" Baker	"Kolin" Kelly	Joe Bowler	Staff	1-Reel Educational	Schedule
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1437
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	James H. Finn		Juvenile Comedies	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	Drama	Cutting
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly	Van Valkenberg	Drama	Cutting
Wm. R. Lighton Productions, Inc.						
W. R. Lighton				J. Warren Kerrigan		Preparing
Arthur Trimble Productions.						
Bert Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	Juvenile Comedies	Schedule
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly	Pierce Kingsley	"Deserted At Altar."	Editing
Grover Jones	Richard Talmadge	Arthur Todd	Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Al Neitz	Franklin Farnum	Morris Hughes	Weitz		"The Speed King"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	Idle
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Pete Morrison	Al McClane	Matteson	Marcel Perez	2-Reel Comedy	Schedule
Malobee Productions. 1441 Beechwood Dr. Holly 910.						
Leo Maloney	Maloney	Thompson & Stout	Chet Ryan	Ford Beebe	2-Reel Westerns	Schedule
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beechwood Dr. Holly 910.						
Kraft	Geo. Larkin	E. Miller	Geo. Shearer	Tom Berrien	"Saved By Radio"	Starting
Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1054 Sunset Blvd.						
Gibson	All-Star	E. Gibson			News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
John G. Wray	All-Star		Scott M. Beal	Gardner Sullivan	Untitled	Starting
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc.						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	Comedy	Starting
KLUMB PRODUCTIONS. R. M. Mansfield, Casting Director. 5107 Hollywood Blvd.						596-978
Reehms	All-Star				Comedy-Dramas	Schedule
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Moon-Young	"Ebb Tide"	5th Week
James Cruze	All-Star	Brown	V. Keays	Julian Josephson	"The Old Homestead"	Editing
Philip Rosen	Rudolph Valentino	Van Trees	M. Graham	June Mathis	"The Young Rajah"	8th Week
Sam Wood	Gloria Swanson	Al Gilks	Frank Armer	Percy Heath	"The Impossible Mrs. Bellew"	7th Week
Wm. DeMille	Reid-Ayres-McAvoy	Guy Wilky	Geo. Hippard	Clara Beranger	"Clarence"	Editing
Chas. Maigne	All-Star	Faxon Dean	Robinson	Josephson	"The Cowboy and the Lady"	5th Week
Henabery	Jack Holt			Kyne & LeVino	"Making a Man"	Preparing
Stanlaws	Bebe Daniels		Bob Lee		"Singed Wing"	Preparing
Green	Tom Meighan	Harold Swartz	Condon-Ritchey		"Man Who Saw Tomorrow"	2nd Week
Geo. Fitzmaurice	Compson-Lytell	Frank O'Connor	Arthur Miller	Quida Begere	"Kick In"	2nd Week
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg.						Home 609
Hampton Del Ruth	All-Star	Classon	Rex Thorpe	Del Ruth	"The Marriage Chance"	Starting
Milburn Morante Productions.						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	Dummy	4th Week
Stater-Stark Productions.						
C. W. Stater	All-Star	Staff	Norman Webb	C. Smith	Drama	Starting
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Preparing
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl	All-Star	Jack Rose	Sydney Algier	Hawks-Meredyth	"The Dangerous Age"	8th Week
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Timber"	5th Week
Fred Niblo	All-Star		Doran Cox		Drama	Starting
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr.						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Larry Evans	"Money, Money, Money"	Idle
Gasnier	All-Star	Carl Struss	Geo. Yahalen	Dazey-Johnson	"Rich Men's Wives"	Idle
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Beaumont	"June Madness"	2nd Week
Emile Chautard	Billy Dove	Arthur Martinelli	A. J. Lena	Edith Kennedy	"Country Love"	Finishing
Clarence Badger	All-Star	Rudolph Bergquist	Chas. Hunt	Bernard McConville	"Quincy Adams Sawyer"	3rd Week
King Vidor	Laurette Taylor			Mary O'Hara	"Peg o' My Heart"	Preparing
Hunt Stromberg Productions.						
Hunt Stromberg	Bull Montana	Lyman Broening			Comedy Dramas	Idle
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	
PACIFIC STUDIOS. San Mateo, Cal.						

Director	Star	Cameraman	Asst Director	Scenarist	Type	Progress
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
Allan Dwan J. S. Robertson Arthur Rossen	Douglas Fairbanks Mary Pickford Jack Pickford	Arthur Edeson Ch. Rosher Hal Rossen	Dick Rosson Shaw Lovett Claude Mitchell	Lotta Woods Elmer Harris Elmer Harris	"Robin Hood" "Tess of the Storm Country" "Garrison's Finish"	Finished 13th Week 5th Week
RAY STUDIO. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Love"		4th Week
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul Malcolm St. Clair C. D. Bricker Wesley Ruggles Chester Bennett Sherwood McDonald Wm. A. Seiter Wm. K. Howard Emory Johnson Norman Dawn	Harry Carey Mr. & Mrs. De Haven Frankie Lee Ethel Clayton Jane Novak Gloria Joy Helen Jerome Eddy Johannie Walker All-Star All-Star	Thornley-DeGrasse Lee Garmes P. Goodfriend Joseph A. Dubray Jack McKenzie John P. Tompson Lucien Andriot Henry Sharp	Ted Brook Moreno C. Woolstenhulme A. M. Unander Douglas S. Dawson Glen J. Packer Ralph Waters Dick Rosson	Geo. E. Hall Beatrice Van Josephine Quirk Carol Warren Bennett Staff Douglas Bronston Winifred Dunn Eve Unsell Emilie Johnson Guyol-Catlin	"If a Woman Will" 2-Reel Comedies "Little Man" "Three Cornered Kingdom" "Thelma" Comedy-Dramas "Love's Coming of Age" "Capt. Fly-by-Night" "The Discard" Drama	Preparing Schedule Editing 6th Week 1st Week Schedule 4th Week Preparing 4th Week Preparing
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
F. Newmeyer Charles Parrott Davis-Howe M'Gowan-M'Namara Hal E. Roach	Harold Lloyd Snub Pollard "Paul" Parrott "His Rascals" Mildred Davis	Walter Lundin Robt. Doran Frank Young Len Powers Harry Gerstad	R. Golden Bob Evans Henecke C. Morehouse	Roach-Taylor Chas. Parrott Staff Tom McNamara	Untitled Comedies Comedies "His Rascals" Series	3rd Week Schedule Schedule Schedule Preparing
SELIG STUDIO. Casting Director, Individual.						Lincoln 33
Vin Moore	Mary	H. Neuman		W. E. Wing	Animal Comedy	Complete
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Mack Sennett Comedies. (First National Release.)						
Roy Del Ruth Jackman-O'Hara F. Richard Jones	Bevan-June Fazenda-Henry, Jr Teddy Turpin-McGuire	Perry-Evens Ernie Crockett Homer Scott	Joe Bordeaux William Fox Ray Grey	John Grey John Grey Mary Hunt	"When Summer Comes" "Bow-Wow" "The Shiek of Araby"	Complete Complete 4th Week
SHIPMAN STUDIO. Spokane, Washington.						
Nell Shipman Productions.						
Shipman-Van Tuyle Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"		16th Week
UNITED STUDIOS. C. B. Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Babille	Coogan, Sr.	Drama	4th Week
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Updegraff	Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Rodeo Comedies.						
Geo. Marshall	Walter Robbins	McClung		Tuttle	Western	Schedule
Jos. M. Schenck Productions.						
Frank Lloyd Sid Franklin	Norma Talmadge Constance Talmadge	Brodin Gaudio	Harry Wile Millard Webb	Frances Marion Frances Marion	"Voice From Minaret" "East is West"	7th Week Complete
Selznick Productions.						
Vic Heerman Geo. Archinbaud	Owen Moore All-Star	Gerstad Cronjager	Ed. Sturges	Heerman Montagne	Comedy "One Week of Love"	Preparing 4th Week
Richard Walton Tully Productions.						
Jas. Young	Guy Bates Post	Benoit	Evenes	Tully Young	"Omar the Tentmaker"	10th Week
United Studios Productions.						
Warde	Ruth Roland	Thompson Wheeler	Gereghy	Gray	Serial	17th Week
Jack White Corporation.						
Del Lord	Lige Conley	Linden	Watson		Comedy	Schedule
Principal Pictures Corp.						
Colin Campbell	Dorothy Phillips	Dal Clawson	Geo. Berthelon	Elinor Glynn	"The World's a Stage"	5th Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Gil Pratt Darling-Kerr R. Eason Stuart Paton Edw. Laemmle Bob Hill Wm. Watson Tod Browning J. P. McGowan Jack Conway Von Stroheim Lambert Hillyer Pollard Baggott	Nolina Lewis Sargent "Hoot" Gibson Frank Mayo Harry Myers Roy Stewart Neely Edwards Priscilla Dean Wm. Desmond All-Star All-Star Lon Chaney Reginald Denny Gladys Walton	Vic Milner Irving Reese Vergil Miller Kline Chas. Stumer Chas. Coffman Wm. Daniels Reeves Ben Reynolds Daniels-Peck Warren Frank Messenger Joe Barry	A. Thompson A. Smith M. Eason Harry Webb Tenny Wright Ray Taylor Dave Braudman Leo McCarey J. Marchant A. Flavin Sowders W. Rau	K. Thompson Darling-Kerr A. R. Chester Edw. Low Bob Dillon Chas. Kenyon Geo. Morgan Raymond Schrock Von Stroheim Arthur Statter	Comedy Comedy "Lone Hand" "Altar Stairs" "Ivanhoe" "The Radio King" Comedy Drama "Perils of the Yukon" "Another Man's Shoes" "Merry-Go-Round" "Bitter Sweet" "Leather Pushers" "Lavender Bath Lady"	Schedule Schedule 3rd Week Preparing Europe Cutting Schedule New York 12th Week 2nd Week Preparing Cutting Preparing Preparing
Cummings, Irving Production Co.						
Irv. Cummings	All-Star	Vic Minler	Wm. Crinley	R. Ramsey	"The Jilt"	2nd Week
Joe Rock Productions						
Norman Taurag	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Comedy	3rd Week
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	Cutting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham	Larry Semon	Konenkamp	Joe Basil	Semon	Untitled	1st Week
WALL PROD. G. N. Green, Casting. Sumner and Inyo, Bakersfield.						
L. E. Wall C. Dollison McElroy	Vera Glynn "Jin" Baker	Wm. Marshall Wiley Kimble "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	Two-Reel Comedy One-Reel Comedy Scenic	Schedule Schedule Schedule
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Harry Rapf Productions						
Wm. Beaudine	Wesley Barry	Du Par-Jackman	James Hogan	Considine-Monte Katterjohn	"Little Heroes of the Street"	5th Week Preparing
Wallace Worsley	All-Star				"Brass"	
Warner Bros. Productions.						
Jack and Sam Warner	Marie Prevost			Olga Printzlau	"The Beautiful and Damned"	Preparing
	All-Star			Julien Josephson	"Main Street"	Preparing

EASTERN STUDIOS

For Week Starting Monday, July 31

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Inspiration Pictures, Inc. (First National Release.)						
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz		E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress



ILL FRANEY and Charley Conklin are friends again until the next time. Franey told Conklin to move.

Now that sounds like Conklin was back in his rent, but it isn't. It was a game of checkers.

Walter Wills, who had a nice part in Cecil de Mille's picture, "Manslaughter," says eccentric dancing comes to him naturally. At an early age he used to dance dudie-dodie for a teacher who had a stout strap.

Harry Booker, Fox comedian, says Joe Roberts is not his father.

"Just because he is bigger than I am he thinks he can claim everything."

Alf Goulding, directing Babby Peggie at Century, hopes his friends will not get swell-head just because they know him.

Felix Valli, champion rope spinner and actor, has quit punching cows. He punched her brother by mistake and had to leave.

Ray Gray, assistant to F. Richard Jones, is raising a beard for art's sake.

George Fitzmaurice has completed his picture with Betty Compson and called it "To Have and to Hold." Now what does he mean? Betty, or his wages?

Dick Sutherland, who is a Shriek bandit in Ben Turpin's special, has run out of victims and advertises for a couple of heiresses to be kidnapped.

Make appointments in advance.

Harold Lloyd has just finished taking "Doctor's Orders."

Why! I did not know he was sick! What was the matter?

Oh, too much exposure.

Buster Keaton has made a comedy without a woman in it. Gosh—maybe that is the key to successful pictures!

Colin Campbell says he has been so busy shooting the picture that he has not had time to read the script.

He thinks it will come out all right, as it is all made up before hand.

There are two Joe Murphys in the picture business: The assistant director and the writer. Now for goodness' sake, do not get us mixed. That poor boy is innocent:

Here is something funny, but not to laugh at—except to those on the other side of the desk. The studio maintains a casting office at an expense. When actors are called in a large number of cases, it is through the agencies which ask a commission from the actor.

Now the question, Mr. Hays, is this:

Why have a casting office if they hire through an agency, or why patronize an agency at all?

It's funny. I don't understand it—at least from this side.

Jim Donley of Fox lot fame, says he knows of a new shoe-topper. A shoe-topper is an amateur boot-legger.

Hays has come and gone and we all feel the better for his visit. We have been struggling along for ten years trying to make pictures that people would look at without locking them in! The fog is lifting now, and we can see clear sailing through the Hays.

Robert Kerr is working with Clarence Badger at the Metro studios, aiding him in getting some of the comedy situations worked out for "Quincy Adams Sawyer."

Robert McGowan, member of the A. D. A., is still directing kiddie comedies for the Hal E. Roach studios at Culver City.

James Marcus, on his return from the North with the Allan Holubar company, went to work for Marshall Neilan.

Peggy O' Day is playing in the Francis Ford feature. The latter started the other day. The charming leading lady seems to have caught on with exhibitors who have screened her latest efforts with the same producer.

Hap Ward and his dog, Camisole, have been working in Harry Rapf's production at Warner studio. The dog has been working with Wesley Barry.

Harry De Rosa, who has Charley, the cute little monk, has accepted an engagement at Century studio for his chimpanzee.

Contemporary Criticisms

"IN THE NAME OF THE LAW" (Emory-Jonson Production)

"At least one feature of this production is strikingly different. Burlesque, which has long been considered indispensable in connection with screen portraiture, is entirely absent. Here is a sincere portrayal of the American policeman, is man treatment of the side of life of which the public usually hears nothing. "The cast is commendable for the whole-souled interest, which each displays, and, together with the director, deserves credit for the naturalness of the performance."

—Moving Picture World.

"The play offers representations of melo-dramatic situations which time and many pictures have shown to be provocative of emotional response. From the outset the spectator is aware that the director has allotted the situations more prominence than they deserve by giving them too much footage. Thus, Mr. Jonson has produced a picture that drags in spots, but one in which there are many finely done scenes and decidedly appealing moments."

"Ralph Lewis imparts a telling power to the character of the cop and, with good support all along the line, he assumes leadership in a cast that is almost uniformly good."

"Johnny Walker plays his role with great sincerity of purpose and effect, and Claire McDowell realizes all the possibilities of the mother role. Emory Jonson, Edna Hall and the juvenile stars also record good performances."

—Exhibitors Trade Review.

"Those who favor this particular type of screen offering will be adequately pleased with the Emory Jonson production inasmuch as it blends the elements that make for human interest appeal in a satisfying manner without becoming too tense or dragging too harshly upon the heart strings."

"Jonson, for the most part, tells his story in an unminced fashion. . . . Some of the interiors are a bit off. . . . At times detail also is a bit stressed. . . . He has selected a good company to fill the various roles"

—Film Daily.

"The best performance is contributed by Johnny Walker as the youth on trial. You who recall Ben Alexander, the child wonder of some early Griffith's, will be surprised to find him growing up. He plays one of the children in the fore part of the picture."

—Motion Picture News.

"THE TROUPER" (Universal)

"Were it not for the fact that this picture were called a burlesque on the road show, and in part lives up to it, one would have to dismiss it as one of little consequence. As it is, it is far below the good standard maintained by Gladys Walton in the past year."

"The Troupier" should have been broadly burlesqued with the hokum put on so thickly that you couldn't cut it with a knife. In its humorous moments it carries a slight sparkle. But in adding the sentiment and stressing it the picture strays into the dramatic field and, consequently, falters."

—Motion Picture News.

"Gladys Walton succeeds in achieving a performance that is moderately interesting throughout and quite stirring when it reaches a climax that the author and director have held back too long. . . . 'The Troupier' must be passed along for just what it is—a simple, unpretentious yarn which, in its own passive way, affords about an hour of leisurely amusement."

"Miss Walton's performance is satisfying all the way through. The members of her supporting cast, and especially her leading man, Jack Perrin, all perform creditably."

—Exhibitors Trade Review.

"Because it is a clean cut slice of theatrical life in its less ideal phase, 'The Troupier' is sure to please those in search of something original."

"Gladys Walton plays a little dragged out slavey. Her career might have been conceived by Charles Dickens, so extremely drab, pathetic, and melodramatic are its phases. The star gives a faithful characterization, and excites sympathy and indignation by turns in her interpretation of the child who has been brought up on abuse."

"The acting of the others, too, is intelligent and vivid. Jack Perrin, as the 'honest' actor in the troupe, takes himself seriously in the most delightful manner. Kathleen O'Connor has an unattractive role which she handles with skill."

—Moving Picture World.

"THE MAN UNCONQUERABLE" (Paramount)

"Here is a melodrama straight from the shoulder—the action starting immediately after the leader and continuing without interruption through the climax."

"It starts out with a moving plot and considerable counterplot, and never deviates from its course. . . . It is all fast and furious, and pretty good entertainment. While it is pure fiction the scenes are broad enough so that the spectator is not compelled to take it too seriously. The settings are picturesque, the atmosphere appropriate throughout."

—Motion Picture News.

"The plot is not difficult to follow despite the clever complications of the robbery and subsequent murder mystery, the love interest is neatly developed and the climax satisfactory."

"The role of Robert Kendall is the kind of part in which Jack Holt shines supreme. His athletic prowess comes in handy, and he rounds the melodramatic corners with a sort of natural ease and seeming indifference to probable consequences. . . . Sylvia Breamer is a fascinating heroine, Edwin Stevens a fine specimen of the courteous, dignified old Don, her father, and Clarence Burton's work . . . leaves nothing to be desired."

—Exhibitors Trade Review.

"This is a film that the exhibitor can go the limit in exploiting as a 'thriller' with a story that carries through in an interesting and plausible manner."

"The acting, too, is to be commended in every respect, even every minor part being adroitly portrayed. The photograph is excellent, and taken all in all the drama will appeal to any audience which delights in a hero who batters hefty but criminal foremen into sub-

mission and thus wins the girl of his choice."

—Moving Picture World.

"FORGET ME NOT" (Burston-Metro)

"An exceptionally human interest story is Louis Burston's 'Forget Me Not,' which Metro is releasing. It succeeds in its purpose of arousing sentiment and sympathy even though it is manipulated by a process of direction that suggests convenient devices."

"Bessie Love contributes her finest performance as an orphan girl—emerging from gawky girlhood into young womanhood with true understanding of the transformation. Irene Hunt plays the mother with splendid feeling, while Otto Lederer as the musician offers many touching moments. Gareth Hughes is the boy, and his interpretation is not so good, chiefly because he is allowed too much latitude in registering the various emotions. Mention should be made of a dog which adds to the humanities."

—Motion Picture News.

"This picture is so worthy of praise, and the theme is so pathetic that to attempt to give it its just due by the use of mere words would only detract from its simple strength and becloud its pathos."

"But to be so brief in praise would leave unremarked the fine direction, the excellent photography, the simple and strong titling, the continuity which flows along without a break, the compelling story and the praiseworthy acting."

"To mention in particular any one of the fine cast would be to discriminate against the others who were no less capable, but it can be said without fear of causing jealousy that a dog of wonderful intelligence and training did a rare bit in 'backing up' the excellent portrayal of the other actors."

—Moving Picture World.

"HUMAN HEARTS"

"The story is by Hal Reid, and has served as a popular stage play in the past. . . . The atmosphere of the small town, with its typical townspeople and associate characteristics is remarkably well represented."

—Film Daily.

What Folks Think

EXIT THE SAUSAGE

CLEVELAND, Aug. 1.—Editor CAMERA! : The end of the string of sausage pictures has been reached.

Experts predict a big improvement in movie entertainment starting September. Their prophecy is as correct as that made by any human based on a close observation of facts, figures and events now taking place, affecting motion picture production here.

Producers face the fact that the modus operandi of the sausage industry has nothing in common with the making of successful screen productions. Those who have not become thoroughly sold on this fact will soon have to untie the white apron strings of their profession and hang up the "To Let" sign.

You cannot make bologna look like fried chicken. A sausage picture will always look like—a sausage.

Producers have come to realize this. Instead of seeing how fast they can make four pictures they now see how good they can make one.

This concentration on individual productions is reflected in the making of "Broken Chains," "Robin Hood," "Peg O' My Heart," "Hungry Hearts," "The Christian," "Quincy Adams Sawyer" and many similar pictures now in the making.

The public this season will see more big attractions than at any similar period in the past. There will also be a marked decrease in the quantity of output. This will do much to increase the popularity of motion pictures.—MARSHALL NEILAN.

CREDIT THE SCENARIST

HOLLYWOOD, July 30.—Editor CAMERA! : You would be doing a kind turn to all of us if you mention the manner in which most critics and reviewers, supposed to be writers themselves, give the writer the small end, invariably. Credit is given directors, stars and lesser actors, and the scenarist has to be content with a brief mention of his name as such.

It would be a darned good thing for the world to understand some of the facts about this game, and 'critics' could do a lot of good if they would occasionally compare books with continuity as written, and see for themselves the manner in which we have to eliminate and build—and then have our work chopped to pieces by a director who believes that training as a horse-wrangler or telephone lineman has made him an artist, and who thinks a split infinitive is something you put on a calf when you want to wean the darn thing!—E. W. GUYOL.

BRING BACK THE STAR

LOS ANGELES, July 30.—Editor CAMERA! : What is your attitude towards the present policy of producers to crowd casts with names of players who have every right to be starred alone?

Speaking from the standpoint of a fan who would not presume to a technical criticism of the photodrama, this tendency has reached an extreme destructive to a spectator's real enjoyment.

It would seem that moderation is a virtue unknown to producers. Some two years ago the cry was raised against the program picture, inasmuch as the star was exploited to the nth degree, and supporting players relegated to oblivion by the cutter's shears whenever they might threaten the star's prestige.

This was followed up by the slogan, "The story's the thing," with the production exploited, the star featured, and a suitable cast assisting.

Now we see the pendulum swing to the extreme of making the names of the cast the attraction and destroying the unity of the story.

Many recent casts consist of so many notable players—stars and near-stars for each of whom it is necessary to "fatten" the part—that the audience is bewildered following several threads of story.

There are any number of clever actors and actresses capable of lending excellent support who could never aspire successfully to stardom, yet whose very limitation might be an advantage.

A return to a consistent story written for a popular star, with minor players lending capable support, would increase enjoyment of cinema patrons—

and perhaps, incidentally, box office receipts. Eh? What.—SEMI-FAN.

FREE LANCES WANT IT

LONG BEACH, July 22.—Editor CAMERA! : Would like to suggest that you continue the column of scenario markets in Camera! which was discontinued. It makes your weekly doubly valuable to all free lance writers, and I doubt not but what they are many. Even in my own circle of writer friends there are several who express a desire of seeing it continued.—HAROLD J. ASHE.

(William E. Wing will devote the Screen Writer's Page to the scenario market the last issue of each month. The July 22 issue was so devoted. Every issue of CAMERA! is teeming with scrips suggestions for those who read between the lines.—EDITOR.)

LOST, STRAYED OR —

PHOENIX, ARIZ., July 28. — Editor CAMERA! : What has become of Ferdinand Earle's much heralded screen production, "The Rubaiyat of Omar Khayyam," which was finished last summer, kidnapped last fall, strayed or stolen during the winter?

Before the near-completed "Omar the Tentmaker" shall have scooped up the market some charitable person should offer a reward for the finder of Earle's valuable property, otherwise the stockholders must console themselves with the following epitaph from one of Omar's famous quatrains:

Dust unto dust, and under dust to lie,
Sans wine, sans song, sans singer and sans end.

Perhaps I am a stockholder, who knows?—RUBAIYAT SKEPTIC.

FOREIGN NOTES

Tom Terris has just arrived in London, where he has lined up with a big producing corporation to direct at least four pictures, including a spectacular historical production.

Tom Terris has directed in the U. S. A. something like fifty films for Vitagraph, Famous Players, and other concerns. It is considered in England that his technical knowledge obtained in America during his nine years' residence there will be of great value to the firm with which he is now attached.

Mae Marsh is staying at the Savoy Hotel, London, with her husband and baby, at the invitation of Astra Films, who are starring her in their new production, "Flowers of Passion."

A dinner was given in honor of Mae Marsh at the Savoy recently. Mr. Carrol, the American Consul in London, was present to make the speech of welcome.

The German producing concern, Decla Bioscope, have unsuccessfully attempted to enter into a working arrangement with a British house for an interchange of output.

Herr E. Pommer of Decla, who has just returned to Berlin after study British Film trade conditions, said that the Decla policy is to make big international films suitable for the world market, and their "1922 output would be limited to ten productions which will be issued without any attempt at camouflage as German made."

Pathe Freres had a busy time at a Woman's Exhibition held at Olympia, London, in July.

At a studio, which had been specially provided in the building, those who fancied that they had a screen face, had an opportunity of satisfying themselves on the point. For a sum of approximately five dollars a screen test was given by the director of the organization, and the aspirant was presented with forty feet of celluloid impression as a memento of the occasion. Although many hundreds of tests were made, we have not yet heard of any of those tested being engaged to oust Mary Pickford or Charlie Chaplin from the screen.

Mr. Watterson R. Rothacker, President of the Rothacker Film Manufacturing company of Chicago, arrived in England by the Majestic on July 15th.

In a statement made in the British House of Commons by Mr. Newbould, M. P., representing the film industry of Great Britain, he pointed out that there were at least forty million pounds invested in the motion picture industry, and that the industry employs some 120,000 people—and in asking the government for relief from taxation pointed out that throughout the war, and since the war on every occasion of national emergency, the government had gone to the cinema industry for help and assistance.

Constance Binney, in giving her impressions of her work at the Ideal studios, London, where she has been starring in "A Bill of Divorcement," said, "Although American film technique is more advanced than British, English studios seem to have a deep love of their art; work is taken more easily, and also more seriously, with a result that it appears to have a deeper sincerity." She has now left for Paris.

At a cinema theatre in Sheffield, England, where "Heliotrope" was being shown, the management had the foyer and passages artistically decorated with streamers of that color.

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People

While maintaining his position as one of the leading lights in the cinematic world, Ralph Graves finds diversion in writing magazine stories. A number of them have been published and Graves is now working on a novel.

Ferdinand P. Earle visited the Cosmopolitan Film's company's big oriental set in the final scenes of the "Bishop of the Ozarks," as the guest of Finis Fox.

Sol Polito, cinematographer for the Finis Fox production of "The Bishop of the Ozarks," is an authority on the paintings of the masters of his native Italy.

Gus I. Saville just closed a fourteen weeks' engagement playing "Daddy Longman," supporting Mary Pickford in "Tess of the Storm Country."

Colleen Moore, who has a featured role in the Goldwyn production, "Broken Chains," directed by Allen Holubar, says she feels in the characterization of the wistful young wife, beaten down by a miserly husband and difficult circumstances, that she is in reality portraying a composite role of all the things she has ever done on the screen.

Ruth Clifford has been playing a role in "The Dangerous Age," under direction of John M. Stahl, at the Mayer studio.

Dick Jones, Mack Sennett's production manager, at present directing Ben Turpin in his next special, "The Shriek," had a narrow escape from injury while shooting scenes in the desert recently. A fractious horse Jones was riding reared and turned a complete back somersault. Only the agility of the director saved him, for he managed to disengage his feet from the stirrups and jump clear.

Henry F. Gilbert, who has been aptly characterized as "the Mark Twain of American music," is designing the score for Elmer Clifton's whaling drama, "Down to the Sea in Ships."

DAUGHTER OF FILM DIRECTOR DIES

Eleven-year-old Shirley Christie, daughter and only child of Mr. and Mrs. Al Christie of Hollywood, on Sunday died of injuries received when she fell from her horse last Friday. She had been taken to the Children's Hospital in Hollywood.

The little daughter of the film director fell from her horse when she turned to speak to her riding instructor. The horse became excited when she accidentally flanked him.

House Peters has received some decidedly unique fan letters from the South Seas. He may make a personal appearance or two in theaters of the few chief cities, while he is there portraying the title role in the Goldwyn production of "Passions Of the Sea," which R. A. Walsh is making.

Muriel Frances Dana has returned from a five weeks' engagement with the Max Graf company at San Francisco.

Derelys Perdue, star in Milford S. Howard's "Bishop of the Ozarks," and the Southland's premier danseuse, has been modeled by Humberto Pedretti, noted Italian sculptor, and her statue is being completed in bronze to be exhibited soon in New York City. Derelys Perdue is said to have the most perfect form of any dancer in the world.

Lillian Leighton has returned to that dear Hollywood after several weeks trouping with the Nell Shipman combination up North.

Frank E. Woods, chief supervisor of Paramount productions, has fallen for golluf, the game of hit-it-and-then-find-it-if-you-can.

Homer Scott, Sennett cameraman, with a number of others, accompanied Dick Jones into the desert to shoot scenes for "The Shriek," a forthcoming Ben Turpin special.

Vin Moore has a poultry ranch, which he finds very handy when he desires to hatch a plot.

Harry Neumann, "wiz" cameraman, has just shot a chimpanzee and wild-animal comedy, in which he tricked the lead into appearing in nine different characters. A nifty bird that.

Wyndham Standing is interested in a little girl of an old friend. When he heard that she was to be married he asked her how she was making out in the matrimonial lines and she replied, "Fine, Mr. Sterling, I'm on my fifth lap already this evening!"

Elmer Clifton has other things besides whales in his motion picture drama, "Down to the Sea in Ships." When he returned from the Caribbean Sea he brought a Haitian pig with him. Later a goat was added to the collection.

L. E. Wall, formerly of the Harter Wall company of Bakersfield, has taken over the interest of J. C. Harter, and the company from now on will be known as the Larry Wall Productions, otherwise no changes being made in the staff.

Bob Horne has returned from Chicago. He will be at the Bronx studio in a week or ten days to start work on a new production. Patricia Palmer will again be his leading lady as soon as she finishes with Lasky in the "Cowboy and the Lady."

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George Larkin is busting all the furniture he possesses at his home. No, kind readers; he hasn't gone wild. Only his friend director, William Craft, has had him out on the golf links learning the game of put and take on the green. Hence his using the family broom and the oranges intended for breakfast to practice his drives.

William Siström, who was general manager of Universal for some time, is in our midst. He is looking after the business matters of the Frank Borzage production that the latter is to make for Cosmopolitan titled "The Pride of Palomar."

Neal Burns is at Balboa with Scott Sidney, doing a story that has to do with a house boat. When Neal returns he will be brown enough to do an Arabian picture without using makeup.

Fred Kelsey and Bill Walling make an excellent pair of coppers in nifty New York uniforms.

THE PIT

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Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

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For Rent—Bell & Howell camera, 170°, complete Goertz equipment, 8x10 still. Man to shoot second, our assistant, cheap. 6925 Hollywood Blvd. Phone 579868.

FOR SALE OR RENT—Bell & Howell camera, 170 degree, completely equipped, perfect condition. Blaine Walker, 914 South Olive St. Main 3746.

FOR RENT—Bell & Howell camera. Just overhauled at factory and good as new. \$20.00 per week. Phone Holly 4070 or 577-674.

FOR RENT—Bell & Howell camera, 170 shutter. 599-464. 1317 North Normandie Ave.

GIRL wants work in family. Call South 4766.

ADVERTISING MANAGER who can earn \$110 a week wanted. Man or woman of attractive appearance to meet professionals. Work is on commission and that sum must be earned to keep position. Write at once, state experience and phone number, to Box T, CAMERA!

E. W. Braga, producer of travelogue and scenic pictures, has just returned from the Hawaiian Islands where he has been taking four reels of Hawaiian travel pictures. He expects to leave for South America in a month or two to film more travel pictures.

Constance Palmer and Helen Christie, picture magazine writers, were guests at Vitagraph this week.

W. S. Smith, general manager of Vitagraph, has reached New York on a business trip.

Babe Hardy, as the head of a bunch of rum runners, adopts a very picturesque Spanish costume in Larry Semon's current comedy.

Archimedes de Lalor, whose family owns the largest film magazine in Brazil, was engaged to do a tango dance in Larry Semon's current two-reel comedy.

Lee Moran announces through these columns that he is going to Europe.

E. Burton Steele sails in August to make a series of productions in Holland, Belgium, Italy, Switzerland, and the British Isles for the All Nations Features, Inc.

He has recently completed photographing "Only a Few of Us Left," a Saturday Evening Post story, produced by the Atlantic Film corporation of New York.

Alma Livingstone, assistant publicity representative to Beulah Livingstone, for Joseph M. Schenck Productions, was married on Thursday, July 20th, to Dr. Leroy Hartman of Seattle, Wash.

John Ince Productions, Inc., have been organized in Delaware at a capitalization of \$1,150,000.

Joseph M. Schenck has bought film rights to "Within the Law," Bayard Veiller's play, screened by Vitagraph with Alice Joyce in 1917. Norma Talmadge will star.

Jean Hathaway is fun-making for the Lloyd Hamilton organization. She has been engaged to take a part.

CHANGE IN TITLE

The title of the newest Goldwyn picture, which is being filmed in the South Seas, has been changed from "Captain Blackbird" to "Passions Of the Sea."

"One Week of Love" has been definitely decided upon as the title for the big Selznick all-star production which is being made at the United studios under the direction of George Archainbaud with the working title "Blazing Sands." Elaine Hammerstein and Conway Tearle are co-stars in the story which is from the pen of Edward J. Montague. "One Week of Love" is the first of the series of special productions being produced by Myron Selznick for release next season on the Select Pictures Corp. schedule.

Two Universal titles of newly completed pictures have stood "the test of production" and will stand as the releasing names.

"Broad Daylight" is an all-star production, directed by Irving Cummings with Jack Mulhall, Lois Wilson, Ralph Lewis and others in the principal roles. Harvey Gates wrote the story and scenario.

"Wolf Law" is a Hugh Pendexter story which was filmed under Stuart Paton's direction with Sylvia Breamer, Charles Brinley, Tom S. Guise and other players in support.

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Just finished 14 weeks as Daddy Longman with Mary Pickford in "TESS OF THE STORM COUNTRY." Phone 595-150.



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Story By

SELL TO REX INGRAM

John Russell and Harvey Thew, one a local boy and the other recently a winter visitor here, have just sold a story of the South and other Seas to Rex Ingram. Rex, who has gone east, will take the story with him to Jamaica and do it at the same time he does "Toilers of the Sea," a Victor Hugo story written by one of the most prominent of the contemporary Russian novelists.

John Russell is author of "Where the Pavement Ends."

Charles Logue is the author of "The Lonely Road." This will be the third vehicle of Charles Logue's to be produced by Preferred Pictures for First National, and starring Katherine MacDonald.

Lois Zellner provided the continuity for "The Lonely Road."

Henry M. Tichenor, former editor of St. Louis magazine, is preparing, in collaboration with Milford W. Howard, a new story, "The Sage of Wildeness Ridge," for the Cosmopolitan Film company.

Olga Printzlau is writing the scenario for "The Beautiful and the Damned," a story by F. Scott Fitzgerald, which E. Mason Hopper is directing for Warner Brothers' studio.

Wilbur Daniel Steele wrote the story of "Ching, Ching, Chinaman," Lon Chaney's next starring picture.

Hope Loring adapted "Ching, Chin, Chinaman," to the screen. It is the first of the series of the Tom Forman productions and will feature Lon Chaney.

Frances Irene Reel, author of the "Song of Life," and "The Woman in His House," wrote the story of "The Dangerous Age," the next John M. Stahl production.

"Lorna Doone," a song written by A. A. Penn and Frederick Vanderpool, has been dedicated to Madge Bellamy, the Thomas H. Ince star, who plays the name role in Maurice Tourneur's screen version of the English classic.

Violet Clark has written the continuity for Carey Wilson's story, "This Way Out."

Anzia Yezierska, a Russian writer, is the author of "Hungry Hearts," a picture made by E. Mason Hopper.

The new Larry Wall studio is now nearing completion, and in order to avoid any unnecessary delays, Larry has taken his company to Kernville on location.

MOVIE EDITION OF DICKEN'S "OLIVER TWIST" PLANNED

Among the many exploitation assets that will accompany the showing of Jackie Coogan's "Oliver Twist," will be a special movie edition of the book which is now on the press. The edition will carry an elaborate supply of still photographs from the production and will sell at popular prices.

Book stores will give ample window display and newspaper space to the Coogan edition of the famous Dicken's book and the exhibitor himself will be advised of several huge "tie-ups" that he can make use of with the volume during the showing of the feature production in his theatre.



J. G. Hawks and Bess Meredith prepared the scenario for "The Dangerous Age."

The continuity for "Ben Hur" is being written under the supervision of Paul Bern, Goldwyn's editor-in-chief, and his two associates. A. L. Erlanger, sponsor for the stage version will pass upon the continuity as soon as it is prepared.

Uncovering Genius

IN a corner of the Hollywood studios there exists a little democracy that, were more known of it, would set an example to the whole motion picture industry of good fellowship and co-operation.

It is hard to distinguish J. K. McDonald, the head of this production company, because one is more likely to find him helping shift scenes than enthroned behind a mahogany desk. But that is another story.

It was J. K. McDonald who had the happy thought of organizing a kids company and showing the public that children could bring more joy and laughter to the world in two reels than a big production organization could do in six or eight with the so-called all-star cast. Then came the ordeal of finding a suitable director.

McDonald interviewed many well-knowns. Well known for handling stars, but children? There was the catch.

Then Lady Luck took a hand and sent him Mason Litson, the former director and production manager of Goldwyn. Litson had directed Johnny Jones pictures, many of them, in the Booth Tarkington series. But the glory and success fell to the glaring name of their author and Litson's clever moulding and faithful work was lost in the shuffle.

Flashing back to McDonald we find the man who appreciated and saw under the glare of electric lights the real reason for the Johnny Jones pictures' success.

McDonald declares that Litson is the greatest child director in the business and is pleased to think he has been instrumental in giving Litson's artistry a deserving prominence on the screen.

Litson made people sit up and take notice when his production "Supply and Demand" reached the screen, but when he followed it up with "Makin' Movies," which he wrote and directed himself, he swept them off their feet.

R. W.

CENTURY NOTES

Betty May is playing a prominent part in Lee Moran's newest Century Comedy.

Julius Stern leaves this week for New York, and then to Europe for three months' trip.

Arvid Gillstrom, director; Lee Moran, comedian, and "Brick" Enright, scenario writer, will cross the continent the end of this week in the interests of Century Comedies. Julius Stern is sponsoring the trip, which will be made by auto.

Abe Stern, secretary and treasurer of Century Comedies, arrived in Los Angeles August 1st. This winds up a four and one-half months' trip through Europe.

"Hansel and Gretel," Century's third fairy tale, is nearing completion. Alf Goulding is directing under the personal supervision of Century's president.

"Brownie the Sleuth" has been finished by Gillstrom.

Jackie Morgan plays a principal part in "Brownie," the wonder dog's latest Century Comedy.

Baby Peggy might play "Little Bo Peep" as her next starring vehicle. Alf Goulding who has directed her recently made Fairy Tale series, will again wield the megaphone.

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Following your sound advice (a twist of the wrist), I am sending you enclosed, a money order for two dollars (\$2.00), for which you will kindly send me CAMERA! for one year.

Since arriving here from New York a short time ago, I have read your magazine with increasing interest and profit. Your Pulse of The Studios has proven invaluable to me.

At present I am with John M. Stahl's "The Dangerous Age" company at the L. B. Mayer studios. Have recently been with "Robin Hood" (Fairbanks), and "Broken Chains" (Goldwyn).

People, Chit Chat and Pickups have been great aids to me in locating former Edison people, with whom I worked when I was playing kid parts in that pioneer picture organization.

While happy to be among your many subscribers, and wishing you continued success, believe me to be,

Very sincerely yours,

Yale Boss



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Vol. 5 No. 18

SATURDAY, AUGUST 12, 1922

Camera!

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FRANKLIN

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor

Scotty Macnicoll..... Advertising Sales Manager
Ora Brook..... Circulation Manager

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Phone 595-179

Vol. V.

SATURDAY, AUGUST 12, 1922

No. 18

Links in the Chain

FROM the time the idea flashes to the author's mind to the time the screen flashes it to the spectator's eyes, many persons have for various periods the picture's destiny in their hands.

Each sees the film's importance, and his relation to it, in a different light. Each thinks of the others mostly as irritating incidentals to the BIG job—his own.

It's good for the artist and good for his work to put all he has into it. It's not good to retain a too-exalted viewpoint. When the individual analyzes his part in putting forth a motion picture, he will find that not upon him, solely, success revolves—that without any one of the others his work would be for naught.

* * *

The situation was graphically and convincingly brought forth by Harry Wilson at the Wampas meeting the other night. Wilson outlined the great continuity of picture production, and chose speakers to talk from several important viewpoints.

* * *

SAYS THE MAN WHO WRITES THE STORY:

Author alone doesn't stand much chance of putting forth a brilliant screen achievement. Let author, director and scenarist foregather. One furnishes an idea, another sees startling possibilities, the third develops them.

Successful direct-for-screen stories are more likely to come from the boys selling films or writing publicity than from "great authors."

We're up against a question today, not of getting the story by the censor, but of getting it by the producers afraid of the censors. We're making pictures for censors instead of for the public.—*Carey Wilson.*

* * *

SAYS THE MAN WHO BUYS THE AUTHOR'S STORY:

Unless we give the exhibitor something to exploit he can't do much with a picture. He has to have a picture with good talking points to sell the public.—*Sol Lesser.*

* * *

SAYS THE MAN WHO LENDS THE MONEY:

I am surprised at the life of films. Films five and six years old—ones we've forgotten about—are still showing somewhere—bringing in from \$500 to \$1000 a week.

They would bring in three or four times that if we can get exhibitors to use more salesmanship to the public.

We go beyond all reason in our production costs. Remember all bills are paid at the box office. You can't get crowds of

people interested by advertising just to exhibitors. Reach the man who pays the money.—*Motley Flint.*

* * *

SAYS THE MAN WHO DIRECTS THE PICTURE:

The director must put pep into the story if it lacks it. He must fulfill his obligation by making a picture that will return its investment.—*E. Mason Hopper.*

* * *

SAYS THE MAN WHO TELLS THE PEOPLE ABOUT THE PICTURE:

We publicity men must purge ourselves of the sin of making supercilious snobs in our publicity copy of stars who might be human folks.

After a weary day's work the average man isn't interested in stories of girls who live in luxury and extravagance. He wants to know about girls like his own daughter.—*Mike Boylan.*

* * *

SAYS THE MAN WHO DISTRIBUTES THE PICTURE TO THE THEATERS:

A lot of us try to fool the exhibitor. He's smarter than we think. We can't spread too much hokum.

We should tell the exhibitor how to exploit his picture. The paper should be carefully planned. Many an exhibitor buys a picture on the strength of the posters alone.

We don't want extravagant stories in our press sheets. Publicity stories should have more human interest. Stills should have action . . . few persons in them . . . be taken as close up as possible if they are to be printed in newspapers.—*L. O. Lukin.*

* * *

SAYS THE MAN WHO SHOWS THE PICTURE TO THE PUBLIC:

Exhibitors have been in a rut since 1917. In those days theaters were swamped by patrons. Now they have to go out and get patrons—and some of them don't realize it yet.

The greatest publicity medium is mouth-to-mouth advertising. The person who tells his friend about the picture he thinks is great doesn't do it in extravagant phrases. He describes some simple scene that struck his fancy.—*Harry Arthur.*

* * *

SAYS THE MAN WHO PASSES JUDGMENT ON THE PICTURE:

The critic's work is to encourage the art and protect the public. If he's too kind to the art the public kicks. If he's too harsh to the producer of the art, the producer kicks.

I believe motion pictures have reached a permanency of style. Picture making is now stabilized that the Shakespeare of the screen can come forward. It may not be for years, but the field is prepared for him.—*Edwin Schallert.*

Film Capital Production Notes

RENCO WILL PRODUCE "OLD SONG SPECIALS"

The first of a series of "old song specials" is now in preparation by Renco Film Company. Contracts for production rights have been signed by H. J. Reynolds, president of the company, and Charles K. Harris, author of the famous song, "After the Ball."

Negotiations looking to this deal have been in progress for weeks. In 1912, a five-reel melodrama thriller, of the pioneer vintage, was written around the song title, and even in the crudities of that day it took the popular fancy and became a box-office winner.

The story for the forthcoming super-special has been written by Harris himself. He has held closely to the well known theme of the song but has built up a massive and gripping narrative in modern settings. Work already has commenced on the continuity and the selection of the cast.

"Singed Wings," with Bebe Daniels in the featured role, is Penrhyn Stanlaws next production for Paramount Pictures. Miss Daniels will complete this picture in time to undertake the leading role in William deMille's forthcoming production, "Notoriety."

"Singed Wings" is by Kathleen Newlin Burt and was published in Cosmopolitan magazine. Conrad Nagel has the male lead.

August 14th has been set as the starting date of Agnes Ayres' new Paramount star picture, "A Daughter of Luxury," by Beulah Marie Dix, who wrote "Borderland," Miss Ayres' recently completed vehicle. Paul Powell will handle the megaphone.

Wallace Reid's next vehicle will be started some time this month under the direction of James Cruze. "Thirty Days" is the title of the picture and it was written by A. E. Thomas and Clayton Hamilton.

William deMille will start in September on his new production, "Notoriety," with Bebe Daniels. This story was written by Clara Beranger, who adapted "Clarence" and other William deMille productions for Paramount.

CHIMPANZEE COMEDY

Mary, "the chimpanzee with a human brain," proposes to give screen heroines a run for their money. William E. Wing has written a rather fantastic conceit as Mary's first starring vehicle, which has to do with the ways of the jungle and its maids. Vin Moore, comedy director, has put the tale into film.

The filming of "Bow Wow," the Mack Sennett comedy featuring Louise Fazenda, John Henry, Jr., and Teddy the wonder dog, has been completed. It is now in the cutting room for editing and titling, before being shipped to the distributing hands of First National.

Actual photography will be finished this week on Rupert Hughes' production of "Gimme." The story is by Rupert and Adelaide Hughes, and the cast includes Helene Chadwick, Gaston Glass, Eleanor Boardman, Henry B. Walthall and David Imboden.

INDIAN REVOLT PICTURES

Remarkable pictures of the activities of the Hindu agitators who are backing Ghandi, the imprisoned revolutionist of India, have been obtained by Captain Ariel Vargas, International's cameraman-of-fortune. He is now in India for the purpose of filming many of the so-called "mysteries" of that strange land and people, for International News.

Buster Keaton's next comedy is to be "The Love Nest." There will be no women in the cast.



It takes more than a six months' seige of whooping cough to down Micky McBan, the little mer-man.

COMEDY FINISHED

Lewis Sargent has finished his first comedy starring role at Universal—"His First Job." Scott Darling wrote the story and directed it with Robert Kerr, Mary Philbin, Julia Leonard, Bennie Billings and Albert Lee supported the boy star of "Huck Finn" fame.

The second of the Lew Sargent starring comedies is ready and will be under production immediately.

Production activities at the Pickford-Fairbanks Studios are gradually drawing to a close. "Douglas Fairbanks in Robin Hood" is finished, all but cutting and titling. Mary Pickford has ten days more work on "Tess of the Storm Country," and her brother Jack has a week to go yet on "Garrison's Finish." None of these luminaries has yet announced future plans.

Ward Lascelle will begin production on August 7th on "Mind Over Motor," one of Mary Roberts Rhinehart's stories of the widely-read "Tish" series.

Trixie Friganza, vaudeville star, will be featured in the production, the cast of which will include additional celebrities to be announced later.

BIG UNIVERSAL FEATURE NOW BEING EDITED

Two Universal-Jewel productions of superior calibre have just gone into the editor's hands at Universal City, "The Flirt" and "The Kentucky Derby."

"The Flirt" was directed by Herbert Henley with an all-star cast including Helen Jerome Eddy, Eileen Percy, Edward Hearn, Bert Roach, Harold Goodwin, Lloyd Whitlock, William Welsh, Lydia Knott, Nell Craig, Buddy Messenger, Tom Kennedy, George Nichols and others. The Booth Tarkington novel, a classic of middle western American life, was adapted by A. P. Younger.

"The Kentucky Derby," was directed by King Baggot, the man who directed "Human Hearts" and carries in its cast the names of Lillian Rich, Reginald Denny, Lionel Belmore, Kingsley Benedict, Gertrude Astor, Walter McGrail, and others. It is an adaptation of Charles Dazey's famous success of the stage, "The Suburban." It is of interest to note that Benedict, played in the stage version, for nine and a half years.

"The Galloping Kid," a Hoot Gibson vehicle from the pen of Ralph Cummins, and directed by Nat Ross, also has just gone into editorial hands. Edna Murphy plays the leading feminine role.

Gladys Walton's vehicle, "The Girl Who Ran Wild," which is being filmed from Bret Harte's story, "M'Liss," under the direction of Rupert Julian, is in the final stages of production and will enter the editorial stage within a week. Herbert Rawlinson's newest vehicle, "Confidence," from a story by Bernard Hyman, has just been completed by Harry A. Pollard; Harriet Hammond, bathing beauty, is the leading woman.

Mary Pickford has completed her new version of "Tess of the Storm Country," the Grace Miller White story.

"Bow Wow," the Mack Sennett comedy, has been completely directed and is now in the cutting room to be edited and titled before being shipped.

AT FINE ARTS

Doubleday Productions, starring Lester Cuneo, have left Fine Arts for about a week's location work at Keen's Camp, near Hemet. Twenty-two persons comprised the party. "Skyfire" is the title of the company's current western, and is being directed by Henry McCarty.

Finis Fox will start work shortly on a new story, the title and details of which have not yet been announced. He is now cutting his recently completed picture, "The Bishop of the Ozarks."

Perfect Pictures Corporation is planning to start work within the next few days on a South-Sea Island story, starring Barbara Bedford. Nat Deverich will direct.

The management of the Fine Arts studios announced this week that three new producing companies will start work at the plant within the next few days, two of which are headed by well known film celebrities, formerly engaged as directors.

Current Reviews

"Free Air"

WITH only one big name back of the production, and in spite of subtitles that were probably intended for a travelogue, "Free Air," an independent, is a snappy picture with enough interest to hold attention. The only familiar name here is that of Sinclair Lewis, the author. The story is only ordinary, and every situation is anticipated. But it is well directed and entertaining.

Our sense of humor overcomes us, however, when this picture of the great outdoors flashes painted and obviously photographed backgrounds of Glasier park. The idea in this ne wtype of film is supposed to be a combination of scenic and plot.

Marjorie Seaman, new to the screen, is thrown into a featured part and does very well. She is pretty, has a nice personality, and has grasped screen tricks in a short time.

Tom Douglas is a young chap of the Charles Ray type. However, he and his director know this fact very well and the bashful small town tactics are easily recognized.

Katherine Hilliker, known for writing titles on industries in the South Sea Islands, and how sugar cane is cut and dried, wrote the titles, forgetting it was a feature story.

Others in the cast whose work is commendable are Henry Sells and George Paunceforte.

"Hearts Haven"

FAITH healing and "miracle" pictures, though not quite so much in style, have entered the Northwest Mounted Police and Sheik class. Propaganda of any kind worked into a beautiful production brings with it a wave of resentment. In "Hearts Haven" another of Benjamin B. Hampton's spotless productions, the story for two reels runs along well directed and well acted. Suddenly it suffers a cramp and turns Christian Scientist. From then on the story becomes impossible. It diverts from the land of real people to closed doors and practitioners.

Clara Louise Burnham, the author of "Hearts Haven," tried to slip the same stuff over on us as children. She wrote the "Jewel Story" books, but Anderson's fairy tales had it all over her.

The surprising phase of this production is the fact that the director-producer (Hampton) should step off his neutral ground where he made so many red-blooded pictures, into the land of religious propagandists.

Robert McKim, though one of the features of the cast, had little to do. His role is unusual for him, but he handles it well.

Claire Adams is beautiful and graceful, but it is when she becomes a cripple in the story that her emotional acting proves her worth.

Frank Hayes, the long-faced comedian, so often seen in slap-stick, is on his good behavior here. He and his set of pills and tonics form a created contrast to the atmosphere of the story.

Aggie Harron has a small part, but she is a sympathetic figure, and makes her good heartedness radiate from the screen.

Frankie Lee and Virginia Lee Corbin, the famed kiddie team, improve the production with their clever acting and appeal.

Betty Brice played a true-to-life character (the only real-life person in the story) in a way that caused the remark, "I've seen women just like her" from observers.

Claire McDowell was the faith healer this time. Her role took on the sameness of every other one she has played since "mother" features have come to the screen. Many others completed the cast. Photography was good.



We are not surprised that so sweet a star as Mae Summers has risen from the ranks of an extra to a serial queen.

Scott Darling, well known as a senarioist, came through with the following:

"I will never again blame a director for changing the continuity of a story that I write. Since becoming a director, I can see why such changes are essential." Darling, let it be known, has been made director of Louis Sargent, known for his performances in "Huckleberry Finn" and "Just Around the Corner."

"A WIDE OPEN TOWN"

Again we have the example of the popular fiction story which becomes trite when shown upon "the screen of a million photographs." You see, they can still fool them with printer's ink, but the multitude knows an old friend, especially when the friend calls often.

"A Wide Open Town" is interesting to the average audience, but suffers from old-fashioned methods of direction, besides carrying very familiar plot and episodes. At that, it is far above the average Selznick offering, although this may be damning the production with faint praise.

Conway Tearle and Faine Binney are the two principles in the picture, but neither could do themselves justice in the circumstances.

W. E. W.

Independence

THE eyes of the motion picture world are taking an interested slant at the independent producer at the present time. He is showing signs of gaining weight. While no one was looking, this foot-loose fellow has evidently crept into the pantry with interesting results.

Most of us want this fellow to continue feeding up, that he may make the weight in a battle that gives every entry hard rubs and then more hard rubs. Therefore one should extend to the new favorite the usual words of wisdom and advice.

The one mistake of most independents who have entered the producing field, has been that they considered the struggle all over when they landed their finances. After that it was merely a matter of going right out and making the picture.

It has required many years of bitter struggle and great losses to bring the old-timer of the business to the realization that there is something besides currency and his own superlative wisdom behind successful pictures. He rebelled to the last against the story itself. It was the organization, the director and management that made for results. The story was something of a lead-off, but it had so little to do with the actual production, that it was unworthy of much credit or price.

Now the story is the big thing when in successful continuity, and the Old Guard is pawing the air to discover in its midst, imaginative writers who have trained down to the minute—the present minute—for the job of directing the picture on paper.

The independent well might take a tear-stained leaf from that book of experience, and turn to the only proven system of successful production, that of co-operation between author and director.

But, the independent will do well to improve upon some of the standard methods by refusing to allow studio system to ruin the effects of such co-operation.

None of the great screen successes have been made under a studio system.

In each case the unit was unhampered by outside interference. A hasty roll-call of the really big ones will prove this.

Therefore the independent is in a happy position. He may take all the good from the other fellow's experiences, and cheerfully chuck aside the stumbling blocks which the Old Guard is too stubborn or helpless to discard.

The product of the author's brain cannot be put upon the screen in all fullness by any director, without the personal aid of that writer. On the other hand, the mind of the director should be an aid to the author while the continuity is in process of development. If both these persons are competent and will work together, success is assured.

The wise independent is happily placed. He stands a chance of winning from the outset.

R. W.

HERO HAROLD SAYS

If the jungle beast would become entirely popular with picture audiences, he might try biting the serial producer a few.

Where to Find People You Know

SLOMAN'S NEW QUARTERS

Edward Sloman Productions has established production quarters at the Berwillia studios on Santa Monica boulevard, where Mr. Sloman is now supervising the cutting and tilting of his latest picture, "Blind Justice."

Virginia Valli's work in Universal's newest Jewel special, "The Storm," has resulted in Carl Laemmle's decision to star her in Universal-Jewel specials. Miss Valli will co-star in one more picture, probably, before she becomes a star in her own right.

Nita Naldi has signed a five-year contract as a member of the Paramount Stock Company.

Miss Naldi will go back to the Lasky studio on September 1, and will play leading parts in a number of productions which Jesse L. Lasky is now planning.

Jack White has two directors working on his second Mermaid production, Del Lord and Marry Edwards. Both directors are long experienced and well known in the comedy field.

Lloyd Bacon has become the most valuable all-around member of the Lloyd Hamilton company. Although he has long been a scenario writer for the comedian, Mr. Bacon likes to don make-up occasionally. Lloyd Hamilton has commandeered his services in the second production of his new series of feature comedies for Educational.

Rush Hughes, 20-year-old son of Rupert Hughes, is appearing in "Gimme," which Mr. and Mrs. Hughes wrote, and which Hughes is directing at the Goldwyn studios.

Universal City is the headquarters of Joe Rock in making a film burlesque version of "Ali Baba and the Forty Thieves," starring Billie Rhodes.

Harry ("Snub") Pollard, eight years associated with Hal E. Roach, and for the past two years featured in one-reelers, is to be starred in two-reel comedies under the Roach-Pathe banner.

Monte Katterjohn has returned to Paramount Pictures. He is at present adapting "His American Wife," an original story written purposely for Gloria Swanson by Hector Turnbull. Katterjohn has been indefinitely assigned to the Gloria Swanson unit for Paramount.

De Witte Hager has joined his old friends of the Lasky lot in the Mission Film corporation. His official title is not yet decided upon.

Lambert Hillyer is substituting for Stuart Paton in the direction of "Altar Stairs," Frank Mayo's latest starring picture, at Universal City.

Forrest Seabury, who has been associated with the Majestic Theatre stock company for years, and who is at present portraying "Judas" in the Pilgrimage Play, has been engaged by Marshall Neilan to appear in "The Strangers' Banquet."

Priscilla Dean and company are back from New York and are now hard at work at the Universal studio on Priscilla Dean's next starring vehicle, "Lady Raffles."

Who's Where on Los Angeles Screens

KINEMA

Joseph M. Schenck presents
Constance Talmadge in

"THE PRIMITIVE LOWER"

Story by Edgar Selwyn
Continuity by Frances Marion
Directed by Sidney Franklin
Photographed by David Abel

CAST

Phyllis Tomley.....	Constance Talmadge
Hector Tomley.....	Harrison Ford
Donald Wales.....	Kenneth Harlan
"Roaring Bill" Rivers.....	Joe Roberts
Indian Herder.....	Charles Pino
Indian Chief.....	Chief Big Tree
Mrs. Graham.....	Matilda Brundage
Judge Henseed.....	George Pierce
Attorney.....	Clyde Benson

CLUNE'S

Russell Productions present
Russell Simpson in

"SHADOWS OF CONSCIENCE"

Directed by John P. McCarthy
Written by Francis Powers and
John P. McCarthy

CAST

Jim Logan.....	Russell Simpson
Wade Curry.....	Landers Stevens
Alice.....	Barbara Tennant
Pedro.....	W. Bradley Ward
Wesley Coburn.....	Nelson McDowell
Judson Craft.....	Ashley Cooper
Winnie Coburn.....	Ida May McKenzie
Winnifred Coburn.....	Gertrude Olmstead

HILL STREET

Geo. H. Davis presents

"LIFE'S GREATEST QUESTION"

Featuring Roy Stewart, Louise Lovely and
Dorothy Valegra

Directed by Harry Revier

CAST

Private Dick Osborne.....	Roy Stewart
Nan Cumberland.....	Louise Lovely
Julio Cumberland.....	Harry Van Meter
Dorothy Cumberland.....	Dorothy Valegra
John Carver.....	Eugene Buff

GRAUMAN'S

Adolph Zukor presents

Thomas Meighan in

"IF YOU BELIEVE IT, IT'S SO"

By Perley Poore Sheehan

Adapted by Waldemar Young

Directed by Tom Forman

CAST

Chick Harris, a crook.....	Thomas Meighan
Alvah Morley, a country girl.....	Pauline Stark
Ezra Wood, a patriarch.....	Joseph Dowling
Sky Blue, a confidence man.....	

.....	Theodore Roberts
Col. Williams.....	Charles Ogle
Tessie Wyngate.....	Lura Ansen
Frank Tine.....	Charles French
Bartender.....	Thomas Kennedy
Constable.....	Ed Brady

SCREEN CONTEST WINNER HERE

Jackie Parker, the five-year-old Cleveland who made his debut in the film world a few months ago through a motion picture contest, is now playing about on the ladders of fame in Hollywood. At present he is working with Betty Compson in the making of "To Have and to Hold," a new George Fitzmaurice-Paramount picture.

"One of the most promising children who have stepped into the movie world," is what L. M. Goodstadt, casting director of the Paramount studios, says of the Cleveland find.

Three thousand children were entered in the contest which proved to be Jackie Parker's debut.

"Snitz" Edwards, who has created numerous stage and screen comedy roles, has been cast for a part in "June Madness," Viola Dana's new Metro starring picture which Harry Beaumont is directing.

Orville Caldwell, he of the fine physique, is to support Katherine MacDonald in her new production, "The Lonely Road." Caldwell is a newcomer. Born at Oakland, graduated at U. C., played with Maud Fulton at Oakland and San Francisco.

Lon Chaney has played about everything excepting the role of a Chinese laundryman. Tom Forman is going to fix even that in "Ching, Ching, Chinaman." John Sainpolis, Marguerite de la Motte and Harrison Ford are in the same cast.

Patricia Palmer, who is now working under Charles Maigne in "The Cowboy and the Lady," at Lasky studios, has been selected by Bob Horner to play the lead in his forthcoming special, "Pride of the Prairies," which he will direct for Western Arts Film company.

Bob Horner has been signed to direct "Pride of the Prairies" for Western Arts Film company at the Bronx studios in Edendale. He is now putting finishing touches to the continuity and will start work shortly.

Ted Melford will assist Bob Horner in the direction of "Pride of the Prairies" at the Bronx studios.

Craig Ward is a new find drafted from the speaking stage by Reginald Barker. He is playing the lead opposite Anna Q. Nilsson in "Timber."

Sunshine Hart is working in her ninth picture with the Hamilton White comedies.

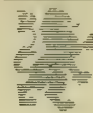
Little five-year-old Arthur Trimble is the featured player for the Arthur Trimble productions which will produce a series of two-reel specials for the independent market.

Frederick G. Becker is directing Arthur Trimble in two-reel specials at the Hollywood studios.

Eugenie Besserer, that altogether admirable actress, will be seen in Marshal Neilan's new production, "The Stranger's Banquet." Miss Besserer's performances are pretty fine feasts in themselves.



Pickups By The Staff



PLANS NEW YORK SHOWING

Edward Sloman will not negotiate the sale of "Blind Justice," his first personally produced picture, until after he has given it an official trade showing in New York. During the past few days he has been swamped with letters, telegrams and personal interviews from representatives of various distributing organizations, inquiring as to his plans for the release of the picture. He is now arranging a location and date for the presentation of the film in the eastern metropolis.

Although he has been married five months, Kewpie Morgan, Sennett comedy heavy man, has just started on his honeymoon trip. The delay was due to the fact that this well known comedian was cast in several pictures with Billy Bevan and Mildren June, which had to be completed on schedule.

MARILYN MILLER MAY STAR WITH JACK PICKFORD

Marilyn Miller, bride of Jack Pickford, will in all likelihood co-star with Jack in his next production according to a statement issued from the Pickford-Fairbanks studios. It is understood that Miss Miller's contract with Flo Ziegfeld runs only until next September, at which time she will be free to take a fling at the films.

Jack Pickford has just returned from Tropic, Calif., where for several days he has been filming trains and depots, arrivals and departures of jockeys, trainers and owners—all for "Garrison's Finish," his new photoplay. This is the twenty-third location Jack has been on since the picture was started.

Roy Del Ruth will spend the next three weeks looking after his real estate interests in Southern California. He will start work on his next Mack Sennett comedy about the middle of August. The latest Sennett comedy directed by Del Ruth, "When Summer Comes," has been completed and will shortly be sent to the distribution agencies of First National.

MAE MARSH WITH GRIFFITH

Mae Marsh sailed for England to appear in a picture for the Graham-Wilcox Prod., an English producing company.

Miss Marsh will probably be back in New York about September 1, and will shortly after start work with Griffith.

Upon completion of this picture, Miss Marsh will return to England to make two more pictures for Graham-Wilcox Prod.

Albert L. Grey, of the Griffith offices says the story will be an original, in which both Miss Marsh and Carol Dempster will appear.

Lewis J. Selznick has just celebrated the tenth anniversary of his entrance into the motion picture business. Stars that Selznick first created on the screen include Nazimova, Elaine Hammerstein, Constance Talmadge, Eugene O'Brien, Alice Brady, Conway Tearle, Robert Warwick, Bert Lytell and Vivian Martin.

Irvin Willett is soon to start a feature production at the Metro. John Waters will once more be his right hand.

MISS MINTER INJURED

Mary Miles Minter and her company narrowly escaped serious injuries when switch engine backed into the train in which they were passengers, at Victor, Idaho, last week. Patricia Palmer, a member of the company, suffered back injuries and possible internal injuries. Tom Moore and Viola Daniels escaped with a few bruises. The company were returning from Yellowstone Park territory where they had been filming scenes for the past six weeks.



When we see the emotional acting of Eugenie Besserer we are tempted to compare her artistry with Sarah Bernhardt.

Ward Lascelle has completed arrangements to produce "Mind Over Motor" at Universal City. His production personnel will include Joe McDonough, assistant director; Bessie Muller, film editor; H. Landers Jackson, who has prepared the continuity and will write the sub-titles; Lillian Lascelle, business manager, and Abe Scholtz, cinematographer. The cast which will support Trixie Friganza is being selected.

WILL HAYS MEMBER OF "WAMPAS"

Will H. Hays has been unanimously elected to honorary membership in the Western Motion Picture Advertisers, comprising the advertising and publicity men of the studios, theatres, and exchanges in Los Angeles.

The offer was gratefully received by Mr. Hays and the following day at the mass meeting held in the Hollywood Bowl, the leader of the industry was presented with his honorary membership card by Pete Smith, Vice-President in the absence of the President.

WHAT'S IN A NAME?

Edward Montagne, associate editor of the Selznick scenario department, has come to the conclusion that it would be a wiser and cheaper thing for him to change his name to Montague. Not only does everyone persist in calling him Montague, but editors and proofreaders go to the greatest of pains to change his name to Montague when in reality it is from the French and spelt Montagne.

Three persons have been hurt during the making of "One Week of Love. Elaine Hammerstein lost a valuable locket on location, Director George Archambaud was thrown from a horse, and several members of the company contracted poison ivy. Outside of that everything is going along nicely.

Owen Moore has received a letter from Judge Thomas, well-known Virginia sportsman and owner of a racing stable, stating that he has named a horse after the screen star. The horse is scheduled to run his first race at the Saratoga track.

Philharmonic auditorium has housed a complete production of New York's "Midnight Frolic." Scenes were being shot for Harry Rapf's production, "Little Heroes of the Street." Ernest Belcher staged the dances in the center of whom is Marie Prevost.

Norma Talmadge, Constance Talmadge and Joseph Schenck, will sail for Europe upon the completion of Norma's "The Voice from the Minaret."

Elaine Hammerstein has donned an aviation outfit and is preparing to become a dare-devil air woman for "One Week of Love," Selznick production, in which she is co-starred with Conway Tearle.

C. H. Christie, general manager of the comedy company, and Pat Dowling, his exploitation director, are touring the United States in the interests of their product.

EXPLOITS SHIP YARDS

The Los Angeles ship building industry plays an important part in Marshall Neilan's new production, "The Strangers' Banquet," an adaptation of Donn Byrne's colorful novel.

In the past few years the ship building industry of this city at San Pedro, has grown to a size where it compares favorably with the leading ports of the country. Here, with thousands of workers supplying the "atmosphere," Mr. Neilan is now picturizing some of the most dramatic situations in Donn Byrne's book.

Lloyd Hamilton will not go to Oakland to visit his mother during his brief rests between pictures. Instead, his mother, Mrs. M. E. Hamilton, has arrived in Los Angeles to visit her son, who is now at work on the second feature comedy of his new series for Educational.

Leigh R. Smith, Assistant Director in Elmer Clifton's production, "Down to the Sea in Ships," took his "Sea-Going Ford" to a movie ball recently and led the grand march in it.

Chatter About Southland Folks - By.... Harry Burns

D. J. Kelly has had all sorts of pictures to cast at the Fox studios. But his latest consignment calls for sons of the desert, camel drivers, cowboys, who can look like Arabians, and what nots, that go to make up such a story. Leave it to D. J. to have 'em there, and to look the part.

John Lancaster, the well-known agent, is in New York. His mission seems a dark mystery, but you can bet that he will return with a pocket full of contracts, which means that some of the best artists will soon be working. During his absence Mrs. O'Brien is capably handling the affairs of his offices.

Joe Bonner is now working on his second picture with Gloria Joy over on the R-C lot, and reports he is getting on fine and dandy.

Hobart Bosworth, while making a boost picture in San Francisco, almost caused a young riot when they worked in front of the city hall. A minion of the law misunderstanding what it was all about, was about to arrest the participants, when he noticed the movie camera was registering their every movement.

Hazel Dean made a flying trip to San Francisco to visit her father. When I said flying I don't mean that she sailed the briny skies in an areoplane; she boarded a train.

Leach Cross' friends will be pleased to know that he has bought a tract of land at Cahuenga and Yucca, where he intends to build an apartment house that will be a credit to Hollywood. It will become one of the leading hosteliaries of this community.

Tom Kennedy is selling oil stocks for a living and getting more than his share without digging for it.

Earl Olin put up one of the niftiest sets that a comedy company has erected in many a day, when he designed the Spanish Inn for Larry Semon company at the Vitagraph. He built it in such a manner that director can shoot it from any angle.

Lloyd Hamilton had a ballroom set the other day that was filled with some of our best artists in full regalia. An orchestra urged them on in their movements. Ham played a trombone, some of his notes being sweet while others—well it's no use saying, I haven't the heart.

Nan Collins is looking after the casting offices of the United. Her husband, C. B. (Chick) Collins, has landed a regular heman's job in Miami, Florida. John Brunton is business manager, while Jack Oakey, who was technical director at Brunton's for years, is director. C. B. gets the second company as soon as stage room is adjusted for that organization.

Fred Norfleet came back from the East with plenty of contracts for the Sanford productions. Upon his return Frank Matteson left for San Francisco to look after the Sanford releases. While he is gone Tweedy will make a comedy for the organization.

Wesley Barry, Marie Prevost, Jack Mulhall and Philo McCullough worked to the strains of the Symphony orchestra that the California theatre has engaged to give a daily concert. The concert was on while the artists were working in scenes at the stage entrance. Fair enough for all concerned.



Monte Collins is the true exponent of the saying that "beauty" is only skin deep.

Pete Gerald, arranged a minstrel show for the regular meeting of the Assistant Directors Association. Cal Cohen, Bill White, Monty Collins, Fred Gambold, Bert Leland, Jim Welch, George Allen, C. C. Simpson and Lon Morris succeeded in whopping things up for the boys.

Jack Dawn, who was at the Century studio as assistant director, has gone over to the Vitagraph, where he is working with Larry Semon company. The story deals with bootleggers. To the surprise of all there was a real still working about four blocks away from their set, which no one knew about until the honest to goodness Internal Revenue men raided the place. Then every one knew about it.

Jerry Mandy is being paid by Gil Pratt to be funny in one of his comedies at the Big U.

Norman Kerry came all the way from New York to smear on the grease paint in the Eric Von Stroheim feature about to be started at the Universal. Eddie Sowders and Jack Sullivan are to be the right hand assistants of Eric Von Stroheim.

Henry East returned to Fox, with his dog Buddy, for some retakes. He should worry, it means more money for him and plenty of bones and everything for Buddy.

Chuck Reisner tells a funny on Bull Montana. While he was directing the latter in his initial film it was up to Bull to cry in a scene. It was next to impossible to do. Finally Chuck started talking about his Dear Mother, whom he was soon to see in sunny Italy; how he could see her with tears in her eyes to greet him after all these years. Chuck acted so seriously that he, and those about him, were having a crying fest. All of a sudden big beads of tears fell from the strong man's eyes, and the camera registered every drop.

Harry Gribbon is to make another picture and then take his bag and baggage for a tour of the Orpheum circuit in a single act. Brother Eddie is still one of our best actors, who likes our climate and people, and will act right out in the open when they hire 'im to do so.

George Marshall went under a nasal operation the other day. From now on he hopes to breathe easier, no matter what happens.

Dr. Sidney R. Broadbent, of the Hollywood Community hospital, seems to have won a soft spot in the hearts of many of the boys whom he has treated. The latest victim to receive treatment was our own Samuel Kaufman.

C. M. Franklin is cutting at the United studios, at the same time keeping his mind on his future two-reel comedies that he intends to make with children and animals.

John Coogan was so hot the other day, while laboring in his offices, that he stripped down to his gymnasium shirt and what goes with it. He then notified his aides that he was ready for all comers. When the sun went down, he was still plugging away.

Jack Proctor is an honest to goodness bachelor these days, and any one wanting a good cook can hire him to stew water without burning it.

Buck Connors slipped away to Eureka with a company. Here's hoping the earthquake that was reported there didn't turn Buck's hair any grayer than it is already.

Jimmy Aubrey was a visitor at the A. D. A. open meeting the other evening and spent a few jolly hours with the boys.

Bob Homburg is once again making the rounds of the studios, offering his acting wares for American made dollars that the mint will accept as bonafide mazuma.

Jane Talent is working with J. P. McGowan in the story he is now producing at Universal. It seems like home to Jane, especially with McGowan directing.

Dave Brandman is aiding William Watson in directing his funfests with Neeley Edwards out at the Big U, and Dave is getting a fine thank you.

G. Raymond Nye should be about the happiest of people since William Farnum is to make a picture. To see a Farnum story without G. N. N. is like drinking coffee without sugar, when you have a sweet tooth.

The Screen Writers' Page -

Conducted by
William E. Wing

WRITER OR DIRECTOR?

If several international conferences couldn't settle a little problem like world peace, we do not suppose that printer's ink can decide the great war now raging in and about Hollywood; at least, not at one fell swoop.

However, it seems to be the duty of someone to call the police before it becomes absolutely necessary to petition Governor Bill for the militia.

Is it the writer's wonderful story and surcharged continuity, or the director's marvelous genius which puts over the successful production?

When we were freckled-faced kids and put all the martyrs in the piker class by personally supervising the miracle known as washing the neck, mother used to occupy a portion of her Saturdays in composing music the angelic strains of which brought heaven to many souls.

The refrain was called "doughnuts!"

They sang sweetly in every language.

Lizt was pretty fair as a composer; Mendelssohn was able to put quite a few over, and Wagner was not so bad but, compared with the consummate soul of those homely offerings, the works of this trio faded into commonplace whisperings of the breeze on an ordinary day.

Other doughnuts were born before them, filled with the glory of their being. Doughnuts have arrived since, proudly sporting many medals, but you and I know that mother's doughnuts crashed their way to the most lofty pinnacle, in a burst of alchemy the like of which was never known before or since.

Now, moving and having her being in the self same kitchen was one Lena, extremely imported, whose movement represented the sylphlike grace of a sleepy, baby pachyderm.

The only music which ever entered her soul was the heavy footsteps of the hired man.

And yet, mother often handed her super compositions to Lena for further development.

She allowed Lena to fry those doughnuts!

When Lena did not miss the pan, while hurling a limp circle of heavenly dough at the sizzling grease; or, after the golden batch has begun its final development, if Olaf did not appear to hash the scene, the result was the great triumph I have described.

Now, until the author-director question arose to minimize the prohibition debate, we never questioned for a moment the matrix of credit for those heavenly doughnuts.

We always entertained an idea, in our dense mind, that mother was mostly responsible.

Even though Lena had been other than ordinary clay; if she had hailed from Viking poets, or experienced an atavistic penchant for tuning up the old brain; even if she had been the proud descendant from the champion doughnut-maker of all Norway, the general results would have been the same.

Certain of the scenari—that is, doughnuts which flivvered, might have been saved to mankind, instead of emerging from that bubbling pan of glory marked as one who reflected a mis-spent life.

But these cases were few; in the main Lena was a successful director of the frying pan.

And yet, to this day, we have no record of any congressional medals being voted for Lena or any of her offspring.

Now, once more returning to the author-director question—but why ask us?

We are too busy dreaming about those doughnuts!

Director—Did you notice the kick I put in your story?

Author—Yes, I observed it at the box-office.

Al Risley says: "If they would begin featuring the story instead of the star, the public might stick around after all."



It takes such an actress as Anne Shaefer to retain her popularity from the old Vitagraph days to the new flapper age.

HAMMERS OUT!

Many productions are more to be pitied than censored.

President Obregon took a look at the American censor in action, and then put in his bid for recognition by the U. S. by following suit.

If buyers of foreign pictures for the home market are seeking to add quality to their releases, we are sorry for them both ways.

If we are forced to cut out all reference to foreign characters that are off-color, we still can fill in the gaps by insulting American womanhood in the films.

The gallant N. W. Mounted Policeman has done about everything in the films save handcuffs the persistent writers of their stories. Happy hint!

The Hokum family made a mistake that it did not keep up its copyright.

WHEN ROYALTY COMES

The kind we mean is royalty for scenario writers, and we said "when."

To speak of breaking into the studio and getting away with some of the earnings, of course is treason on the high seas; akin, in fact, to putting evil thoughts into the minds of children. We feel pretty bad about it ourselves.

However, if the writer of film stories desires to feel that he is an asset and not a tolerated hired man, he might put this nefarious scheme over on the man who makes the cleanup from his scenarios.

If the highwayman behind the pen can do this, he still may be able to join the big crush across the pond and put his foot on the third rail once more, hooray!

Of course the writer who outraged all precedent by pulling off such a raw deal would be called some hard names between clinched teeth, but he could stand it if he wore cotton in his ears and emitted a jingling sound as he walked away.

Naturally there are two ways of looking at the thing.

The manufacturer believes that precedent—especially one relating to money—is a sacred trust which must be guarded with religious fervor.

The writer's view is a little different. In this proposition he declares that precedent is a squash-faced fake that ought to be shot in the gizzard and committed to Bluemona for life.

The view of the average producer is that the scenarist ought to fall on his knees every evening and give thanks to his maker, meaning of course, his film maker. Why, the poor son-of-a-gun would starve to death if it wasn't for "us."

The gentle scribe says he knows where the producer would be without successful stories, and it wouldn't be at the Isador Hostelry, eating four-bits' worth of food for the small charge of \$18 either.

And thus the battle wages, pro and con until such time as someone shall beat the barrier and get away with a little legal larceny, as it were.

The manufacturer avers he pays "round" prices for original stories.

"Yea," snorts the scribe, "round like a nickle. Then he goes and pays a mere \$25,000 or \$50,000 for a stage play or published story, to say nothing of the expense of ruining it in the studio. We should buy a printing press and make a noise like the 'Scatterhay Pest.'"

Well, it will be a great day when royalties come.

When!

Men may strike and capital can squeeze the people, but no film producer may take those things out of the hand of committee.

The press can spread detailed horrors to the utmost points of the earth; the pulpit is a wide-open thunderer of things one hardly may discuss with his children; fiction can depict in hair-raising manner murder, clever criminals getting away with theft successfully, and the correct dope on secret poisons and their use. But pictures, being the only harmful purveyors of destruction, must not touch upon mild relatives of the above topics.

A wholesome comedy-drama is worth a thousand sex stories, any way you look at it.

Pulse of The Studios

For Week Starting Monday, August 14

CAMERA! intends to keep The Pulse of the Studio accurate in every detail. If you find any error, please telephone Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ADAMS STUDIO 1412 Bond St.						21654
Adams Productions.						
Bumps Adams	Billy and Betty	Larry Adams		Doris E. Kemper	Animated Dolls	Schedule
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. MacQuarrie	Edith LaMotte	Bill Searies	Jack King	Francis Haven	Novelty Comedy	Preparing
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions.						
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Idle
De Rue	Bobbie Dunn	A. Gosden	Joe Cook		Comedies	Idle
Richard Thomas Productions.						
Richard Thomas	Character People	J. W. Fuqua		L. W. Jackson	Positive Identification	Starting
Ben Wilson Productions.						
Roy Clements	Eddie Barry	Billie Nobles		Mark Goldane	Comedies	Starting
Bruce Mitchell	Monty Banks		Montague	Ward Hayes	Comedies	Complete
Lewis King	Wm. Fairbanks			W. C. Tuttle	5-Reel Westerns	4th Week
Edward Sloman Productions.						
Ed Sloman	Carmel Myers	Max Du Pont	Sherry Hall	Hylda Hollis	"Blind Justice"	Editing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
Metropolitan Productions.						
Clifford F. Eifelt	Jas. B. Warner					Idle
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Aif. Goulding	"Hansel and Gretel"	4th Week
A. Gilstrom	Lee Moran	K. McLean	J. Relesco	Gilstrom	"Wedding Bells"	Editing
Al Herman	Queenie, the horse	E. Wagner	Pembrook	Al Herman	Animal Comedy	Editing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	2-Reel Comedy	Complete
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns	Ullman	Lavelle	Graham	2-Reel Comedies	3d Week
Al Christie	Bobbie Vernon	Nagy	Hagerman	Conklin	"Choose Your Weapon"	Starting
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Cinal Productions.						
Blanchard					Slow Motion Subjects	Idle
Federal Photoplays					Educational	Idle
Great Authors					Standard Novels	Idle
Trimble-Murfin	"Strongheart"				Clara Louise Burnham	Idle
COURT ST. STUDIO. Individual Casting. 410 Court St.						Pico 680
L. C. Haynes Production						
J. P. Roop	Tom and Jerry	J. L. Roop	H. Jones	M. H. Roop	Animated Models	7th Week
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin	"Tea With A Kick"	Preparing
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich		Editing
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	"Bishop of the Ozarks"	Editing
Crescent Productions.						
C. French Burns	Bonner-Daugherty	Frank Cotner	Robt. Boyd, Jr.	C. French Burns	Two-Reel Comedy	Complete
Doubleday Productions.						
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty	"Sky Fire"	2d Week
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd.						Holly 6200
Frances Ford	Peggy O'Day	Jack White		Frances Ford	"The Four From Nowhere"	3d Week
Dot Farley	Crystal Rapp	Gilbert Hamilton	Dot Farley	Dot Farley	2-Reel Comedy	Editing
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Joseph Franz	Shirley Mason	Love	Thompson	Schofield	"Sheriff of San Juan"	Editing
Dunlap	Buck Jones	Andriot	R. Flynn		"A Great Night"	2d Week
Mitchell	Wm. Russell	Ables	Keefe	Strumwasser	"Mixed Faces"	1st Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
Raymaker	I'ee Wee Holmes	Williams	Cohen		Comedies	Schedule
Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Regale		Comedies	Schedule
Reynolds	Tom Mix	Clark	Webster		"A Kiss in the Dark"	Complete
Jerome Storm	Jack Gilbert		James Dunn		"St. Elmo"	6th Week
Bernard Durning	Dustin Farnum		Billy Williams		"Yosemite Trail"	6th Week
Emett J. Flynn	Wm. Farnum					
Jack Ford						
Reynolds	Tom Mix	Clark	Webster		"One Arabian Knight"	1st Week
McDonald	Stock		Roberts		Comedies	Schedule
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Berford		"Enter Madame"	6th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GERSON, PAUL, PICTURES CORP. Jos. C. Gonyea, Casting, 353-61 10th St., San Francisco.						Market 844
Robert Eddy	Dan Mason	Roy Vaughan	Frank Capra	A. H. Geibler	2-Reel Comedies	Schedule
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Gimme"	Editing
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	12th Week
Allan Holubar	All-Star	B. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"	Editing
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Passions of the Sea"	5th Week
Marshall Neilan	All-Star	David Kesson	Tommy Held		"The Stranger's Banquet"	3d Week
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Noel M. Smith	Sid Smith Geo. Monberg	Billy Williams	Charles Lamont	Staff	2-Reel Comedies	Schedule
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall	Vera Glynn	Wm. Marshall	Chas. Hoyt	Staff	2-Reel Comedy	Schedule
McElroy	"Jim" Baker	"Kolin" Kelly	Joe Bowler	Staff	1-Reel Educational	Schedule
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1437
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	James H. Finn	Mason Litson	Juvenile Comedies	Finishing
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	Drama	Cutting
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly	Van Valkenberg	Drama	Finishing
Wm. R. Lighton Productions, Inc.						
W. R. Lighton				J. Warren Kerrigan		Preparing
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	Juvenile Comedies	Schedule
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly	Pierce Kingsley	"Deserted At Altar."	Editing
Grover Jones	Richard Talmadge	Arthur Todd	Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Al Neitz	Franklin Farnum		Morris Hughes	Weitz	"The Speed King"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	Idle
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Pete Morrison	Al McClane	Matteson	Marcel Perez	"West Versus East"	Complete
	Tweedy				"Step On It"	Starting
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 910.						
Kraft	Geo. Larkin	E. Miller	Geo. Shearer	Tom Berrien	"Saved By Radio"	Starting
Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1054 Sunset Blvd.						
Gibson	All-Star	E. Gibson			News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
John G. Wray	All-Star		Scott M. Beal	Gardner Sullivan	Untitled	Preparing
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc.						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Workér	Mitchel Bruckmay	Comedy	Finishing
KLUMB PRODUCTIONS. R. M. Mansfield, Casting Director. 5107 Hollywood Blvd.						596-978
Reehms	All-Star				Comedy-Dramas	Schedule
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Moon-Young	"Ebb Tide"	6th Week
James Cruze	All-Star	Brown	V. Keays	Julian Josephson	"The Old Homestead"	Editing
Philip Rosen	Rodolph Valentino	Van Trees	M. Graham	June Mathis	"The Young Rajah"	Finishing
Sam Wood	Gloria Swanson	Al. Gilks	Frank Armer	Percy Heath	"The Impossible Mrs. Bellew"	8th Week
Wm. DeMille	Reid-Ayres-McAvo	Guy Wilky	Geo. Hippard	Clara Beranger	"Clarence"	Editing
Chas. Maigne	All-Star	Faxon Dean	Robinson	Julien Josephson	"The Cowboy and the Lady"	6th Week
Henabery	Jack Holt			Kyne & LeVino	"Making a Man"	Casting, N. Y.
Al Green	Bebe Daniels		Bob Lee	Bingham-Adamson	"Singed Wings"	2d Week
Penrhyn Stanlaws	Tom Meighan	Alvin Wyckoff	Harold Swartz	Condon-Ritchey	"Man Who Saw Tomorrow"	3d Week
Joseph Henabery	Compton-Lytell	Arthur Miller	Frank O'Connor	Ouida Begere	"Kick In"	3d Week
Paul Powell	Agnes Ayres			Beulah Marie Dix	"A Daughter of Luxury"	Starting
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg.						Home 609
Hampton Del Ruth	All-Star	Dal Clawson	Rex Thorpe	Del Ruth	"The Marriage Chance"	1st Week
Milburn Morante Productions.						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	Dummy	5th Week
Stater-Stark Productions.						
C. W. Stater	All-Star	Staff	Norman Webb	C. Smith	Drama	Starting
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Preparing
MALOBEE PRODUCTION STUDIOS. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr.						Holly 910
Maloney-Beebe	Leo Maloney	Lathem-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	9th Picture
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl	All-Star	Jack Rose	Sydney Algier	Hawks-Meredyth	"The Dangerous Age"	Editing
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Timber"	6th Week
Fred Niblo	All-Star		Doran Cox		Drama	Preparing
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr.						
Tom Forman	K. MacDonald	Brotherton	Jimmy Dugan	Larry Evans	"The Lonely Road"	Preparing
Gasnier	All-Star	Carl Struss	Geo. Yahalen	Dazey-Johnson	"Rich Men's Wives"	Idle
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Beaumont	"June Madness"	3d Week
Emile Chautard	Billy Dove	Arthur Martinelli	A. J. Lena	Edith Kennedy	"Country Love"	Editing
Clarence Badger	All-Star	Rudolph Bergquist	Chas. Hunt	Bernard McConvill	"Quincy Adams Sawyer"	4th Week
King Vidor	Laurette Taylor	James Barnes	Al. Kelly	Mary O'Hara	"Peg o' My Heart"	Casting
Irvin Willat	All-Star			Julien Josephson	"All the Brothers Were Valiar"	Casting

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Hathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
PACIFIC STUDIOS. San Mateo, Cal.						
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Lotta Woods	"Robin Hood"	Editing
J. S. Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett	Josephine Lovett	"Tess of the Storm Country"	14th Week
Arthur Rossen	Jack Pickford	Hal Rossen	Claude Mitchell	Elmer Harris	"Garrison's Finish"	6th Week
RAY STUDIO. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Love"	5th Week
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	Geo. E. Hall	"If a Woman Will"	Preparing
Malcolm St. Clair	Mr. & Mrs. DeHaven	Lee Garmes	Moreno	Beatrice Van	2-Reel Comedies	Schedule
C. D. Bricker	Frankie Lee	P. Goodfriend	C. Woolstenhulme	Josephine Quirk	"Little Man"	Editing
Wesley Ruggles	Ethel Clayton	Joseph A. Dubray	A. M. Unander	Carol Warren	"Three Cornered Kingdom"	Finishing
Chester Bennett	Jane Novak	Jack McKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	2d Week
Sherwood McDonald	Gloria Joy	John P. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. A. Seiter	Helen Jerome Eddy	Lucien Andriot	Ralph Waters	Winifred Dunn	"Love's Coming of Age"	5th Week
Wm. K. Howard	Johannie Walker			Eve Unsell	"Capt. Fly-by-Night"	Starting
Emory Johnson	All-Star	Henry Sharp	Dick Rosson	Emilie Johnson	"The Discard"	5th Week
Norman Dawn	All-Star			Guyol-Catlin	Drama	Preparing
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
(Pathe Release)						
F. Newmeyer	Harold Lloyd	Walter Lundin	R. Golden	Roach-Taylor	Untitled	3rd Week
Charles Parrott	Shub Pollard	Robt. Doran	Bob Evans	Chas. Parrott	Comedies	Schedule
Davis-Howe	"Paul" Parrott	Frank Young	Henecke	Staff	Comedies	Schedule
McGowan-McNamara	"His Rascals"	Len Powers	C. Morehouse	Tom McNamara	"His Rascals" Series	Schedule
Hal E. Roach	Mildred Davis	Harry Gerstad				Preparing
SELIG STUDIO. Casting Director, Individual.						Lincoln 33
Vin Moore	Mary	H. Newman		W. E. Wing	Animal Comedy	Idle
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Mack Sennett Comedies. (First National Release.)						
Roy Del Ruth	Bevan-June	Perry-Evans	Joe Bordeaux	John Grey	"When Summer Comes"	Complete
Jackman-O'Hara	Fazenda-Henry, Jr	Ernie Crockett	William Fox	John Grey	"Bow-Wow"	Complete
F. Richard Jones	Teddy					
	Turpin-McGuire	Homer Scott	Ray Grey	Mary Hunt	"The Shiek of Araby"	Editing
SHIPMAN STUDIO. Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman	"The Grub Stake"	Complete
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Babille	Coogan, Sr.	Drama	5th Week
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Updegraff	Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Rodeo Comedies.						
Geo. Marshall	Walter Robbins	McClung		Tuttle	Western	Schedule
Jos. M. Schenck Productions.						
Frank Lloyd	Norma Talmadge	Brodin	Harry Wile	Frances Marion	"Voice From Minaret"	Editing
Sid Franklin	Constance Talmadge	Gaudio	Millard Webb	Frances Marion	"East Is West"	Complete
Selznick Productions.						
Vic Heerman	Owen Moore	Gerstad		Heerman	Comedy	Preparing
Geo. Archainbaud	All-Star	Cronjager	Ed. Sturges	Montagne	"One Week of Love"	4th Week
Richard Walton Tully Productions.						
Jas. Young	Guy Bates Post	Benoit	Evenes	Tully Young	"Omar the Tentmaker"	11th Week
United Studios Productions.						
Warde	Ruth Roland	Thompson Wheeler	Gereghy	Gray	Serial	Editing
Jack White Corporation.						
Del Lord	Lige Conley	Linden	Watson		Comedy	Schedule
Principal Pictures Corp.						
Colin Campbell	Dorothy Phillips	Dal Clawson	Geo. Berthelon	Elinor Glynn	"The World's a Stage"	6th Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Gil Pratt	Nolina	Vic Milner	A. Thompson	K. Thompson	"Folk Lore"	Editing
Darling-Kerr	Lewis Sargent	Irving Reese	A. Smith	Darling-Kerr	Comedy	Schedule
R. Eason	"Hoot" Gibson	Vergil Miller	M. Eason		"Lone Hand"	4th Week
Stuart Paton	Frank Mayo	Kline	Harry Webb	A. K. Chester	"Altar Stairs"	2d Week
Edw. Laemmle	Frank Myers	Chas. Stumer	Tenny Wright	Edw. Low	"The Prisoner"	Preparing
Bob Hill	Roy Stewart	Chas. Coffman	Ray Taylor	Bob Dillon	"The Radio King"	Cutting
Wm. Watson	Neely Edwards	Wm. Daniels	Dave Braudman		Comedy	Schedule
Tod Browning	Priscilla Dean		Leo McCarey	Chas. Kenyon	"Lady Raffles"	3d Week
J. P. McGowan	Wm. Desmond	Reeves	J. Marchant	Geo. Morgan	"Perils of the Yukon"	13th Week
Jack Conway	All-Star	Ben Reynolds	A. Flavin	Raymond Schrock	"Another Man's Shoes"	2nd Week
Von Stroheim	All-Star	Daniels-Peck	Sowers	Von Stroheim	"Merry-Go-Round"	Starting
Lambert Hillyer	Lon Chaney	Warren	W. Rau	Arthur Statter	"Bitter Sweet"	Complete
Lollar	Reginald Denny	Frank Messenger			"Leather Pushers"	2d Week
Baggett	Gladys Walton	Joe Barry			"Lavender Bath Lady"	2d Week
Bob Hill	Roy Stewart				Lumberjack Series	Preparing
Ward Lascelle	Trixie Friganza		Taylor & Humblestone			
Wm. Steiner	Neal Hart		Abe Shultz	Joe McDonald	"Mind Over Motor"	1st Week
Cummings, Irving Production Co.						
Irving Cummings	All-Star	Vic Minler	Wm. Crinley	R. Ramsey	"The Jilt"	Editing
Joe Rock Productions						
Norman Taurog	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Comedy	4th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
TRAMPALOGUE PRODUCTIONS. 6372 Hollywood Blvd.						Holly 9586
Carl Braga F. M. Paulson					Hawaiian Travelogue	Editing
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	Editing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham	Larry Semon	Konenkamp	Joe Basil	Semon	"The Gringo"	2d Week
WALL PROD. G. N. Green, Casting. Sumner and Inyo, Bakersfield.						
L. E. Wall C. Dollison McElroy	Vera Glynn "Jin" Baker	Wm. Marshall Wiley Kimble "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	Two-Reel Comedy One-Reel Comedy Scenic	Schedule Schedule Schedule
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Warner Brothers Productions.						
Wm. Beaudine Wallace Worsley	Wesley Barry All-Star	Du Par-Jackman	James Hogan	Johnston-Considine Monte Katterjohn	"Little Heroes of the Street" "Brass"	6th Week Preparing
Harry Rapf Productions.						
E. Mason Hopper	Marie Prevost All-Star			Olga Printzlau Julien Josephson	"The Beautiful and Damned" "Main Street"	Preparing Preparing
WESTERN ARTS STUDIOS. 1745-1751 Glendale Blvd. Bob Horner, Casting.						54109
Bob Horner	Patricia Palmer	Jim Reed	Ted Melford	Bob Horner	"Pride of the Prairies"	Preparing

EASTERN STUDIOS

For Week Starting Monday, August 7

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Inspiration Pictures, Inc. (First National Release.)						
Henry King Robt. Leonard	Barthelmess May Murray	Ollie Marsh	Joe Boyle Robt. Ross		"The Bond Boy" "A Broadway Rose"	In Progress
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz		E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress

FOREIGN NOTES

Peggy Hyland has just completed in London the first of a series of comedies called "With Father's Help."

Peggy may be remembered as starring in a number of Fox pictures two or three years ago. Finding the lure of her native land too strong she left drama and went back to England to make comedies.

Gibson Gowland writes from Tripoli that there is still plenty of excitement to be had in the making of pictures. He states that last week two hundred Arabs and a hundred camels were used in a big scene for the picture "The Price of Silence," in which he plays one of the leading parts. The company had to camp out in the African desert under armed guard as a few days before there was a native fight in which many were killed.

Fred LeRoy Granville of Los Angeles is directing the production and is expecting to return to England in a few weeks.

Constance Binney writes from London and describes her role in "A Bill of Divorcement" in which she co-stars with the British actress, Fay Compton, as "quite the most gorgeous part that has ever been written" and the whole story as "striking the right note in artistic and dramatic values."

During the revolt in Dublin, Ireland, a Pathe cameraman, who was taking pictures for Pathe Topical News, was forced to shelter four hours in a Red Cross hospital in Marlborough Street, Dublin, when the big guns were firing in O'Connell Street. Later he went and set up his camera on Nelson's pillar to record the fray.

Oscar Apfel has arrived in England to direct "Bulldog Drummond" for the Hollandia Film Company of Haarlam, Holland, in which Carlyle Blackwell and Evelyn Greely have been engaged to co-star.

It will be remembered that Apfel directed "Brewsters Millions," "The Squaw Man" and many other films for Famous Players Lasky.

The interiors will be made at the Haarlam studios and the exteriors in England on locations mentioned such as the Carlton, the up-river scenes and other places.

ITEMS FROM FRISCO

J. Farrell McDonald, Sam Appell, E. L. Du Duit and the writer made a hasty trip to San Francisco to complete some scenes in "The Young Rajah," featuring Rodolph Valentino. Working aboard the "Dorothy Alexander" as hindu conspirator, a tug boat took them off in the bay, after making the scenes, and rushed them back to San Fran-

cisco, where the quartet got aboard a train for the Angel City.

Lawson Butt is making "The Flying Dutchman" at San Carlos, directing himself in the leading role. They have built a Dutch street up there for use in the film.

Creighton Hale is sharing honors with Isabelle Love in a stage production of "Little Old New York," in one of the leading San Francisco theatres.

Colin Kenney is in the Northern metropolis making two-reel travelogue comedies under the direction of Henry Otto, with E. J. Zerr as cameraman and Ena Gregory supporting the star. The Artist Inc., made up of Santa Monica capitalists, are backing the project.

Kenneth McGaffey has just returned from the Orient, where he arranged for the rights of a series of one-reel Japanese stories, which were filmed in the latter country. He intends to return and make a series of one-reel fairy tales, with an all-Chinese cast. Ken is making his headquarters in the Chronicle Building, San Francisco.

Max Graff is completing "The Modern Madonna," with Milton Sills, in his San Mateo studios.



Contemporary Criticisms



"BORDERLAND" (Paramount)

"The producers have taken a difficult subject and approached it with delicacy, clear expression and remarkably fine film craftsmanship. The result is a decidedly worth while picture that will meet with unequalled approval from any type of audience."

"The author's material has been handled in direction, by Paul Powell, with vision and imagination, and all the time there is such a true note of sincerity that the neatly woven story of life after death in contrast to existence here on earth seems as logical as anything of the sort ever done before."

"Agnes Ayres is assigned what are really three different roles. . . Her performances are superb. Miss Ayres is a beautiful aristocrat with remarkable acting talent, a combination which she exerts to full extent in this picture. The star is supported by a cast that includes a group of performers that gave sincere and expert performances. 'Borderland' is a fine thing in films."

—Moving Picture World.

"A picture altogether out of the ordinary rut, beautifully photographed, well directed and presented by a thoroughly capable cast, 'Borderland' touches the high-watermark of artistic achievement."

"Agnes Ayres registers as an accomplished and versatile emotional actress; indeed, her performance may be set down as the best contribution she has so far made to the screen. Other excellent characterizations are those of Ruby Lafayette as the aged housekeeper, Sylvia Ashton, . . . and Dale Fuller, . . . Milton Sills fills the part of James Wayne with his usual polished grace; the four-footed actor, Pal, is a dog of rare intelligence, and capital support is rendered by others in the company."

"The spirit land views are uncannily beautiful, splendid lighting effects being attained, camera trick work at extraordinary skill is constantly in evidence. . . The continuity is well preserved and the action moves smoothly."

—Motion Picture News.

"You may have looked upon triangle in various guises, but it is a certainty that you never saw it treated in such a novel manner as is found in 'Borderland.' It is a curious story—made so by its dash of spiritualism, its slice of sentiment, and some moments of melo-drama—all of which have been blended into an impressive picture in so far as its photography is concerned. Getting down to rock bottom, the

theme itself is absurd, but it has been treated so seriously by the director and author, that even the smiling scoffers of spiritism will be impressed by it."

—Moving Picture World.

"HURRICANE'S GAL" (Associated First National)

"Allen Holubar has shown a keen sense of showmanship values in adapting 'Hurricane's Gal' to the screen. The picture with its contrasts of startling fury and beauty, its sharp characterizations, and crystal clear photography, is one of the most most picturesque sea subjects that has been provided. The result is a production of decided appeal."

"Dorothy Phillips, as commander of a contraband ship, plays with an intensity that makes the other earnest performances seem luke-warm. Her domination of the entire crew may not seem plausible, but it is picturesque. The role is the most vivid and effective of her career and will give her a more definite place in the ranks of popularity."

—Exhibitors Herald.

"This latest Allen Holubar-Dorothy Phillips film ought to bring home the bacon. It has about everything in it to attract and hold the attention of lovers of sensational drama; . . .

"Miss Phillips, as the owner of a smugglers' ship, has a strenuous role and makes every scene count. Robert Ellis appears opposite her as the hero Wallace Beery as the despicable Chris Borg, adds to his laurels as one of the best screen villains extant. . . William Fong was excellent in a comedy role"

—Exhibitors Trade Review.

"'Hurricane's Gal' is as fine example of excellent photography, skillful direction and all-round good acting as the most captious critic could desire, not the sort of flim to gain approval from the high-brow element, for it deals the rough stuff out unsparingly. . . Allen Holubar has succeeded in getting the real ocean charm into his production."

"That sterling screen favorite, Dorothy Phillips, is a fascinating figure as the slightly rowdyish, swaggering Lola, whose masculine views of life suffer a decided change after she falls under the influence of her lover, Steele O'Connor, so aptly portrayed by Robert Ellis. . . James O. Barrows presents a polished magnetic character sketch of old Captain Danny, Gertrude Astor fills the part of Phyllis Fairchild acceptably."

—Exhibitors Trade Review.

"THE KICK-BACK" (F. B. O.)

"Harry Carey retains the type of Western characterizations in which he made his reputation. It is an entertaining production with a story that runs along smoothly and sticks closely to the main theme."

"The ending is weakened by the oft-used device of having the hero's life saved by the summoning of the military, this time the Texas Rangers. Nevertheless it is a Western of more than average interest and Harry Carey fans will like this one."

"The star is congenially cast, with Ethel Gray Terry adequate in the opposite role, and Henry B. Walthall as the deep-scheming heavy. The photoplay settings and direction are good."

—Moving Picture World.

"The scenes have all the fine sweep and stirring realism that picturesque settings and skillful photography can accomplish. There is love interest to flavor the melo-dramatic dash. . . in a word, there are all things which go to make up a congenial environment for the star."

"Mr. Carey plays in the mood which has brought him his present popularity. In the support Henry B. Walthall is prominent in a role that affords him little real opportunity. The balance of the cast gives a good account."

—Exhibitors Trade Review.

"The story moves along rather sluggishly at first but after it gets into the plot, there is enough excitement and action to satisfy the most blasé fan. Edgar Forrest wrote the story especially for Mr. Carey, and as a drama of the cattle country and Mexican border territory it is well adapted for this particular star."

"Ethel Grey Terry renders fine support, as does Henry B. Walthall."

—Exhibitors Herald.

"THE WORLDLY MADONNA" (Equity Pictures Corporation)

"'The Worldly Madonna' has lots of good acting, strong drama, contrast and all the other elements that go to make an appealing production, but the story fails to convince and the star gains little sympathy for himself."

"The good work that . . . Clara Kimball Young, . . . does in this complicated dual role is entirely overshadowed by the weakness in the story. Director Garson has done as well as could be expected with this material."

—Film Daily.

"While not strong enough for a week in in the better class pre-release houses, it nevertheless is a feature that will get by in most localities. There is an angle to the story that may offend in some territories where there is a particularly strong Catholic element."

"Were not the story so unbelievable the picture would have been a corker from the standpoint of direction, sets and photography. As it is, however, it is just a good program picture."

—Variety.

"THE MARRIED FLAPPER" (Universal)

"There can be but one verdict after a view of this Universal play starring Marie Prevost and that is 'may the ranks of the flapper grow and prosper until all femininity is encompassed thereby.' . . . This picture affords a thoroughly satisfactory hour of entertainment. The characters are so human . . . and the various situations played in such truthful mood that this reviewer sat and hoped against the inevitable, which was discernible early in the proceedings."

"Marie Prevost is altogether charming and effective as Pamela and she will make more friends among the picturegoers by this performance. Kenneth Harlan plays his role splendidly. Philo McCullough overacts when he gets the chance but manages to give a good performance in spite of that. 'Mr. Paton's direction seems worthy of the highest praise.'"

—Exhibitors Trade Review.

"A lively little flapper tale that wins your attention at the star and holds it right through to the thrilling finish."

"With a cast numbering such well-known players as Kenneth Harlan, Philo McCullough, Frank Kingsley and the ever delightful Lucille Ricksen, who has put on long dresses and put up her hair, Marie Prevost has a time holding the centre of the stage in 'The Married Flapper.'"

—Exhibitors Herald.

"This story is a sort of indictment of the rapid courtship and marriage before they really know each other. Marie Prevost skips about having a good time in the best style of the flapper."

"It is not a very substantial story insofar as introducing any dramatics is concerned. . . There is absent that light comedy brand of hokum which has featured the star's late stories. The offering being well titled and acted up to the handle will interest most every spectator."

—Motion Picture News.

People

Jack Holt, Paramount star, will return from New York to finish, at the Lasky Studio, his new picture entitled "Making a Man." Joseph Henabery is the director and will return with his company from the East.

This is a story by Peter B. Kyne, one of America's most representative authors and was adapted by Albert Shelby LeVino.

Ralph Graves will shortly complete his role in "The Jilt," a Saturday Evening Post story being filmed at Universal City under the direction of Irving Cummings. He is playing the leading role.

Alan Dwan, who has just directed the new Douglas Fairbanks film "Robin Hood," in all probability will direct the coming Valentino picture, "The Spanish Cavalier" for Famous Players-Lasky. Later he plans to do several pictures in Europe.

Kittie Rinehart, working in a Larry Semon comedy, soon is to be featured in a independent production.

Billy Hauber, Al Thompson, Robert McKenzie, Harry De Roy, Ed Wertz, and a dozen other good performers are filling all the gaps for Director Tom Buckingham.

Gene Perkins is back from the East, and is once more working with J. P. McGowan at the Big "U."

Carl W. Braga and Fred M. Paulson, who compose the working staff of their own organization, Trampalogue Productions, are preparing to invade Central and South America with cameras soon, and shoot much wild scenery. The various republics also will be filmed. The company has completed four reels of Hawaiian scenics.

Charles Dudley is portraying a character in the Frank Lloyd production being made with Norma Talmadge.

James Neill, Harry Layton, and William Conklin are in the Hobart Bosworth cast, with William H. Clifford directing. J. O. Taylor, who has invented a camera that shoots scenes in two different directions, is filming the narrative.

George Jeske is working with J. A. Howe at Hal E. Roach studios, Culver City. The story has Paul Parrott as the leading light, supported by Joshua Ralston, Eddie Baker and others.

Tom Bates is working with Norma Talmadge, at the United studios, playing a beggar.

Lynn Reynolds is to direct Tox Mix in an Arabian story at the Fox studios, starting inside of ten days.

Jack Hoxie is to be directed by Robert Bradbury in his next five-reel western. The company have gone to Keene's Camp for locations.

Sidney Algiers, who is a member of A. D. A. and is assisting John M. Stahl, has just completed "The Dangerous Age," and is getting another story in shape to start soon.

Archie Stout is once more working at the Christie studios. This should make Archie very happy, for that studio is like home, sweet home, to him.

Harry Tembrook has been working with Emory Johnson on the R-C lot, and will then turn his attentions to the Jack Pickford company.

Bruce Carter is making comedy new-settes with an all-star cast at the Montague studios, and keeping a lot of the regular actors working in them.

Nelson McDowell has been cast by Universal to play a character part in "Another Man's Shoes."

Elaine Hammerstein and Conway Tearle with other members of the Selznick are up in the mountains near Chatsworth where Director Archinbaud is making scenes for "One Week of Love."

Edward Montagne, who recently completed the script on "One Week of Love," has started on another which will be made as an all-star production by Myron Selznick.

Victor Heerman, Selznick director, served as best man at the recent Jack Pickford-Marylyn Miller wedding, and he says that he now knows how it feels to be an extra in a big scene.

De Witte Hagar has joined his old friends of the Lasky lot in the Mission Film Corporation. His official title is not yet decided upon.

Norman Walker, junior member of the H. J. Walker Company of Cleveland, Ohio, has recently become affiliated with the Mission Film Corporation. He is attached to the financial department at present, but will have an official title in the production end of the business soon.

Ernest Traxler is superintending the re-writing of "The Shepherdess and the Chimney Sweep," the Hans Christian Anderson fairy tale which Clarence Geldert is to direct for Mission Films.

Dorothy Martin, the little girl who made her successful screen debut in the blind child part in "Science—Or God?" will play the leading feminine role in "The Shepherdess and the Chimney Sweep," which will be the next Mission Film production.

Leon Rice, vice-president and financial director of the Mission Film corporation, is in San Francisco, conferring with capitalists there, and assisting Gordon Pollock in preparing for the production of "The Shepherdess and the Chimney Sweep," which will be made in the north.

Eugene Acker, well known New York motion picture actor, who has recently come to the western picture colony is considering changing his name. His real name is Eugene Acker Ivanoff, and it is possible he may drop the Acker part of it and become Eugene Ivanoff, for people out here are confusing him with the popular feminine artist, Jean Acker.

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EDITING AND ART TITLES

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Scott Darling is alternating with Chuck Reisner in the director of Louis Sargent, in a series of one-reelers at Universal.

Edward R. Gordon is assisting Clarence Badger at the Metro studios in "Quincy Adams Sawyer."

SAVES CHILDREN FROM DROWNING

Richard Sears, International News cameraman in Boston, distinguished himself as a hero when he rescued several children from drowning in the Neponset River after they had been thrown from a "non-capsizable" boat, being demonstrated for the benefit of news cameramen.

Five children were in the boat with its designer, R. W. Dobson of Atlantic, Mass., when the craft suddenly turned turtle, imprisoning the children beneath it. Sears was on the bank with the other cameramen, about twenty yards away. He immediately plunged in and extricated the children, one by one, so promptly that they suffered only slightly from their submersion.

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Danny Hoy

Just finished sixteen weeks with Mary Pickford, playing "Ezra Longman" in "Tess of the Storm Country." At Liberty now.

Pico 3202

Note change of phone number.

Bob Reed has been engaged as cameraman for "The Pride of the Prairies."

Gertrude Astor, now in Gloria Swanson's cast making "The Impossible Mrs. Bellew," was a trombone soloist before she entered filmdom. From the time she was eleven years of age until she was twenty she earned her livelihood pumping the old slide trombone.

Billie Dove has completed her work in "Country Love," the first of the Metro special stories series of productions, and has gone to Catalina Island for a few days vacation.

It is reported that there is strong likelihood of Lloyd Hughes being featured in a big Metro special before he finally does return to the fold of Thomas H. Ince, who holds an option to star this talented artist.

Monte Banks announces he has invented new kind of comedy—neither slap-stick or situational. What can it be? That's what Monte wants you to ask until September, when his first innovation will be released.

Who's who among the Dorothy Manners? The Dorothy Manners supporting Jack Pick-

ford in "Garrison's Finish," wants to make sure of avoiding confusion. Hence hereafter she will be known as Dorothy G. Manners. She's a decided brunette while the other Dorothy Manners of the screen is a blond.

Max Linder, famous French comedian, cables from Paris that what Europe needs more than American dollars is American optimism. Evidently the old autocrat, despondency, has said Europa by the throat.

Gladys Walton and others in the cast of "The Lavendar Bath Lady," a Universal production, have been on location in Pasadena for the past few days.

Tom Santschi, one of the steadfast stars of the silver sheet, has fully recovered from his dangerous operation which confined him to the hospital for three months. He will resume studio work within a short time.

Director Jack O'Brien is able to toddle around, after having three ribs set. His own ribs, we mean.

Vin Moore is rehearsing a new suit of armor, oiling up the joints and breezing around the old ranch in the outfit. Hence it is to be presumed he is in harness again for one of those little wild-animal things.

John Leezer, who knows as much about the photographic art as the best of them, has reappeared in Hollywood, looking for new camera game.

Frank E. Woods, supervisor of Paramount productions, now and then receives gushing letters from the fair ones who desire his photo, declaring that they have seen him in all his screen appearances. As Frank still is to make his debut as an actor, these effusions come as a surprise.

Eugenie Besserer will appear with Viola Dana in "June Madness."

Norman Taurog is directing Joe Rock in a series of comedies for Federated.

A. Guy Frumm is now treasurer for the Pacific Film Co. He was formerly with Universal.

William Fairbanks is to play the leading role in "Peaceful Peters," which Ben Wilson will produce.

John Finn is acting as assistant to Mason N. Litson in producing two-reel comedies with Johnny Jones, Gertrude Messenger and other kiddies.

Bruce Mitchell has been signed to direct Monte Banks. Mitchell directed Jack Richards in a series of comedies for the T. R. Coffin Co.

Bruce McRae is cast in Principal Pictures, "The World's a Stage," by Elinor Glyn.

Mary Philbin will appear with Lew Sargent in a one-reel comedy. Before starting work in the forthcoming Von Stroheim pictures.

Kala Pasha has been engaged to appear in the Alfred S. Green production, in which Thomas Meighan, as the leading actor will disport on Catalina Islands.

Rowland V. Lee has completed direction of William Russell in "Mixed Faces," Fox production, and is making preparations on the script of his next vehicle for that organization.

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"Little Napoleon's" first comedy, made for the Morris R. Schlank productions, was recently shown in the Golden Gate Theatre, San Francisco, and met with the very best of success, according to the management. The story and direction was handled by Harry Burns.

Bill Dyer, famous as the heavy in "The Silent Call," has just completed an excellent part in the Jack Pickford story of "Garrison's Finish."

Les Manter is working in the William Desmond picture at the Universal studios.

Joe McDonough, a member of the A. D. A., has been engaged to assist Ward Lascelle in the direction of Trixie Friganza.

Joseph Swickard is working in two studios at the same time. In between working in the "Young Rajah," is also showing off his acting ability in the Jack Conway production at Universal.

Lewis Stone, Tully Marshall, Henry Walshall and Irene Rich are supporting Alta Allen in the Hampton Del Ruth production, now in the making at the Balboa studios.

Eva Thatcher is working with Director J. G. Blystone at the Fox studios.

King Baggott, after returning from San Francisco, where he attended the opening performance of "Human Hearts," has started a picture with Gladys Walton at Universal.

Tony Gaudio is responsible for the main photography work in the Norma Talmadge picture now in the making. He is said to be bringing home some very good effects.

Helen Ruppert has opened a beauty parlor, doing her work in her own home. She formerly devoted all her time to working at the different studios as an actress.

James Farley expects to start with William Duncan when the latter stars his next story.

Vernon Dent has deserted comedies to return to the drama, after a successful engagement with Larry Semon. He has accepted an offer to work in a Thos. H. Ince production.

Fred Hibbard is back from Big Bear, and has started shooting another of his fun-films at the United studios. In the cast is Jack Duffy and other well-known players.

Williard Louis is with Jackie Coogan, after finishing his part in the Douglas Fairbanks version of Robin Hood.

THE PIT

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Robert Thornby is picking his next story which he expects to have ready inside of two weeks.

Eddie Polo is in Vienna making a picture. After completing that, he will return to this country and will more than likely sign with Universal.

Alberta Lee has been working with Colin Campbell at the United studios.

King Vidor intends to go to Burlingame and film a society horse show, if all arrangements now on tap go through, using the Burlingame Polo Club for the location. H. F. Sheehan has been asked to make these plans for the company.

Bruce Mitchell, after completing his initial picture with Monty Banks at the Ben Wilson studios, left for New York City, Sunday, to attend to business matters regarding future subjects with the funster.

Herbert Hayes has completed a six weeks' engagement in "Civillian Clothes" at San Francisco. He should be back among Southlanders by now.

Joe Egli is assisting Fred Datig in his casting offices.

Directors J. Searle Dawley, Ivan Abramson, Edward Venturini, and H. E. Butler, just completed some features at the New York city Tec-Art studios. Sidney Olcott is now working on "Timothy's Quest" at the same studio.

J. P. McCarthy has left for New York city on business.

EXPLOITING "BUFFALO BILL"

Universal startled down-town Chicago recently at the pre-release trade showing of "In the Days of Buffalo Bill," by importing a twenty-six piece band of Indians from a near-by amusement park, and holding a band-concert in the street in front of the Universal branch office. The Indians, originally from the St. John's Mission, Komatke, Arizona, were in their colorful Indian costumes.

Casts of the Week

Metro presents

"ENTER MADAME"

A Harry Garson Production
Story by Gilda Varesi and Dolly Byrne
Adapted by Frank Beresford
Directed by Wallace Worsley
Photographed by L. William O'Connell

CAST

Clara Kimball Young	Rosita Marstini
Elliott Dexter	Orra Deveraux
Louise Dresser	Arthur Rankin
Lionel Belmore	Mary Jane Saunderson
Wedgewood Nowell	George Kuwa

VIOLA DANA

in

"JUNE MADNESS"

A Harry Beaumont Production
Story by Crosby George
Adapted by Harry Beaumont
Photographed by John Arnold
Art Director J. J. Hughes

CAST

Viola Dana	Eugenie Besserer
Bryant Washburn	Snitz Edwards
Gerald Pring	Anitra Fraser
Leon Barry	

Kate Price

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Story By

Robert McGowan has just written finis to his "Little Rascals" story, his seventh completed production.

James Ewens has a continuity to write for a well-known producer as soon as "Omar the Tentmaker" is finished. It is now on its home stretch as far as shooting is concerned.

Mrs. Ethel Gillette Whitehorn, daughter of James N. Gillette, has written the scenario which carries a working title of "The Beloved Unknown. Hobart Bosworth is the star.

Irving Luddy sold four stories last week to some producers who are putting on kid and animal pictures.

Fred Caldwell just received word from Mrs. A. B. Maescher that the Arrow corporation have bought up "Night Life in Hollywood," which story he wrote and directed. Now he is getting his next script in shape to start shooting.

Burke Jenkins is working with Frank Leon Smith on the continuity of the Ruth Roland serial to follow "The Riddle of the Range."

James M. Fidler, former city editor of the Hollywood News, has been added to the Paramount publicity department.

TITLE UNCHANGED

Universal has kept the title and refrained from making even the slightest story changes in "Broad Daylight," the all-star picture which Irving Cummings directed from a Harvey Gates plot.

CENTURY NOTES

Director Arvid Gillstrom, Century comedian Lee Moran, and scenario writer Enright, leave on an overland automobile trip to New York in the interests of Century Comedies.

Albert Williams, eight-year-old comedian, is finishing his part for Century Comedies the end of the week.

Jackie Morgan has completed his contract with Century Comedies, and is vacationing at San Francisco and Berkeley.

Brownie, Century's wonder dog, is working on his next comedy. The story is the work of Abe Stern, and will give Brownie some of the finest bits to perform.

Bert Sternbach, casting director for Century Comedies, is back at his desk, after a three months trip abroad as Abe Stern's companion.

CANTATA IN G MAJOR SYMPHONY

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with the symphony
ion of William

will consist of re-
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ills hotel.

ll have as soloist,

is open-air con-

"RUSHES"

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DIRECTOR

Joseph De Grasse, the subject of the portrait on our cover, undoubtedly is best known as the director of some of Charles Ray's greatest screen successes—"A Tailor-Made Man," now at the California theater; "The Old Swimmin' Hole," "Forty-five Minutes from Broadway," and "Nineteen and Phyllis." He is again directing Ray in "The Girl I Loved," based upon James Whitcomb Riley's poem.

But he has other claims to attention, and his fate seems to be that of many versatile persons—to have some of his finest talents obscured by what appeals more directly to a commercial age. Mr. De Grasse is so good a painter, both of portraits and landscapes, that he might have shone in the artistic world with distinction if he had not turned his gifts first to the stage and then to the direction of motion pictures.

In one respect his artistic expression is entirely unique. He discovered the adaptability to newness of the ordinary grease-paint employed by actors in make-up, and a considerable gallery of work that he has done in recent years, as time permitted, contains many gems of this peculiar and striking art-form.

Mr. De Grasse claims to be the only man who ever experimented with grease-paints in this direction. It came about in an odd manner. Always interested, since his acting days, in the art of make-up, he first took to sketching out and then coloring the portions of characters to be portrayed. He carried the practice into his motion picture direction as an aid to the members of his casts.

The process is so at variance with other methods that it is interesting to professional and layman alike. It involves the use of one finger, a broken match, a pen-knife and a palette-knife. With these outie instruments he has developed his original technique to an astonishing skill.

While this has been going on Mr. De Grasse has been persuading the manufacturing of grease-paints to enlarge the color-scope of their product, and thus actors who are quite unaware of it are indebted to this director for an augmented supply of the commodities that are so necessary a factor in the achievement of illusion by acting before the camera.

The effects achieved by this medium are more impressionistic than realistic. The illusion of perspective is created by careful juxtaposition of color.

So if the characters in Mr. De Grasse's cinema productions are recalled as remarkable for fidelity to the parts portrayed, this talent that he often brings to their aid explains what may be something of a mystery to other directors.

CAMERA! IN SAN-FRANCISCO

H. F. Sheehan, of the Pacific Motion Picture Producers Service of San Francisco, has been appointed correspondent of the "Camera" in the Northern city and will cover all news and business of the periodical up there. He can be reached at 2349 Leavenworth street. His phone numbers are Sutter 6439, Prospect 1406 and Park 5511. All readers of this organ who go north should look up Mr. Sheehan. His organization is an agency for Southern producers who desire locations, also extra talent to work in to their productions that call for Bay City atmosphere and its vicinity.

Here Y' Are, Script Writers!

Bam! Right into the heart of the story.

Hist! Danger and dirty doings!

Boom! That was not the city hall falling down, merely the punch.

Hurrah! Handsome Harold to the rescue!

Ouch! The villain got his.

Gooie, gooie! Sure Mike, Harold has her in his arms violently removing the beautiful Cupid's bow from her lips with his own removable curve.

Fadeout!

And what more would you want for the small sum of a dime?

Just William E. Wing, in a typical plea for shorter and snappier stories, on CAMERA!'S Screen Writers' Page. You're missing something if you don't read it every week.

Announcement

CAMERA! the news weekly of the motion picture industry, is at your service at all times to furnish information about the motion picture industry.

Address CAMERA! INFORMATION, enclosing self-addressed stamped envelope for reply.

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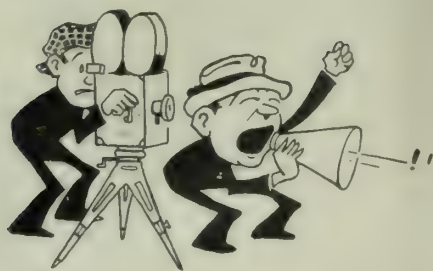
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Vol. V.

SATURDAY, AUGUST 12, 1922

No. 18

PATENT WAR LOOMS

Mary Pickford, Douglas Fairbanks, Jesse Lasky, Thomas Ince, Joseph Engel, Abraham Lehr and Vitagraph have aligned legal forces with Irving Martin and Ferdinand Earle in a drive upon holders of alleged "fictitious patents" covering various processes in motion picture production.

Among processes which producers declare are too old and too common properties on which to hold patent rights are the use of painted or other artificial portions of sets by multiple exposure, the use of paintings on glass to obtain similar effects by single exposure, the use of flexible masks as props, the use of back-lighting in underwater photography.

First legal action will occur October 11, when Norman Dawn's petition for an injunction against Earle's film edition of "The Rubaiyat" will be heard in federal court. Charles Rosher, Arthur Edeson and A. J. Physioc are said to be witnesses for Earle.

Should Dawn be victorious in his suit, lawyers say he could immediately restrain the showing of all pictures using a double-exposed background, which would affect "Robin Hood."

Robert Eddy is still knocking out the Toonerville Trolley comedies with Billy Mason and Una Trevalyn, at the Paul Gerson studios in Frisco. According to contracts at hand he will be busy for some time to come.

Joseph Bell, the Morosco theater juvenile, has completed one of the principal roles in "Love's Coming of Age," the Robertson-Cole feature starring Helen Jerome Eddy.

Detroit News has purchased the Daily Journal, which leaves the afternoon field covered by the News and Times, the Hearst paper. The Times Sunday edition started August 6.

Gerald Pring has been cast for a part in "June Madness," Viola Dana's new Metro starring picture now being produced under the direction of Harry Beaumont.

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CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

In the Ring With Toreador

That hardy perennial film joke has bobbed up again. Some one sees where they're going to film "Lady Godiva" and hopes the actress hasn't got bobbed hair.

* * *

There's many a slip 'twixt the promise and the location trip.

* * *

RUMOR: SID GRAUMAN MAY GET HIS HAIR BOBBED.

* * *

Wish Thomas Edison would get busy on a non-crackling paper bag for folks who eat salted peanuts at the picture show.

* * *

A. J. Xydias of Los Angeles is in New York. B. C. Efgghklmno and P. Q. Rtuwvz are still in the printer's type case, however.

* * *

When it came to the scene in "Nanook of the North," where the eskimo family, starving in the icy, barren wastes, discover a walrus, harpoon it, drag it out, cut it up and consume great hunks of the flesh (eskimo idea of a happy ending) the lady next to us said, "Oh, I'm so happy I could almost blubber with them!"

* * *

Eric Von Stroheim is casting his next picture. Child actors who wish to make their debut as leading men and women under Von's direction are flocking to Universal City.

* * *

NEWS FOR PRESS AGENTS

Herman L. Dieck, dramatic editor of the Philadelphia Record, is on a vacation trip to the Pacific coast.

* * *

Florence Crabb, motion picture editor of the Milwaukee, (Wis.) News and Sunday Telegram, is going to visit the studios in Hollywood.

* * *

Henry M. Neely, dramatic editor of the Philadelphia Evening Public Ledger, was injured in an accident aboard his house-boat. A cap on the engine was blown out by a back fire, striking Neely on the forehead.



MYSTERIOUS ASSAILANT WOUNDS O'BRIEN

Wandering dazedly over Cahuenga Pass after he had been wounded by a mysterious assailant, Eugene O'Brien was Thursday morning run down by an auto truck.

At the Hollywood Community hospital Dr. Sidney R. Broadbent found the Selznick star had been terribly beaten about the head with a blunt instrument—supposedly the butt of a revolver.

O'Brien's head must be completely shaven, and it will be a month at least before he can face the camera again. A trip he planned east is indefinitely postponed.

INGRAM GOES EAST

Rex Ingram, Metro's noted director, and his star-wife, Alice Terry, have departed for New York. Before leaving Hollywood, Mr. Ingram announced that his first production to be made in New York would be "Where the Pavement Ends," by John Russell. Ramon Novarro, who had the leading male role in "Black Orchids," and Edward Connelly, Metro's veteran character actor, will leave for the East in a short time to appear in this picture. Accompanying Mr. Ingram on his Eastern trip besides his wife, were Starrett Ford, production manager, and Willis Goldbeck, Mr. Ingram's personal publicity manager. John Seitz, who has photographed all of Mr. Ingram's successes, will join Mr. Ingram in New York in a few weeks.

GOES TO PUT 'EM OVER

David Bader, west coast director of publicity, has left for New York with Julius Stern, president of Century. After Stern has left for Europe, Bader will cover key cities, working hand in hand with Universal exchanges, to put over the fall releases.

SOME BUSY "B"

Eugenie Besserer has been kept quite busy the past few weeks burning up the roads between the Metro and Goldwyn studios. At Metro she is with Viola Dana, and at Goldwyn with Marshall Neilan. As soon as she finishes these two parts, she starts with Katherine McDonald. Miss Besserer says: "Variety is the spice of Life. Here I am a gay flapper widow, then a hard-boiled mother, and then a dear old spinster lady."

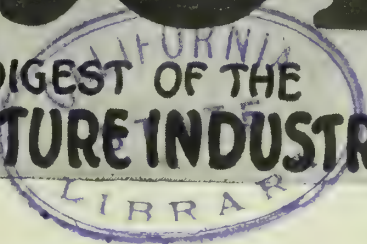
During the filming of one of the exciting scenes in Elmer Clifton's whaling drama, "Down to the Sea in Ships," a boat was being lowered from a whaler when, without the slightest warning a davit broke, and the boat plunged bow downward into the sea. As the half-filled craft brought its sputtering occupants to the surface, Raymond shouted to Mr. Clifton: "You sure didn't have to direct Bill Cavanaugh to bail the boat that time!"

Vol. 5 No. 19

SATURDAY, AUGUST 19, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



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Playing in "Lights of the Desert"
at Loew's State next week

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Recently a well-known advertising trade journal publishing an article dealing with the success of some of the large business institutions of the country and in every case the investigation revealed that the biggest factor in the definite establishment of these companies was GOOD ADVERTISING AND ADVERTISING AND "KEEPING EVER-LASTINGLY AT IT." They knew the value of the right type of publicity, and that the greatest profit emanated from this advertising when it was continually before the public.

That applies to the movies, AND TO YOU! If you ever expect to establish yourself as a great actor, actress, director or producer, that is, if you are going to ESTABLISH yourself, ADVERTISE! RIGHT NOW! Work won't come to you, you've got to go after work. There is one way to get it and always be sure of more.

Call me up, I'll tell you.

FRED W. FOX

Advertising Manager

Camera! 595-179



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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Vol. V.

SATURDAY, AUGUST 19, 1922

No. 19

What Say, Mr. Hays?

WHAT can Will Hays do for independent producers?

What will he do for the independents?

The question is not brought up by CAMERA! The impression seems prevalent that Hays can help the independents. The independents themselves apparently think so. Hays has made no satisfactory statement on the matter. He should do so at once.

In the first place, let's not belittle Hays.

He is important to all of the industry—in some ways. To the public, to the lawmakers, he is a figurehead. He represents to them a vast power of 20,000 screens. He demonstrates to them the fact that big rival film concerns are working together in many matters.

But let's not overestimate Hays.

As director general of the Motion Picture Producers and Distributors of America, Inc., Hays is paid by such companies as Lasky, Goldwyn, Universal, Metro and Vitagraph.

As the employe of these big concerns, will Will Hays do anything for the independent producers?

* * *

IN the independently produced motion picture lies the future of the cinema as an art.

Real art must be free, that's why.

Some of the finest works of the screen have been made at the big, efficient, factory-like studios. "Blood and Sand," "Monte Cristo," "Foolish Wives," "The Conquering Power," "The Old Nest," roll from the tongue with alacrity.

But—the fact that those were great works simply reinforces the statement: *Real art must be free.*

The men who produce real classics for the big corporations are able to do so because they are given free hand, and because every facility for fine production is laid at their disposal.

No studio executives dictating orders from a swivel chair ever made a fine picture—and never will. There must be personality, untrammelled, behind any work of art.

And in independent productions such personalities have their opportunity to develop. When they do develop the big company welcomes them. But it's usually a long, hard grind before the man who starts at the bottom or is engaged as "just

another director" in a big company gets the big story to work with and *carte blanche* to turn out something worth while.

The independent is a big factor in this big game. He mustn't be overlooked. He cannot be overlooked.

* * *

ONE independent producer wrote to Hays in New York asking what he intended to do for the freelancers. The friendly, stereotyped reply was construed to mean Hays would aid the independent.

Another freelance producer stood up at the directors-screen writers-wampas luncheon to Hays and put a similar question. It was ruled out of order and Hays not permitted to answer.

Last week the concern that controls the Danish-made version of "Hamlet" declared it had been unable to place it in any Broadway (N. Y.) theater, and suggested the formation of a non-profit distribution system to serve theaters and producers alike.

A. M. Becker, secretary of the company, in a letter to the New York Times, made the following statement:

"If Mr. Hays is sincere in regard to his repeated public announcements that he wants to bring the motion picture industry to a higher plane than it now occupies, he will find a good base to work from in the fact that so extraordinary a work as the Asta Nielson's 'Hamlet' is denied a showing on Broadway in theaters controlled by members of his organization, while the veriest rot finds ready access to those theaters."

(In reply the manager of the Rialto and Rivoli offered to explain his viewpoint. The manager of the Strand said that the fact 'Hamlet' had first been shown at a smaller house automatically killed it for his house, which plays first runs only.)

* * *

IT may not be Hays' place to do anything of particular value for the independent. The men who pay his salary might resent it.

But it would be well to have an understanding with the independents. A frank statement of just what he can own and cannot do would well be forthcoming right now, that there be no false hopes.

Then if Hays is not in position to work for the independents, they can form their own cooperative body. But it's unfair to leave the independents in the dark.

—Ted Taylor.

Film Capital Production Notes

LAURETTE TAYLOR HERE FOR DEBUT IN "PEG O' MY HEART"

Laurette Taylor and J. Hartley Manners, star and author of "Peg O' My Heart," and also husband and wife, have arrived in Los Angeles, the city of their first great triumph, to prepare for the filming of this famous stage success, which is to be produced by Metro.

Miss Taylor is to assume the title role in the Metro screen version of "Peg O' My Heart," the same part that has made her internationally famous on the speaking stage. Actual production is to start at the Metro studios in about a week under the direction of King Vidor.

Accompanying Mr. and Mrs. Manners on the trip from New York to Los Angeles was another member of the original "Peg O' My Heart" company, who also first attained fame in the western metropolis. He is "Mike," the tiny dog that has appeared in more than 1000 performances of the play on the stage. He also will appear in the picturization of the famous play.

Rowland V. Lee's next production for Fox will be "A Circus Story," starring Shirley Mason and written by Robert N. Lee, former newspaperman and brother to the director.

Ward Lascelle, head of Ward Lascelle Productions, will release the "Tish" feature, "Mind Over Motor," directed by him and starring Trixie Friganza, through the Hodgkinson organization. It is understood that negotiations are under way for the filming and the release of the remaining stories of the Mary Roberts Rinehart "Tish" series.

Carter De Haven started another picture, "Keep 'Em Home," a two-reel comedy. Lee Garmes is photographing the De Havens.

The Harry Rapf production for Warner Brothers "Little Heroes of the Street," which was directed by William Beaudine, with Wesley Barry as the star, has been finished. Rapf is preparing to start cutting and titling it.

Maurice Tourneur has written finis to "The Christian," for Goldwyn.

Fred Becker is starting a series of two-reel fairy tales said to be his own original ideas. He will have Hal Mohr as cameraman. They intend to work at the Hollywood studios.

Cecil Holland soon will resume production of his dramatic novelties. The first, "The Mind of Man," had a successful run at Grauman's. Each production will reveal Holland's master makeups. Raymond Cannon will direct and Fanchon Royer, former editor of Camera! will prepare the stories. Ernest Miller is cameraman.

E. V. Greville and W. R. Coe, president and vice-president of Gold Star Productions, have been selecting the cast for their forthcoming picture, "Wings of the Air," starring Bob Reeves, who has just recently finished a series of two-reel westerns under the Rogell-Halperin banner. The cast will include Curley Dresden, and it is rumored that Mrs. William Desmond (Mary McIvor) will play the leading feminine role.

Mr. Brunton, of the Brunton studio, is now in Miami, Florida where he has opened a studio. His first feature which is already under way is called "The Filligreed Flask." Marguerite Courtot portrays the chief "boot-legger."

Monty Banks the comedy star, has just completed a two-year study of drama. He will make no more slap-stick comedies.



He bats off scripts for Selznick, and his name is Eddie Montagne, not Montague.

Cecil B. DeMille, back from a cruise among Southern California islands, is preparing his next picture.

AT FINE ARTS

Doubleday Productions, starring Lester Cuneo, returned from a week's location trip at Keen's Camp this week and is now filming interiors for "Skyfire" at the Fine Arts studios. Henry McCarty wrote the story and is directing.

A preview of Finis Fox's latest production, "The Bishop of the Ozarks," was given at the Fine Arts studios this week before a gathering of the producer's personal friends. The picture will soon be ready for distribution.

Nat Deverich, president of Fine Arts made a hurried trip to San Francisco this week, having received word from film producers there that they intend to make their production quarters in Los Angeles. As a result of the trip Mr. Deverich announced that two northern film units will start work at Fine Arts within the next few days.

Edward Sloman who recently completed the filming of Frank R. Adams' popular story, "Blind Justice," announced this week that his next picture will be a story that has been running in serial form through one of the newspaper syndicates. The title and details of the story will be announced shortly.

W. P. S. EARLE'S TECHNICIAN PREPARES

Paul Dodge, technical director for William P. S. Earle, arrived in Hollywood this week to prepare for Earle's oriental drama. Dodge was formerly technical director for the Selznick studios at Leona, N. J.

Mr. and Mrs. W. P. S. Earle have settled at Franklin avenue, where the director has also established his experimental technical studio.

Now in the eighth week of production on his latest Louis B. Mayer-First National attraction, "The Dangerous Age," John M. Stahl expects to finish the picture within a week or ten days. Only a few outdoor sequences remain to be shot. "The Dangerous Age" has an all-star cast headed by Lewis Stone, Edith Roberts, Ruth Clifford, Cleo Madison, James Morrison, Myrtle Stedman and Helene Lynch.

Halperin Productions are now preparing its next feature to follow "What Do We Live For?" "Tea—With a Kick," is the title of the new picture.

William Fox may establish a producing unit in England.

Ernest Shipman is in Newfoundland, where he plans to produce a film of Viking days.

Milford W. Howard, author-producer-actor, has been compelled to take action against an infringement of his copyright of "Peggy Ware," his next southern drama to be filmed. A New York firm is manufacturing "Peggy Ware" dresses.

Kathran Cuddy, author of "The Shepherdess and the Chimney Sweep," which is to be the next Mission Film production, arrived here from San Francisco this week. Production of the story will begin very soon. The entire cast will be made up of children who have been studying with Mrs. Cuddy for some time. The title role will be played by Dorothy Martin, well-known San Francisco child-actress, who made her screen debut in "Science—or God?"

LATIN FILMS PLANNED

Pictures produced especially for the Latin-American market is a Hollywood possibility according to Leandro Garza Leal, Mexican consul to Los Angeles.

Enrique Tovar Avalos, actor and former professor of dramatic expression in the National University, Mexico, would form a company of Latin players, furnish scenarios acceptable to southern American countries, but produce and distribute through a United States concern.

Such pictures would offset alleged insults to Mexico and South American countries by depiction of Latin characters as villains.

In January officials of a Compania Nacional Cinematographia Mexicana expected to start productions by June. No more has been heard of the project. This company held an option on the string of theaters owned by the Mexican government, and planned to produce for these theaters.



Current Reviews



"The Tailor Made Man"

IT has been a long time since we've had Charley Ray so near his best. As John Paul Bart, though, in his initial United Artists production, he shows just how much he merits classification under the column of the great ones. Charley is versatile—you can't get away from that. But we've seen him so much as the bashful, apparently helpless country boy that it might seem that to have him any other way would be a shock. It isn't. True, he has not left the old mannerisms entirely behind,—there are spots in "A Tailor-Made Man" that still smack of the country boy—but you can hardly blame him for that.

Ray's supporting cast is good. Frank Butler as Theodore Jellicot, the fellow who unwittingly furnished John Paul Bart with his first dress suit, and Victor Potel as Peter, John Paul's plodding companion in the tailor shop, are perhaps the best. Butler especially makes a good job of a comedy role.

Douglas Gerard's Dr. Sonntag is another rather difficult bit excellently handled.

Playing opposite Ray is Ethel Grandin as Tanya Huber, daughter of the tailor; engaged to the bolshevistic Dr. Sonntag; but really John Paul's sweetheart. She is good.

Jacqueline Logan, as the vampish daughter of the capitalist, runs Miss Grandin a close second. It really wouldn't have been bad at all if John Paul had succumbed to her wiles—most of the audience did.

Joseph De Grasse handled the direction well, and the camera work on the whole is good. Taken all in all, "A Tailor-Made Man" is well above the average.

Other well played bits are by Kate Lester as Mrs. Stanlaw; Nellie Peck Saunders as Mrs. Dupuy; Thomas Ricketts, Thomas Jefferson, William Park, Frederick Thompson, and Michael Dark.

K. T.

Well, the trained scenarist ought to be clever in writing home for money.

Do not twist your plot too much. Think of all the trouble it gives the down-trodden director to untwist it into a familiar story again.

"Life's Greatest Question"

LIFE'S GREATEST QUESTION," at the Hillstreet, still remains unanswered insofar as the audience, for whom the picture was intended, concerned. Reformation, the theme of the play, is carried through the plot by Louise Lovely, who died too soon to gain sympathy or accomplish said reformation. Roy Stewart, Dorothy Valegra, Eugene Buff give fair performances while Harry Van Meter sustains the entire action by his virility and sincere portrayals. Too much night stuff shot in the day time keeps the audience guessing. Harry Revier directed the production, which, as a whole, was quite acceptable to the public.

R. W.

We are encouraged. Two readers have written in to state that we are all wrong.

"If You Believe It It's So"

WHEN Paramount made "While Susan Sleeps," they made a production that was entertaining and commendable as well as a good box office bet. So they did it all over again with another cast and a little camouflage. Perley Poore Sheehan is the



Gertrude Messinger, the baby ingenue, so ably supporting little Johnny Jones of Johnny Jones Comedies. The boys' clothes which she was forced to don in their latest comedy titled "Broadcasting," released thru Pathe Exchanges.

author of "If You Believe It It's so," and Waldemar Young prepared it for the screen. The story is well told under the direction of Tom Forman, and it entertains. But it is the same one of the crook who goes to a small town where everyone believes in him until he begins to believe in himself, thereby reforming.

Thomas Meighan plays a crook who would steal from a blind man's cup, and looks with disapproval upon an honest man taking a drink. His work is pleasing and the Meighan personality covers up a multitude of illogical situations.

Theodore Roberts proves that he can get a laugh without his comedy cigar. This role is unique for Roberts, but he chases old man gloom away which saves the day.

Pauline Starke has little acting to do. Her piqancy brightens up the love interest corners of the story.

Joseph Dowling, Charles Ogle, Laura Ansen, Charles French, Thomas Kennedy and Ed. Brady all contribute to the action, thus making the entertainment value greater.

Photography is good.

R. W.

EDITOR: Are colored pictures popular?
TESSIE.

Well, "Uncle Tom's Cabin" went over fairly well.

"Rich Men's Wives"

AN overcrowded cast, an old story told in an ordinary way and mediocre direction make "Rich Men's Wives" what it never should have been, uninteresting to say the least.

The authors, Frank Dazey and Christine Johnson might have known what they were driving at, but it was unkind of them to leave us in the dark as to what the story was all about.

House Peters, again oversure of himself, fails to convince us of his sincerity in a role intended to be highly dramatic. Once we admitted Peters to be a great actor. Now he is entirely satisfied with himself, thus dethroning him in our eyes.

Claire Windsor had the opportunity of a lifetime to show her acting ability. It proved no inducement for her to rise to the occasion, however, and her emoting was misery to behold.

Richard Headrick stole the picture from the stars that cluttered the cast. Perhaps his secret of success was doing as he was told.

Gaston Glass and Rosemary Theby played their usual heavy roles in their usual way.

Charles Clary should have had three more scenes. He could have handled six, but what chance has a regular actor in a cast so prominent.

Myrtle Stedman, Mildred June, William Austin, Martha Mattox and Carol Halloway were wedged into the story somehow. All are artists with parts unworthy of their efforts.

R. W.

The price of silence—censorship!

If at first you don't succeed, write hokum.

"The Shiek of Araby"

ONE does not have to await resurrection day to see the dead come back. Shelf pictures and reissues have shown us how it will be.

It is hardly fair to judge this "Sheik of Araby" along with the recently made films, but when the producers changed the original title "The Man Who Turned White" to a so-called magnetic or modern one, he subjected his production to comparison with down to date subjects.

The story is no different than any sheik or Arabian one, except that it was made three years ago before the turbaned ones were out their welcome on the screen.

H. B. Warner, the solemn faced person, was a good actor even three years ago. And Barbara Caselton, though at the disadvantage of wearing ancient styles, needed only her beauty and personality to put over her role.

But, as a whole, the picture is quite impossible.

R. W.

Comedy, thy name is "delight," but thy scenario check is sick unto death.

Where to Find People You Know

Jack McCready is working for Universal under Tod Browning, who is directing Priscilla Dean.

Clara Horton is working in the Trixie Friganza story at the Big U under Director Ward Lascelle in "Mind Over Motor," with Joe McDonough the assistant.

Chas. Huber worked with Tom Forman, who has Jimmy Dugan as his assistant.

Evelyn Selbie has moved her wardrobe and makeup to the Louis B. Mayer studios.

E. B. Johnson and L. V. Huff are appearing in some scenes under King Baggott's guidance with Gladys Walton as the star.

Jimmy Adams is being directed by Fred Hibbard. This is the commencement of a new series that Jack White is sponsor for at the United studios. Fred Corby is the photographer.

Eddie Gribbon has been cast in the Johnny Walker feature which has a working title of "Capt. Fly-by-Night" and will be made at the R-C studios for that corporation.

Cullen Landis is to be featured by Sherwood Macdonald productions in a feature soon to be started at the R-C studios.

Frank Keenan has returned to the directorial fold of Reginald Barker in "Hearts Aflame." He made his screen debut and scored his first film success under Mr. Barker's direction about seven years ago.

Hunt Stromberg is busy lining up things for the next Bull Montana comedy he is to make at Metro. Who will aid him in direction isn't settled.

Chuck Reisner no more than finished with Charles Chaplin, when the latter completed his picture, than he was engaged to direct a comedy at Universal.

Marie Prevost, Philo McCullough, Jack Mulhall and others equally well known, are sharing honors with Wesley Barry in a Rapf feature directed by William Beaudine. The company worked at the Auditorium and California theatres, taking exterior scenes and back alley shots. Maurice Rapf, son of Harry Rapf, the producer, is one of the kidlets that make up the tough gang in the story. James Hogan is aiding Director Beaudine.

Abe Scholtz will be the cinematographer for "Mind Over Motor," the next Ward Lascelle production.

Wilson Hummel is playing the leading character role in a J. K. McDonald production titled "Listening In."

June Elvidge has been selected for an important role in the S-L (Sawyer-Lubin) production of "Quincy Adams Sawyer." Miss Elvidge is a leading actress on both the stage and screen. She has recently returned to Hollywood after a successful vaudeville tour.

Fritzi Brunette is doing a part in the Buck Jones western story at Fox.

Chas. Dudley is working with Chester Bennett in "Thelma."

Edward Burns, who supplied the male interest in Constance Talmadge's "East is West," is now playing opposite Gladys Walton at Universal City.

Zip Monberg has signed to play opposite Syd Smith in the Hallroom Boys comedies.

Bert Roach and Neeley Edwards are a couple of Weary Willies in a series of comedies that William Watson is directing at Universal.

Donald House has been acting in the Century comedies.

Jack Lawton is connected with the location department at the Universal.

Vic Milner is with the Gladys Walton-King Baggott company as cinematographer.

Jack Mulhall is starring in Jack London's "The Fish Patrol," at Universal. Louise Lorraine is playing opposite him with Edith Cull directing. He will be working for eight or ten weeks.

Hallam Cooley has been engaged by Myron Selznick for one of the leading roles in support of Conway Tearle and Elaine Hammerstein in the Selznick special production "One Week of Love," which director George Archainbaud is now making at the United studios.

Harry De More is working with J. P. McGowan at Universal. The latter is directing William Desmond. Sandy McGregor is doing likewise.

Marie Janess is working for Eddie Kull at the Universal.

Dorothy Vernon has been cast to play in the Syd Smith-George Monberg-Hallroom Boys comedy that Noel Smith is directing. Charles Lamont is the assistant and Harry Cohn is sponsoring the outfit.

Charles Lemoyne, who is the villain that always fights Harry Carey, says he can't smoke cigarettes and fight, so he has quit the cigarettes and he fights better. Anyway he realized that he didn't need them. Its mind over matter, don't you know?

Doc Bytell has been doing servants so much that the kids in the neighborhood see him coming down the street and shout "Home James."

Harry Revere has just finished a feature production in the Golden Gate City, and expects to start another one soon.

Patricia Palmer begins work with the Ranger Productions at the Long Beach studios on completion of her present Lasky engagement. She will not be associated with the Bob Horner productions as stated in a former issue of Camera!

Jean Hersholt, who has just finished the role of the meanest kind of a villain in support of Mary Pickford in her new "Tess of the Storm Country," has been added to the cast of Marshall Neilan's "The Stranger's Banquet," now being filmed at the Goldwyn studios.

Gaston Glass will enact the hero's role in Rupert Hughes next Goldwyn production, "Souls For Sale." Mr. Glass only recently finished an engagement with Mr. Hughes, playing a feature part opposite Helene Chadwick in "Gimme."

Gloria Hope was the last member of Mary Pickford's supporting cast to finish in that star's new "Tess of the Storm Country." She plans a month's vacation before resuming her studio work.

Jim Alamo is now in his sixth serial as heavy in a story that J. P. McGowan is directing. Alamo has been three years with Universal in a like capacity.

John Peterson is working with Neal Hart at the Big U.

Arvid E. Gillstrom is to make a two-reeler with Lee Moran. He will then go to New York with his assistant, Brick Enright.

Phil Goldstone has engaged Al Knight to direct Franklyn Farnum in another five-reel western story.

Al St. John is back at work once more. He has started another picture at Fox studio, and his opening shots were taken at Mixville.

Lincoln Plummer is once more back at Christie's. This time he is working for the chief director, Al E. Christie, in a story in which Dorothy De Vore is being starred.

George Fitzmaurice is directing Betty Compson at Lasky's in "Kick In" with Frank B. O'Connor aiding him.

Jimmy Adams has been signed to work with Syd Smith in the Hall Room boys. Al Santell has been engaged to alternate with Noel Smith in the direction of the boys.

J. Farrell McDonald, George Perioliat, Sam Appell and others left for San Francisco to join the Phil Rosen company.

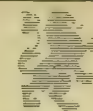
Kenneth Harlan and Marie Prevost will work in the next feature that will be made at the Warner Bros. studios upon completion of "Hero's of the Street."

W. K. Howard is to direct Johnny Walker in "Capt. Fly by Night," a story that is said to be along the lines of "The Mark of Zorro."

George Raehm is to play a heavy in the Francis Ford feature that the latter started making recently at his studio.



Pickups By The Staff



Mr. George C. Dromgold, formerly connected with the Marshal Neilan Productions, has recently been added to the capable staff of the J. K. McDonald Productions, now engaged in producing the Johnny Jones Kid Comedies, which are attracting such exceptional press comment.

Mr. McDonald is highly enthused over this latest affiliation and states that he will give Dromgold every latitude for the expression of his individuality in assisting Mason N. Litson, the director who is handling the reins for his juvenile cast at the Hollywood studios.

The strike situation has at least detained one member of the film colony from departing eastward. This is Edward Sloman who, having completed the titling of his latest picture, "Blind Justice," is waiting for train schedules to return to normalcy before making a trip to New York to arrange for the picture's distribution.

Carmel Myers is said to have the most important role of her screen career in Edward Sloman's production, "Blind Justice." Although the cast is composed of eight principal artists Miss Myers is the only female player.

Helene Chadwick has rounded out her third eventful year under the Goldwyn banner by playing the feature role in Rupert Hughes' latest cinema study of American life, "Gimme," which is scheduled for early fall release. Miss Chadwick's contract with Goldwyn has two more years to run and it is understood that organization has some big plans for her during this remaining period.

Reginald Barker recently blew up a big dam at the Kootnay Lake outlet in British Columbia, releasing a hundred thousand logs to go racing down the river a scene for "Hearts Aflame." Natives from all about the section travelled as far as twenty miles to be present.

According to advices from the Louis B. Mayer offices, an announcement of great interest to the trade and public will follow Fred Niblo's present journey to New York. It is known that the object of his visit is to complete negotiations involving a fortune for the screen rights to a certain stage success. Charles R. Condon, director of publicity for Louis B. Mayer, accompanied Mr. Niblo on the trip East.

Viola Dana used 250 people in a church set the other day in a picture now in the making at the Metro studios.

Joe Brandt is expected to come to Los Angeles within the next ten days with some new plans for the Federated Corporation of America and the C. B. C. Corporation.

Little Napoleon is appearing in Long Beach, where he is amusing the visitors with his funny antics, while his owner, Andre Anderson, is negotiating with different studios about using his star-monkey actor for the theatre.

Membership in the Writers' club is limited to 350 members. This may keep some of Fred Palmer's proteges out.

Lloyd Hughes, leading man, was in a serious automobile accident last Sunday afternoon near Santa Barbara, Calif. There were two others beside himself in the car in which he was riding and four in a machine which collided with his and he was the only one out of the whole seven who escaped without a single scratch. It was the third automobile smash-up in which he had figured during the present year.

Ed Yeager, who handles the destinies of the Reliable Photoplayers association, has some plans for the improvement of his organization and expects to put them in effect at the next open house meeting, and he is lining up a good evening's entertainment to help things along.

TO OUR FRIENDS:

We are taking this means of communicating with the friends who proved so loyal and kind during our late bereavement, and to express our most earnest thanks, and deepest gratitude for your aid and comfort.

WALLACE CLIFTON,
MRS. EMMA CLIFTON-BUCCI.

Mary Pickford had a lot of them stretching their necks out at Universal City, when it became known that she was to work on the New York street. Alibis were coming thick and fast in the different departments why different people wanted to leave their offices, which just proves that in the heart of the industry they never tire of seeing a real star in real life.

Forrest Robinson, who slayed Daddy Skinner in Mary Pickford's new "Tess of the Storm Country," is among those marooned by the railroad strike. Immediately upon completing his work with Miss Pickford he had hastened to New York City to escort his wife and some household effects to Hollywood. He got started on the westward return trip just in time to get tied up in the first serious interruption of traffic. He was obliged to return to New York and await the arrival of better travelling conditions.

Mericles of the motion-picture industry turned out recently at a farewell dinner given by the Screen Writers' Guild to Tom Geraghty, to speed him on his way to New York, where he is to take charge of the Famous Players-Lasky Long Island studio. The Geraghty dinner christened the club's new dining-room and is declared to have been one of the most successful functions ever given by the writers.

"If a census of Hollywood had been taken while the dinner was in progress," said Frank Woods, president of the guild, "I'm afraid the census-taker would have set the movie capital down as a deserted village, for a large percentage of the population was saying good-by to Geraghty."

Accompanying Geraghty to New York is E. Lloyd Sheldon, who will be his assistant at the Long Island studio.

ANOTHER MOVIE DISASTER

A dove which was being used in a scene from "One Week of Love," ran amuck in the United studios this week and savagely attacked Elaine Hammerstein. Elaine was so terrified by the utter wildness of the bird that she was unable to resume work for quite some time.

The Selznick company has journeyed to Mentone to film some railroad thrills for "One Week of Love." A special set has been erected close to the tracks and the company is using an engine and several cars to produce some exciting scenes.

Mr. and Mrs. Owen Moore have gone to Delmonte for a few days rest and have consequently taken along golf clubs, tennis rackets, and fishing poles to make sure they get it.

May Allison has completed a picture in Porto Rico, and is back in New York.

Julian Johnson is in town with the new Mrs. Johnson.

Doc Cook is going to explore Portland with J. J. Flemming. The pair just returned from Bisbee, Ariz., where they made up the unit that Harry Moody directed. In the Oregon city they intend to make some five-reel big woods stories.

Irving Asher, while playing a chauffeur, got a real chance to serve in real life. One of the boys at the studio was injured falling from a scaffold and Irving rushed him to the emergency hospital.

Mary Pickford has won two more converts to Hollywood. David Torrence and Forrest Robinson were both summoned from New York to play prominent parts in the famous Mary's new "Tess of the Storm Country," and the upshot of their engagements was that both decided to become permanent residents in the celebrated film capitol.

Dr. Guy Bogart, publicity director and secretary of the Cosmopolitan, found his youthful career as a pastor quite convenient when he attended the wedding of his friend, F. C. Luck, editorial and research authority of the Keystone company, and Miss Alma Hyam. The officiating minister was unavoidably detained at the last moment and Dr. Bogart was pressed into service to perform the ceremony.

Harold Lloyd, in "Grandma's Boy," was put over in great style last week by the Golden Gate Post 40 of the American Legion. The latter organization took possession of the Strand Theatre and showed their own picture of "Buddy" on the same program. The Lloyd laugh ran the third week and no sign of a let-up in attendance which is a fair example of how San Franciscans took to the pride of the Southland.

Huntley and Palmer, Ltd., the well-known biscuit manufacturers of Reading, England, have just introduced a Jackie Coogan biscuit, which shows the head of the young film star. It has an enormous sale among the British youngsters.

Chatter of Southland Folks - By.... Harry Burns

Ted Edlin, who is appearing in Pilgrimage Play, also is a filmland worker. When he met me the other day, the first question he asked was "Have you seen the Pilgrimage Play?" and I am going to ask my readers the same question. I have and advise you not to miss seeing that wonder of the ages. It held me every second and set my mind in but one channel and that was THE RIGHT ONE. Don't miss it.

James Young is the greatest booster that Symphony Orchestra has in Hollywood. While working Sunday he called all of his people together and told them of the marvelous concerts and promised to quit work by 5 p. m. so everyone could attend.

J. M. McCarthy is in Mexico. He's going to start a picture company with Mexican dough ray me, do you get me, or are you ahead of me?

Leo McCarey gave the New York lodge of the Assistant Directors association the double O at Keene's chop house, where the boys were holding a banquet. He delivered a message of welcome from the Hollywood A. A. A. boys. Charles Stallings, also a member of the association, met the boys later and did his part of telling them about how we run things out here.

Jack Richardson looks like the wildman from Borneo with those real honest to goodness whiskers that he is carrying around for the Alf E. Green picture that has Thomas Meighan as the leading light.

Jackie Coogan plays indoor baseball when he isn't working, which means that when he grows up he will catch a few high ones and enjoy the sport.

Newton House is working with Leo Maloney. He seems to have struck his stride in the westerns.

Reaves (Breezy) Eason and his company of players which includes his star, Hoot Gibson, left last Saturday for Sacramento, where they will ride the brake beams and everything that goes to make up a western and railroad story.

Maurice Graham, who took sick suddenly while working on "The Young Rajah," as assistant to Director Phil Rosen, is once more feeling like himself. During his absence Cullen (Hessie) Tate has been batting a million while his boss, Cecil B. DeMille, was getting his next story ready.

Grace Marvin, who is to the Southland what Vera Gordon is to the East, has all kinds of trouble telling some of our natives that she didn't do the mother in "Humoresque."

Tiny Sanford, a bigger man than his name implies, was made up the other day for a character that could be the devil or anything that you are a mind to call it, and it was for a Joe Rock comedy.

James Gibbs, they tell me, is a crooked butler. No, not in real life, but in the King Baggott picture.

H. B. Suttie says that working with Douglas Fairbanks is like getting a smell of some sweet perfume when one has just come out of a dirty alley way.

Shorty Holt is clipping the bad takes and cutting the good ones of "Bitter Sweets," a Lon Chaney special that was made by the Universal.



Fat Karr slipped over to the United studios, made his bow in "Omar, the Tent-maker," salamed out, and was back working with Al. St. John the following day.

Bob Roberts is cutting "Another Man's Shoes," which leads one to the eternal question. Since when has Mr. Roberts become a shoemaker?

Jack White, Harry Edwards and Lige Conley sat around in Mr. White's private office last Sunday with their best finger of their right hands pointed to their temples and getting over that they were thinking deeply. The Three Wise Men were thinking seriously of how to make the next story of Lige Conley so funny that Father Time will laugh himself sick.

Fred Datig is one of the best posted men in filmland; anything that you want to know about actors or actresses, just ask Fred, he is a walking encyclopedia. Caught him and Jack Conway exchanging opinions the other day, and as Jack started to talk about the ability of some well known artists if they were capable of playing a certain part, Fred handed out such first-class information that a mere child could have grasped the value of his knowledge.

Patricia Magill is making the rounds of the studios and getting her share of work in them, which means that Patricia is very happy and she wishes everyone the same success.

Mack Sennett, according to the "movie rialto" gossip, is to have a lineup of companies making two-reelers in his fun film factory at Edendale.

Thomas H. Ince, it is claimed, will come back bigger and greater than ever in his history as a producer. From the way things are moving along at Culver City, it wouldn't be surprising in the least if it matured.

Cecil B. DeMille is expected to be whispering sweet instructions to his artists on how to act in the scenes on his new story, about the first of next month.

Bobby Vernon is once more being directed by Al E. Christie. Not that Robert has been away, but Al has been paying attention to some of his other stars and letting Vernon handle himself aided by a director. You know the old story of the colored chap who was encouraged along about doing good work until one day they found him dead from overwork. Well, put this pair together and you'll find them following almost in the footsteps of that individual, for they dearly love one another and love to labor together.

C. T. Lee says it's a bad summer for beards, meaning that the pictures of today are pointing towards the clean faced guy who are a bunch of heart breakers. Hope they soon change C. T.

Pete Hungate has been knocking a home run every day at Lasky's while L. M. Goodstead has been taking a vacation. To get a look at Pete at the of a perfect day, reminds one of the man who had worried all night about his last million fading away and no sight of another heading his way.

Vernon Walker came through with this one: "If I don't get a job real soon I am going out to the tracks and go to work." "What tracks, the race tracks, Vern?" asked a bystander. "P. E. tracks," retorted Vernon.

John Thompson is filming the antics of Gloria Joy at the R-C studios and says that the actress is the most charming one he has worked with for some time. "Thatta Boy." John, always stick to the ship until the last man goes down and then swim out for safety.

Ivar McFadden seems to think that San Francisco is bidding him to come North and make some better pictures for the better class of theaters.

Florence Gilbert is enjoying her engagement with Jack Hoxie, the cowboy star who is making a series of five-reel westerns that make your hair stand up and drop down, while he rides 'em cowboy over the plains, and makes all the bad men of the vicinity behave and you know the rest.

Earl Rodney is playing the owner of a delicatessen store in the Bobby Vernon picture at Christie studios. Hot dog! let's go, Earl, and eat a mess of weenies and sour kraute and everything that goes to make a old-fashioned feed (minus the beverage that Mr. Volstead took out of our lives).

Don Maines made a good looking Spanish type for Larry Semon at the Vitagraph.

The Screen Writers' Page - Conducted by William E. Wing

Chasin' th' Devil

(Special Correspondence)

BLUEMONA, Aug. 18.—The new censorship board of Bluemona finally has met and revued a pitcher, after being delayed somewhat by several things.

First Elder Indigo had to go to the reform school to visit his son who is not an employe there. Sister Gloom was held at home nursing her husband who was shot at a hencoop on a dark night, when he lost his way and was mistook for a thief by Constable Brown who had missed chickens regular. He ain't missed any since the accident.

Next Tobias Twink had to go to the county seat on bussnes with the grand jury where they say he made a grand speech explaining his system of having a bank account without doing a lick of work for the last seven years.

But all got back to join the rest of the board at the Bluemona Purity Theater last night, to examine the pitcher, "Wives For Husbands Onely," perduced by one of them edacashunal companies.

Your correspondent was allowed to be among those presently and took things down as the proceedings proceeded.

The place went dark and the pitcher begun. Sister Gloom was onely silent a little wile when she says to the woman side of her, "Don't you think that Bluebird case is the most intrusting one you ever read? The man I mean which slaughtered all them wives. chokin' some and poisonin' others. I can't wait until I get the next Sunday suppelment so as to read about them he hacked to pieces—" But jest then the buzzer rang and the pitcher stopt wile one of the board ordered the projectkor man to chop out the scene where the vichus cat

chased the poor, helpless rat all over the house. The board decided that it was throwin' cruelty right into the faces of people.

The pitcher and Sister Sarah begun simultaneous. She saye as how it was comforting to know that our town was so pure wile them big cities she was reading about was chuck full of imorality. She recited sevrul shocking examples and adviced us all to take warning and buy the magazene su they could read the articles also. The board all said they would borrar her magazenes. Then someone stopt the pitcher because a scene showed a strange man in a woman's house wile her husband was absent, which must be cut out, the scene we mean. The board decided that although the man got in there by mistake and went right out again before the husband came



back, it was suggestiff and might set the pure-minded to thinking.

The pitcher hardly got under way before it was stopt again because a lady showed all of her stocking except the cotton top. When this was sucessfully cut out, Elder

Donnt told us about the missingary we had sent to save the heathings in a furon island.

"Why," said the elder, "them poor heath-ing women is so destoot that they can't buy clothes. The missingary inclosed pitchers showing the poor things nude nakd. My boys was much intrustd in 'em. I saw Tom looking at the back of the best one and ast him why. He said he thout mebbe the address was on the back. I told him it was in the South Sea Islands that our missiniary was doing such grand work. We sorter think Tom has a leanin' to be a missingary."

B z z z ! The buzzer again. Sister Gloom, that was interusted in the Bluebird man rung it this time. She was horrerfied at a nurse putting a powder in a rich patient's coffee. The title said it was a sleeping powder but Sister Gloom shook her head firmlike and said it suggested prussick acid or something like that, and the scene would have to go as people looking at it might be prone to evil mindednes.

So they kept on cutting this and that, the sherif that had a gun in his hand when he chased the badman, a little tot being kissed by a friend of the fambly, and a bottel of perfume that lookd like somthing worse, ecetra ecetra.

While Elder Gloom was telling us about a inspiring sermon he had heard on the sub-jeck, "Hell and Who Go There, or, Vivid Pages From the Spicy Era," the pitcher ended.

"What will I do with the pitcher?" says the projectkor man. "What is left don't make sense."

"Show it at the institoot for the foolish," retorts Elder Indigo with a loud laff in wich we all joined.

"Then I'll keep it right here in Bluemona," says the man, but everyone is surging out by this time.

Bitter Sweet

EVERYONE is doing it. If there is a magazine published in the land which has not explained carefully the ailment of the movie, it is not included in our free list of publications.

Most of the solutions get back to the real starting point and, with great logic, say that loss of patronage is because of mediocre pictures.

It is as simple as it is true.

Even the business-like manufacturers are admitting that "the story is the thing," but few of these practice what they preach, and poor pictures continue to emanate from high places.

Another leading journal has treated the subject again putting the blame on the hackneyed theme, the empty plot and maw-kish sentiment.

This special writer wants "good, plausible and entertaining stories." New writers must be found who will give us novelty; fresh flavoring.

It goes right back home to the fact that

the scenarist who succeeds in grinding out a novelty, a departure from the beaten track, is liable to be left standing upon one foot until the evening chill sets in.

The very manufacturer who envies the huge earnings of the unusual feature, is the fellow who admits that the next novelty story is a good one, but fears to gamble with new departures.

Then another "Miracle Man," or "Four Horseman" pops out, generally from an independent, and cleans up.

While the old-timer continues to make 'em by ancient rule, tossing huge sums of money into sets and extras in order to cover up the baldness of the familiar stories he is producing with machine-like precision.

Even when the Old Guard "takes a chance" with the unusual story, ancient rules and studio "system" proceed, with great promptness, to "make a movie" of it.

A departure in method as well as story is demanded.

"The Four Horsemen" broke about all the rules compiled from the year One. It began one or two reels before regulation picture rules said it should. The production told the story regardless, unfolding it naturally and without once departing from the line of march to pay its respects to Chapter 23, on How to Annoy the Plot.

"Blood and Sand," adapted by the same writer, also proceeded to kill off the leading man, probably to the secret horror of 90 per cent of Ancient Guardsmen. The chips fell where the ax was working, and everything worked out so naturally that "Blood

and Sand," as seen in Los Angeles at least, was not what is termed "a movie."

The phrase should be "only a movie."

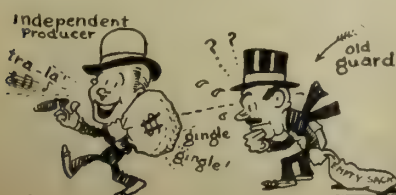
Even the tormented stage has made the same radical departure, for a new Broadway show reveals itself in eight scenes, and disregards all stage-made rules, with the result of natural, human unfoldment.

"Come On Over," bears the barriers in more ways than one, and any story as simple but human, will clean up without aid. You cannot take a chapter from loveable life itself and fail—unless some authority with the old brush and veneer takes the privilege of smearing it until it is so artificial that the children can observe it.

Therefore it would seem advisable for imaginative writers who are good at novelty and peculiar twists to cease following "Sheik" pictures because one went over big, or any other popular styles, and seek less beaten tracks.

Then the second task presents itself—that of making the grand search for independents

(Turn to page 13)



Pulse of the Studios

For Week Starting Monday, August 21

CAMERA I intends to keep The Pulse of the Studio accurate in every detail. If you find any error, please telephone Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions.						
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Idle
De Rue	Bobbie Dunn	A. Gosden	Joe Cook		Comedies	Idle
Richard Thomas Productions.						
Richard Thomas	All-Star	J. W. Fuqua		L. W. Jackson	Society Drama	Preparing
Ben Wilson Productions.						
Bruce Mitchell	Monty Banks			Ward Hayes	Comedies	Idle
Lewis King	Wm. Fairbanks		Montague	W. C. Tuttle	"Peaceful Rivers"	Editing
Edward Sloman Productions.						
Ed Sloman	All-Star	Max Du Pont	Sherry Hall	Hylda Hollis	"Blind Justice"	Editing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BRONX STUDIO. Bob Horner, Casting. 1745-51 Glendale Blvd.						54109
Western Arts Film Co.						
Bob Horner		Jim Reed	Ted Melford	Bob Horner	"Pride of the Prairies"	Preparing
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"Hansel and Gretel"	Editing
Arvid Gilstrom	Lee Moran	K. McLean	J. Relesco	Gilstrom	"Wedding Bells"	Editing
Al Herman	Queenie, the horse	B. Wagner	Pembroke	Al Herman	Animal Comedy	Preparing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin		Idle
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Burns	Ullman	Lavelle	Graham	2-Reel Comedies	4th Week
Al Christie	Bobbie Vernon	Nagy	Hagerman	Conklin	"Choose Your Weapon"	2d Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Blanchard					Educational	Idle
Federal Photoplays					Standard Novels	Idle
Great Authors					Clara Louise Burnham	Idle
Trimble-Murfin	"Strongheart"					Idle
Cinal Productions.						
					Slow Motion Subjects	Idle
COURT ST. STUDIO. Individual Casting. 410 Court St.						Pico 680
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin	"Tea With A Kick"	Preparing
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich	Drama	Preparing
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	"Bishop of the Ozarks"	Editing
Doubleday Productions.						
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty	"Sky Fire"	3rd Week
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd.						Holly 6200
Frances Ford	Peggy O'Day	Jack White		Frances Ford	"The Four From Nowhere"	Finishing
Dot Farley	Crystal Rapp	Gilbert Hamilton	Dot Farley	Dot Farley	"Her Night For a Day"	Complete
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Lee Dunlap	Shirley Mason	Schneiderman	Keefe	Lee Strumwasser	Drama	Starting
Mitchell	Charles Jones	Jennings	R. Flynn	Poland	"Bells of San Juan"	3d Week
Al St. John	Wm. Russell	Ables	Thompson		"A Great Night"	Editing
Summerville	Al St. John	Depew	Stoloff		Comedies	3d Week
Kennedy	Clyde Cook		Arthur Cohn		Comedies	Schedule
Raymaker	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
J. G. Blystone	Pee Wee Holmes	Williams	Cohen		Comedies	Schedule
Erle Kenton	Lupino Lane	Turner	Blystone		Comedies	Schedule
Frank	Stock	Scheurich	Regaie		Comedies	Schedule
Bernard Durning	Jack Gilbert	Short	R. Flynn		Drama	Casting
Emett J. Flynn	Dustin Farnum	Andriot	Wellman		"Without Compromise"	1st Week
Jack Ford	Wm. Farnum			McConville	"Drink"	Starting
Lynn Reynolds	All-Star			Reynolds	"An Arabian Knight"	2d Week
McDonald	Tom Mix	Clark	Forde		Comedies	Schedule
	Stock		Roberts			
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Bereford		"Enter Madame"	7th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Gimme"	Editing
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	13th Week
Allan Holubar	All-Star	B. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"	Complete
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Passions of the Sea"	6th Week
Marshall Neilan	All-Star	David Kesson	Tommy Held		"The Stranger's Banquet"	4th Week
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Noel M. Smith	Sid Smith	Billy Williams	Charles Lamont	Staff	2-Reel Comedies	Schedule
	Geo. Monberg					

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1437						
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	James H. Finn	Mason Litson	4th Production	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	Drama	Cutting
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly	Van Valkenberg	Drama	Editing
Wm. R. Lighton Productions, Inc.						
J. Warren Kerrigan				William R. Lighton		Preparing
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	1st Production	Schedule
HORSLEY STUDIO. 6050 Sunset Blvd. Holly 2693						
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly	Pierce Kingsley	"Deserted At Altar."	Complete
Grover Jones	Richard Talmadge	Arthur Todd	Stanley Delay	Grover Jones	"The Fire Brand"	Complete
Al Neitz	Franklin Farnum		Morris Hughes	Weitz	"The Speed King"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	Idle
Malobee Production. 1439 Beechwood Drive. H. F. MacPherson, Prod. Mgr. Holly 910.						
Maloney-Beebe	Leo Maloney	Latham-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	10th Picture
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Tweedy	Geo. D. Crocker	Matteson	Marcel Perez	"Step On It"	1st Week
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beechwood Dr. Holly 910.						
Kraft	Geo. Larkin	E. Miller	Geo. Shearer	Tom Berrien	"Saved By Radio"	Starting
Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1442 Beechwood Drive.						
C. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver Cit y 761731						
KEATON STUDIO. 1025 Lillian Way. Holly 2814						
Buster Keaton, Productions, Inc.						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	Comedy	Editing
KLUMB PRODUCTIONS. R. M. Mansfield, Casting Director. 5107 Hollywood Blvd. 596-978						
Reehms	All-Star				Comedy-Dramas	Schedule
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. Holly 2400						
Paramount Pictures. (Famous Players-Lasky Release.)						
Geo. Melford		Bert Glennon	Cy Clegg	Moon-Young	"Ebb Tide"	7th Week
James Cruze	Wallace Reid	Brown	V. Keays	Thomas-Hamilton	"Thirty Days"	Preparing
Philip Rosen	Rodolph Valentino	Van Trees	M. Graham	June Mathis	"The Young Rajah"	Editing
Sam Wood	Gloria Swanson	Al. Gilks	Frank Armer	Percy Heath	"The Impossible Mrs. Bellew"	Finishing
Wm. deMille	Reid-Ayres-McAvo	Guy Wilky	Geo. Hippard	Clara Beranger	"Clarence"	Editing
Chas. Maigne	All-Star	Faxon Dean	Robinson	Julien Josephson	"The Cowboy and the Lady"	7th Week
Joseph Henabery	Jack Holt			Kyne & LeVino	"Making a Man"	Casting, N. Y.
Penrhyn Stanlaws	Bebe Daniels	Paul Perry	Bob Lee	Bingham-Adamson	"Singed Wings"	3d Week
Al Green	Tom Meighan	Alvin Wyckoff	Harold Swartz	Condon-Ritchey	"Man Who Saw Tomorrow"	4th Week
Geo. Fitzmaurice	Compton-Lytell	Arthur Miller	Frank O'Connor	Ouida Begere	"Kick In"	4th Week
Paul Powell	Agnes Ayres	Bert Baldrige	Fred Robinson	Beulah Marie Dix	"A Daughter of Luxury"	2d Week
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg. Home 609						
Hampton Del Ruth	All-Star	Dal Clawson	Rex Thorpe	Del Ruth	"The Marriage Chance"	2d Week
Milburn Morante Production. (State right release).						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	"The Knife"	6th Week
Stater-Stark Productions.						
C. W. Stater	All-Star	Staff	Norman Webb	C. Smith	Drama	Starting
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Preparing
MAYER STUDIOS. 3800 Mission Rd. Individual Casting. Lincoln 2120						
John M. Stahl	All-Star	Jack Rose	Sidney Algiers	Hawks-Meredyth	"The Dangerous Age"	Editing
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Timber"	8th Week
Fred Niblo	All-Star		Doran Cox		Drama	Preparing
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr.						
Tom Forman	K. MacDonald				"The Lonely Road"	Preparing
Gasnier	All-Star	Carl Struss	Geo. Yahalen	Dazey-Johnson		Idle
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. Holly 4485						
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Beaumont	"June Madness"	Editing
Emile Chautard	Billy Dove	Arthur Martinelli	A. J. Lena	Edith Kennedy	"Country Love"	Editing
Clarence Badger	All-Star	Rudolph Bergquist	Edward R. Gordon	Bernard McConvill	"Quincy Adams Sawyer"	Editing
King Vidor	Laurette Taylor	James Barnes	Al. Kelly	Mary O'Hara	"Peg o' My Heart"	Casting
Irvin Willat	All-Star		John Waters	Julien Josephson	"All the Brothers Were Valiar"	Casting
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901						
Individual Productions. (United Artists Release.)						
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Lotta Woods	"Robin Hood"	Editing
J. S. Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett	Josephine Lovett	"Tess of the Storm Country"	Editing
Arthur Rosson	Jack Pickford	Harold Rosson	Claude Mitchell	Elmer Harris	"Garrison's Finish"	Finishing
RAY STUDIO. 1425 Fleming St. 598-141						
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Love"	6th Week
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St. Holly 7780						
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	Geo. E. Hall	"If a Woman Will"	Preparing
Malcolm St. Clair	Mr. & Mrs. DeHaven	Lee Garmes	Moreno	Beatrice Van	2-Reel Comedies	Schedule
C. D. Bricker	Frankie Lee	P. Goodfriend	C. Woolstenhulme	Josephine Quirk	"Little Man"	Editing
Wesley Ruggles	Ethel Clayton	Joseph A. Dubray	A. M. Unander	Carol Warren	"Three Cornered Kingdom"	Editing
Chester Bennett	Jane Novak	Jack McKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	3d Week
Sherwood McDonald	Gloria Joy	John P. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. A. Seiter	Helen Jerome Eddy	Lucien Andriot	Ralph Waters	Winifred Dunn	"Love's Coming of Age"	Editing
Wm. K. Howard	Johnnie Walker			Eve Unsell	"Capt. Fly-by-Night"	1st Week
Emory Johnson	All-Star	Henry Sharp	Dick Rosson	Emilie Johnson	"The Discard"	Preparing
Norman Dawn	AllStar			Guyol-Catlin	Drama	Preparing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
(Pathe Release)						
F. Newmeyer	Harold Lloyd	Walter Lundin	R. Golden	Roach-Taylor	Untitled	4th Week
Charles Parrott	Snub Pollard	Robt. Doran	Bob Evans	Chas. Parrott	Comedies	Schedule
Davis-Howe	"Paul" Parrott	Frank Young	Henecke	Staff	Comedies	Schedule
M'Gowan-M'Namara	"His Rascals"	Len Powers	C. Morehouse	Tom McNamara	"His Rascals" Series	Schedule
SELIG STUDIO. Casting Director, Individual.						Lincoln 33
Vin Moore	Mary	H. Neuman		W. E. Wing		Idle
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
F. Richard Jones	Turpin-McGuire	Homer Scott	Ray Grey	Mary Hunt	"The Shriek of Araby"	Editing
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Babille	Coogan, Sr.	Drama	6th Week
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Indegraff	Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Rodeo Comedies.						
Geo. Marshall	Walter Robbins	McClung		Tuttle	Western	Schedule
Jos. M. Schenck Productions.						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Wile	Frances Marion	"Voice From Minaret"	Complete
Selznick Productions.						
Vic Heerman	Owen Moore	Gerstad		Heerman	Comedy	Preparing
Geo. Archinbaud	All-Star	Cronjager	Ed. Sturges	Montagne	"One Week of Love"	5th Week
Richard Walton Tully Productions.						
Jas. Young	Guy Bates Post	Benoit	Evenes	Tully Young	"Omar the Tentmaker"	Cutting
United Studios Productions.						
Warde	Ruth Roland	Thompson Wheeler	Gereghy	Jenkins-Smith	Serial	Preparing
Jack White Corporation.						
Del Lord	Lige Conley	Linden	Watson		Comedy	Schedule
Principal Pictures Corp. Sam O'Shea, Mgr.						
Colin Campbell	Dorothy Phillips	Dal Clawson	Geo. Berthelon	Elinor Glynn	"The World's a Stage"	Cutting
Hawks-Morosco Productions						
Jack Conway	All-star	Rosson-McWilliams			"The Border Patrol"	1st week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Hobart Henley	Hoot Gibson		Roy Myers		Special Assignment	Preparing
Nat Ross					"Ridin' Wild"	Preparing
Stuart Paton						Preparing
Ed Kuhl	J. Malhall		Pummell	Emma Clifton	"Tales of the Fish Patrol"	2d Episode
Herding-Reisner	Lewis Sargent	Irving Riese	A. Smith	Scott Darling	Comedy	Schedule
R. Eason	"Hoot" Gibson	Vergil Miller	M. Eason		"Lone Hand"	Editing
Lambert Hillyer	Frank Mayo	Kline	Harry Webb	A. K. Chester	"Altar Stairs"	3d Week
Edw. Laemmle	Harry Myers	Chas. Stumer	Tenny Wright	Edw. Low		Europe
Bob Hill	Roy Stewart	Chas. Coffman	Ray Taylor	Bob Dillon	"The Radio King"	Editing
Wm. Watson	Neely Edwards	Wm. Daniels	Dave Brandman		Comedy	Schedule
Tod Browning	Priscilla Dean		Leo McCarey	Chas. Kenyon	"Lady Raffles"	4th Week
Marchant-McGowan	Wm. Desmond	Reeves	J. Marchant	Geo. Morgan	"Perils of the Yukon"	11th Week
Jack Conway	All-Star	Ben Reynolds	A. Flavin	Raymond Schrock	"Another Man's Shoes"	3d Week
Von Stroheim	All-Star	Daniels-Peck	Sowers-Sullivan	Von Stroheim	"Merry-Go-Round"	Casting
Pollard	Reginald Denny	Frank Messenger			"Leather Pushers"	2d Episode
Bazgott	Gladys Walton	Joe Barry			"Lavendar Bath Lady"	3d Week
Bob Hill	Roy Stewart		Taylor & Humblestone		Lumberjack Series	1st Week
Ward Lascelle	Trixie Friganza	Abe Scholtz	Joe McDonald	H. Landers Jackson	"Mind Over Motor"	2d Week
Wm. Steiner	Neal Hart		Neal Hart		Western Feature	2d Week
Cummings, Irving Production Co.						
Irving Cummings	All-Star	Vic Minler	Wm. Crinley	R. Ramsey	Drama	Preparing
Joe Rock Productions						
Norman Tamm	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Two-Reel Comedy	Schedule
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	Editing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Frothingham	Harry Semon	Konenkamp	Joe Basil	Semon	"The Gringo"	Editing
Wm. Duncan	Duncan-Johnson	George Robinson			"When Danger Smiles"	2d Week
WARNER BROS. STUDIOS. 5842 Sunset Blvd.						Holly 6140
Harry Rapf Productions.						
Wm. Beaudine	Wesley Barry	Du Par-Cotner	James Hogan	Johnston-Considine	"Little Heroes of the Street"	Finishing
Wallace Worley	All-Star			Monte Katterjohn	"Brass"	Preparing
Warner Brothers Productions.						
E. Mason Hopper	Marie Prevost			Olga Printzlau	"The Beautiful and Damned"	Preparing
	All-Star			Julien Josephson	"Main Street"	Casting

NORTHERN STUDIOS

For Week Starting Monday, August 14

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						
Belasco Productions, Inc. Edward Belasco, Pres.						
Victor B. Fisher				Anna Blake Mesquit	"Dancing Feet"	Preparing
E. H. MacQuarrie	Edith LaMotte	Bill Searles	Jack King	Francis Haven	Novelty Comedy	Preparing
GERSON, PAUL, PICTURES CORP. Jos. C. Gonyea, Casting, 353-61 10th St., San Francisco.						Market 844
Robert Eddy	Mason-Trevalyn	Roy Vaughan	Frank Capra	A. H. Geibler	2-Reel Comedies	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
PACIFIC STUDIOS. San Mateo, Cal.						
Max Graff	Milton Sills				"The Modern Madonna"	Finishing
SHIPMAN STUDIO. Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman		Complete
WALL PROD. G. N. Green, Casting. Sumner and Inyo, Bakersfield.						
L. E. Wall C. Dollison McElroy	Vera Glynn "Jim" Baker	Wm. Marshall Wiley Kimble "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	Two-Reel Comedy One-Reel Comedy Scenic	Schedule Schedule Schedule

EASTERN STUDIOS

For Week Starting Monday, August 14

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Inspiration Pictures, Inc. (First National Release.)						
Henry King	Barthelmess		Joe Boyle		"Fury"	Starting
Tiffany Productions. (Metro release)						
Robt. Leonard	May Murray	Ollie Marsh	Robt. Ross	Edmund Goulding	"A Broadway Rose"	Editing
BLACKTON STUDIOS. Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Phone: Circle 6800
Herbert Brenon	Wm. Farnum	T. Molloy	N. Hollen	Paul Sloane	Western	
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						'Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	
MIRRORED STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PAITHE. S. Bennett, Casting Director. 1990 Park Ave., New York.						Harlem 1480
Joe B. Seitz		E. Snyder	S. Bennett	B. Millhauser	15 Episode Serial	In Progress

Bitter Sweet

(Start on page 9)

who are not only willing, but glad, to purchase and put over such stories.

After a few more staggering blows, even the man-in-the-rut might lend a furtive ear to you.

The companion of the "Come On Over" should be its contrast, the melodrama. The public has demanded fast action, fights and thrills since Adams stirred up the snake in the garden and got bit for his pains. War and strife have shaken nation and tribe since the beginning, and these things occurred plenty of times because the populace wanted a little red-blooded action as an appetizer. Shakespeare, without a melodramatic mind, would probably have starved to death beside the road while begging jitneys off the haughty scions of his race.

Nothing has lived in play or story save the good, old melo. Count 'em: the Bible, wars of nations, "Monte Cristo," "Uncle Tom's Cabin," holy grail stuff—the list is a long one, but depends upon the melodrama for its long life.

Of course the gentle censor in several states is doing his best to kill any picture which moves faster than his own sluggish mind, but all exhibitors will agree that melodrama of the right kind still goes big with the public.

The West itself, as well as the East, wants its westerns, just as Mirandy and Cy want

their rural plays when they visit the great metropolis. You can't beat human nature, no, with all the antiquated methods and a censor in every block. The people will have melo, and wise manufacturers will continue giving it to them.

One manufacturer is asking for stories with society background solely. Just why he should restrict himself in this manner he does not explain. However, there is danger in such a request. The outside writer has been watching the screen with eagle eye. He has seen salacious sex stuff, maddening mush and slimy slush played up as "society stuff," and is apt to try that sort of thing in his own stories.

As a matter of fact the society background no longer can excuse smut and highly distasteful scenes. The story must be as clean and wholesome as under any other guise, and writers should be the first to recognize this.

Of course any word in favor of the heart-interest story is wasted. That alluring, gripping story will live forever upon screen and printed page. We have all too few of them in pictures today, in this period of

endeavoring to outshock the product of the other fellow.

The simple but steadfast story which affects the happiness of one or more people, mixed with 50 per cent of humor, seems to be the champion of all classes at present. Lucky is the writer who can grow this bouquet, freshly enhanced with exotics plucked in strange gardens.

Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, New York City, has started a movement for better music for the movies. He feels, the conductor should create a new spirit for the composition, the spirit dictated by the needs of the film.

Nazimova is billed in New York for the speaking stage. She will play the stellar role in "Salome," this season.

WE SOMETIMES THINK

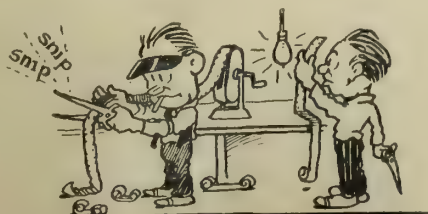
That pictures are funny.

That heroines are not always necessary.

That a few of the 37 plot-varieties are being run ragged.

That the censor will kill himself some day with his choking bigotry and conceit, and save the rest of us the trouble.

That real originality kills your story, so far as several studio managements are concerned.



Contemporary Criticisms

"HER GILDED CAGE" (Paramount)

"Subtract the gorgeous sets and costumes from this picture and it wouldn't carry a single item of interest. It takes a long time to plant the characters and plot and once everything is started toward the denouement, you discover there is nothing which calls for so much effort along this line. Money has been expected—call it wasted—upon a story which unconsciously presented. And everything is subordinated for the sake of putting over a lavish production . . . through this gorgeous background troops Gloria Swanson on parade—revealing an array of modish gowns. 'The story is artificial, only relieved occasionally by Walter Hiers comedy relief as the press agent and David Powell's attempt to be sincere in a hopelessly conventional role.'"

—Motion Picture News.

"'Her Gilded Cage' contains many ingredients of a successful picture, but the most prominent are, perhaps, the rich investiture and a remarkably fine performance by an attractive and talented star. Another is the story . . . the treatment it receives in the hands of the producer and art director make it a picture of high entertainment value. 'Gloria Swanson gives one of the best acting performances of her career in a role that calls upon her for a wide variety of emotional expression.'"

—Moving Picture World.

"The best that can be said for 'Her Gilded Cage' is that it is passable entertainment. Here and there the story succeeds in getting over a bit of pathos and . . . comedy relief thanks to the efforts of that sterling, ever jovial artist, Walter Hiers."

—Exhibitors Trade Review.

"THE BONDED WOMAN" (Paramount)

"A woman will respect and admire a saint, but she'll follow a sinner to the ends of the earth." This is the substance of the story and it is offered in an introductory subtitle, thus taking away any value of suspense. The first part of the picture is interesting, particularly the shots of a storm at sea, and the first mate rescuing the skipper from Davy Jones' locker.

—Motion Picture News.

"'The Bonded Woman' is a marine melodrama that has all the earmarks of a popular success."

"It is a humdinger, and proves that a simple, melodramatic, story may be marked with distinction if handled intelligently."

"The plot has been developed with dramatic construction, embracing the primal law of story telling—exposition, conflict, result. This has been accomplished through the agency of both scenario and expert direction."

"The acting of the star and her small but select supporting company is one of the strong advantages towards entertainment value the film has."

—Moving Picture World.

"There is some well placed comedy in the first couple of reels and also the beginning of thrills and suspense that last throughout the story."

"The storm at sea has been capitally filmed and affords some scenes of real worth. The love story that involves two well-liked male leads is of the sort that will appeal of its own accord plus the popularity of the actors."

"Betty Compson gives a pleasing performance. John Bowers . . . is good in his part and does his drunken scenes without becoming obnoxious. Richard Dix . . . makes himself so agreeable that it appears to be a toss-up to see which man the audience prefers to see win out. The supporting cast is good."

—Exhibitors Trade Review.

"OATHBOUND" (Fox)

"A good story with melodramatic flavorings and a fairly well concealed element that develops keen interest as the plot thickens."

"Detective plots usually register well and if convincingly done, satisfy a large number of patrons. In 'Oathbound' this feature has been capably handled and by the use of ambiguous titles the solution of the mystery has been made less evident thereby heightening and holding the interest until the climax is reached."

"Dustin Farnum lends his usual he-man punch to the story. Ethel Grey Terry is an attractive lead and Maurice Flynn partially regains his former honors as Ned Hastings."

"All exterior shots have been clearly photographed. The boat races have been especially well done. Interiors are pleasing. The continuity is satisfactory and moves rapidly."

—Exhibitors Trade Review.

" . . . an interesting melodrama despite its gaps . . . The hero is really stupid to be outwitted so easily. But it all goes under the head of melodrama."

"There isn't much chance for the romance, and it isn't missed. 'Oathbound' is a satisfactory melodrama, even if you feel cheated in the director's effort to keep you guessing."

—Motion Picture News.

"Lots of action and a constant shift of scene help hold the attention. Director Durning kept things moving at top speed and did fairly well with the material at hand. He scored best in the action scenes but did not help simplify the story."

"Dustin Farnum hasn't a very important role to play and does not come out very well in the end. The entire cast do good work but a greater contrast in types would have reduced the confusion."

—Film Daily.

"An unusually exhilarating subject, superior to the average program feature is offered by Fox in 'Oathbound' . . . the story is not one that need be taken seriously. The treatment is refreshing and makes use of the material in a way that is pictorially pleasing."

"Dustin Farnum is the star, but the performance of Maurice Flynn is most prominent. He has a swift forceful manner that directs interested attention in whatever he does. Ethel Grey Terry has the leading feminine role which demands attractive clothes and a vivacious manner."

—Moving Picture World.

"It is the best picture that Farnum has had for some time and one that deserves to be very popular."

—Morning Telegraph.

"THE NEW TEACHER" (Fox)

"An inconsequential little trifle is 'The New Teacher' Shirley Mason's newest opus which seems to have no beginning nor end, but just skips along rather aimlessly. There is apparently no aim on the part of the director to season it with a dash of paprika. Rather does he rely upon the conventional sentiment and forced drama to make it presentable, but it is so obviously weak that the question arises—why should it have been produced at all?"

"Shirley Mason is deserving of better things."

—Motion Picture News.

"As a vehicle for Shirley Mason, 'The New Teacher' is lacking in certain qualities. She is rather too prosperous and too saintly to be interesting."

"The school-room and the tenements are the background for the story. Lunch hour on the roof of the school-house shows some amusing touches that are more successful than pathetic."

"One of the distinguished members of the cast is glad his name has been omitted from the cast. He has one brief glorious moment of acting when his appetite is interrupted by the fumes of another boy's garlic. It is one of the best touches of the picture."

—Moving Picture World.

"SIGN OF THE ROSE" (American)

"'The Sign of the Rose' is a picture that has apparently been done with exceptionally worthy co-operation on the part of everyone who had anything to do with the production in any way. The story is graphically told and is thoroughly realistic and complete in every detail. . . . There are many tense moments throughout and if a tearful audience is any indication of good entertainment value then 'The Sign of the Rose' has it."

"The especially fine acting of Mr. Beban . . . deserves high praise. His movements and expressions are characteristic and always convincing. Dorothy Giraci . . . does some excellent work. Each member of the cast has contributed his best and the result is absolutely satisfying in every instance."

—Exhibitors Trade Review.

"The biggest angle for exploitation, of course, is George Beban, his previous success in the stage version and the heart interest note in the drama. The story of Peitro and Bambino is just the type of picture which most people enjoy crying over."

"Beban is the compelling personality of the production. His performance shows the keenest understanding of his character and a technical fineness that is the result of much study and practice. His scenes with Rosina, played by Dorothy Giraci, are delightful. The child responds to these imaginative moments with a sympathy and intelligence that is remarkable."

"The scenario shows a skillful handling of the material so as to realize the most out of it for screen success."

—Moving Picture World.

"George Beban's Italian sketch has grown as mellow as Warfield's 'Music Master.' It is a screen version of his stage play and has been adapted to the silversheet in such a manner that its

many highlights are constantly in the foreground. . . . Mr. Beban plays again the simple sorrowful figure of the Italian whose entire life is devoted to the care of his motherless child."

"He acts his part with deep feeling—with genuine enthusiasm. That's what makes his simple sketches so real—that's what makes his Italian such a beloved character."

—Motion Picture News.

"THE COUNTRY FLAPPER" (Producers Security)

"This picture almost reaches the stage of burlesque because of its reliance upon rural jinks. F. Richard Jones, a graduate of the Sennett school, has applied the master's here and there with the result that the offering may be called fairly amusing. . . . It provides a good frolic for the irrepressible Dorothy Gish, who can get more fun out of a situation than any other comedienne we might mention."

"There are moments—many of them—when one situation is used up—and the director starts off on another track."

"The picture does not live up to its title. There is nothing of the sophisticated sub-deb in Dorothy Gish's interpretation, but she does have a lot of fun. Glenn Hunter, who flashed a real genius in 'The Cradle Buster,' has moments here when he demonstrates his talent after Booth Tarkington's puppy lover."

—Motion Picture News.

"Register another distinct hit for Dorothy Gish in 'The Country Flapper,' which, while not an elaborate affair, does offer good, clean and wholesome entertainment of the comedy brand that is characteristic of this charming comedienne."

" . . . It is something new in cinematographic offerings and because the effort to entertain is genuine, the comedy stands out pleasingly."

"Joe Farnum has done his best work in this picture. His titles are a revelation and the best written by this genial person. He cut and edited the film and to him must necessarily go the bulk of credit for the entertainment value of the offering."

—Moving Picture World.

What Folks Think

DAWN DEFENDS RIGHTS

HOLLYWOOD, Aug. 12.—Editor CAMERA! : Your article in CAMERA! under heading "Patent War Looms," has come to my attention. In this article you quote "fictitious patents" in referring to my suit against Ferdinand Earle.

This patent was granted June, 1917, by the U. S. patent office, and far from being fictitious, is very much of a reality. If you doubt this the patent record may be examined or I refer you to my counsel, Carrol King.

In using the word "fictitious" you deliberately do an unfair thing to me by giving the impression that I am suing people on a myth when I am lawfully defending the rights vested in my patent and should have the support of all honest Americans and law abiding citizens.

Mr. Earle has given you a distorted version of the matter and you apparently have not taken the trouble to ascertain the facts in the case.—NORMAN DAWN.

(CAMERA!'s article told of "a drive upon alleged 'fictitious' patents, covering various processes in motion picture production. The drive, as reported in CAMERA!, is a fact and was printed as such. CAMERA! takes no side in this or any other controversy. It will publish the news developments on both sides.—EDITOR.)

STAY WEST, FOLKS!

NEW YORK, July 27, 1922.—Editor CAMERA! : To those who consider their lot hard on the 'Coast,' and who are desirous of bettering (?) this condition in New York, I would like to say—'Remain where you are.' For never in the history of this city have things been so bad. Very few pictures are being made and salaries are being cut to almost—comparatively—nothing. The writer has been in the thick of it—not only the picture end, but the speaking stage as well, and it suffices to say—in the latter, one is expected to put in five weeks (three rehearsals) for the doubtful privilege of drawing two weeks' pay. This is the usual guarantee for three weeks' rehearsals and as shows have been opening and closing one after another, two weeks' (after a grilling round of seeking engagements) money is clearly insufficient to weather the storm of non-employment of several weeks. Living is excessively high, everything else in proportion—so, considering that the living end in Los Angeles is much lower, occasional work much more ready—

MYLES MCCARTHY.

People

Martha McKay has just finished a part in "The Young Rajah," starring Rodolph Valentino, and directed by Phil E. Rosen, at the Lasky studios. She is scheduled to start work on a new production within the next three weeks.

Marjorie Seaman (Mrs. Ralph Graves) was seen opposite Tom Douglas in John Griffith Wray's "Free Air."

R. D. MacLean, prominent Shakespearean actor, who played the Alabama governor in Congressman M. W. Howard's "Bishop of the Ozarks," is confined to his home with sickness.

Jack Rollens is working in the Chester Bennett picture at the R-C. Besides he is writing stories and by the way of a little pastime he has bought a half interest in an auto repair shop.

Les Manter says that when Lambert Hillier finishes his present picture, he intends to start on his own.

Ward Hayes is handling Monte Banks' next story for Ben Wilson productions.

Lew Lipton returned from Catalina where he has been with the Alfred E. Green picture.

Joe O'Donnell, who used to be the electrician chief at the Century studios, resigned to accept a position with the Cinema Sales Company.

Little Betsy Ann Hisle was chosen as the tiniest dancer to interpret the Denishawn Vogue Dance, for the Grauman program at the Los Angeles Orphanage last Saturday.

D. Mitsoras played a cook in a Neeley Edwards and Bert Roach comedy that Bill Watson is directing.

Bob Cox returned with Chas. Maigne from Wyoming, and reports making such an impression on the natives that they want him to come back there and make some pictures.

Laura La Plante was dressed as a court lady for a vision scene the other day will show off Herbert Rawlinson in the role of a king.

Stuart Paton has set sail for Balboa with a company of over 50 people to make another Universal feature.

H. E. Hands is the one that has to line up funny characters for the comedies that are being made on the Fox lot.

William Kenton has been tendered a contract by Oliver Morosco to play in stock in San Francisco for the next fall and winter season, following the completion of "The Bishop of the Ozarks" with Finis Fox.

Wilfred Lee, boy actor in M. W. Howard's "Bishop of the Ozarks," will return to Pine Bluff, Arkansas, in the fall to re-enter school.

George Milo played the owner of modiste shop for Scott Darling in the Louis Sargent comedy at the Big U.

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Barbara Bedford has been ill and has held up the Jack Conway production at Universal City, with Herbert Rawlinson as the star actor.

Gertrude Astor now supporting Gloria Swanson in "The Impossible Mrs. Bellew" has appeared in one hundred and ten moving picture features.

Johnny Waters has decided to remain with Lasky and not go over to the Metro with Irvin Willat.

Sid Smith, the comedian of Hall Room Boys fame, denies he is playing in a musical comedy entitled, "The New Hall" now touring Southern California cities and advertising a Sig Smith as a star.

Audrey Chapman has completed her seven-week engagement in "Garrison's Finish," starring Jack Pickford. Before entering pictures, Miss Chapman scored many triumphs on the concert stage.

Jack Walters and Bill Knight are roommates out alley row at Universal; that is, they dress together but usually work for different directors. Jack is with McGowan and Bill at last reports was with Conway.

The two De Lacy's at the Fine Arts studio are not related to one another—this in answer to many inquiries. Ralph De Lacy, technical director, is a veteran of the old lot, having been there with D. W. Griffith in the production of "Intolerance," and other big spectacles. Robert De Lacy is an old-time New York film editor who has edited and cut some of the biggest films in the Hollywood studios during the past few years, and is now completing work on "The Bishop of the Ozarks."

Fred Hibbard is at Big Bear for a two-weeks' vacation.

William Fairbanks, after a lay off while waiting for the return of Fred Balshofer, got up nerve to go to work. He was signed by Ben Wilson to do a five-reel westerner.

Dorothy Manners, whose next screen appearance will be in support of Jack Pickford in "Garrison's Finish," is said to be due to receive a vote of thanks from the Chamber of Commerce of Hollywood. A post-card campaign, defending this city against its defamers, which she launched is proving very effective as a result of hundreds of citizens following her suggestion to make it a habit to send out at least a dozen post-cards a week to friends and relatives telling them not to believe the detrimental gossip anent the film capitol.

Gloria Hope, who is conceded to possess the most gloriously beautiful red hair in all picturedom, has written a series of articles under the general heading of "Beauty Hints to Milady of Red Tresses Exclusively." These articles will be published by a syndicate serving more than two hundred newspapers.

Billy De Vall completed a job in a Jack Hoxie picture now on its last episode, under the direction of Al Knight.

Jackie Parker is the little five-year-old boy who won the screen contest in Cleveland among three thousand other contestants. He has since played with Barbara Castleton in "False Fronts," where he took the part of a street urchin. He attracted considerable attention when playing a page in King James' court in the Lasky production of "To Have and to Hold," directed by George Fitzmaurice. His third part was in "Love's Coming of Age."

Clete Zimlick is doing her part in the Larry Semon company by making up one of the many charming girls working in a big cafe set. She says that as soon as George Clark starts producing again she will play opposite him.

Matt Moore has been cast for a part in the Irving Cummings production.

Harry Edwards is directing Lige Conley for Jack White, assisted by Rea Hunt, aided by Robert Smith and Lionel Comport.

A. Mezzetti is "jack of all trades" with the Hamilton-White forces.

Monty Banks made his first two-reel comedy for Ben Wilson, signed a contract for a series, and came through with the following: "A contract doesn't amount to much—if I don't behave myself and make good pictures, what good is a contract?"

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You and your motion picture friends are cordially invited by Reliable Photographs Association to attend the recital and dance Wednesday, August 23, 1922, at 8:30 p. m., at Walker's Auditorium, 730 South Grand Avenue.

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Wallace Beery's left arm is in such bad shape that he won't be able to put up a real fight for many a day. "I'm through with fights for some time" chirped Wallace as he showed me his arm that was cut badly in a automobile accident.

Lucile Rickson is working with Louis Sargent out at Universal, Lucile will be remembered for her work in the picture of the "Married Flapper."

Virginia Lee Corbin is back from a vaudeville tour and Mama Corbin has arranged to start a series of pictures, with a well-known director handling the child artist. San Francisco capitalists are putting up the capital. When Virginia finishes her pictures she will have a new skit to return to vaudeville.

Gordon Griffith played Louis Sargent's rival for the hand of Mary Philbin in the comedy just finished by Scott Darling at the Big U.

Harry Gribbon is playing the role of a "Duke" for the Bull Montana picture at the Metro. After completing this story the Orpheum circuit will have Harry to disport twice a day.

Kate Morgan is the busiest woman this side of San Pedro. One day she is a scrub woman, the next day a dressed up lady in evening gown, and the following day she is a Hawaiian dancing girl, and to top it off she accepted a job as a Spanish senorita.

George Webster, after taking a much needed rest, is back assisting Len Reynolds who is directing Tom Mix.

Abe Schultz is responsible for the photography of Trixi Friganza's first film appearance.

Ben Corbett is riding 'em up and down the western street for the Neal Hart picture at Universal.

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

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FOR SALE—Baby fox, three months old, female, having a very beautiful red and gray color effect. Still a little wild, but very intelligent, and would make a cunning pet, or could be trained to be used professionally. What do you offer? Jack Quinn, Gen. Del., Tucson, Ariz.

WANTED—Bell and Howell camera, 170 deg. Perfect condition. Give full equipment at lowest price in first communication; do not misrepresent. Cash C. O. D. Privilege of examination. E. Burton Steene, Green Room Club.

FOR SALE OR RENT—Bell & Howell camera, 170 degree, completely equipped, perfect condition. Blaine Walker, 914 South Olive St. Main 3746.

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Our Travelog

Upon the completion of his present vehicle, as yet untitled Jackie Coogan will be taken upon an extended tour of the world. According to present plans Jackie will be in London in time for the English premier of his film version of "Oliver Twist."

Allen Holubar is preparing the continuity for his next production to follow "Hurricane's Gal." Dorothy Phillips will be the star and the story is a melodrama.

Joseph M. Schenck announced last week that Norma Talmadge would begin production of the stage play, "Within the Law," upon her return from foreign shores, in November.

Larry Trimble and Jane Murfin, producers of "Brawn of the North," departed for New York two weeks ago to make distribution arrangements with First National executives.

Phyllis Haver is on the move again. Having completed her work in "The Christian," Mack Sennett has loaned her to Buster Keaton, and she will be seen opposite the sad faced star in his next comedy, as yet untitled.

Frank Lloyd announces that the recent accident to Eugene O'Brien did not interfere in any way with the production schedule for Norma Talmadge's picture, "The Voice From the Minaret." O'Brien finished his scenes for this production on the same day he was struck by a truck.

Byron Munson set foot on Los Angeles soil once more the other day, telling all comers that he had enjoyed his trip to the metropolis but was happier to be back among Hollywooders.

Scott Sidney has returned from Balboa, where he has been making a house-boat story with Neal Burns for the Christie company.

Leon Rice, vice-president of the Mission Film Corporation, has returned from a business trip to San Francisco.

Eugene Acker Ivanoff has just returned from a week at Santa Barbara.

Richard Dix, when asked how he liked Europe, came back with the following: "Caughenga and Hollywood Boulevard never looked so good to me than after I returned from England."

Andrew D. W. Reid, vice-president, and John Rikkleman, secretary and treasurer of Fine Arts studios, are planning to spend a week's vacation at Yosemite and will leave the studios within the next few days by motor car.

Walter Hiers may make a flying trip to New York City for a vacation between pictures.

Jack Mulhall is to be directed in a series of Jack London sea stories which will take him north to shoot some fishing village scenes. Eddie Kull is directing while Billy Tummell is assisting.

Ernest Adams is working for the Bull Montana picture.

Hughey Fay is stepping up in the world. From directing Lloyd Hamilton, he moves over to look after Bull Montana.

Gus C. Saville

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GREEN ROOM CLUB New York City

Story By

Edward J. Le Saint is writing continuity for "Only a Shop Girl," which will be produced by the Hallroom boys.

Eugene De Rue, who directs both Eddie Lyons and Bobby Dunn for Arrow release, is getting stories ready for them.

Keene Thompson is knocking stories out for directors on the Universal.

Mrs. R. D. Shepherd has been engaged to prepare a stage version of M. W. Howard's "Bishop of the Ozarks," just filmed at the Fine Arts studio by Finis Fox.

Hank Mann has accepted a new role, that of writing stories and gags for the Hallroom Boys comedies.

David Torrence, character actor, is going to write a series of Scotch stories for an eastern newspaper syndicate, while he will also start on a new picture soon.

The Better Pictures Association of the World has awarded its "Medal of Merit" to Halperin Productions as a mark of excellence and approval for its last picture, "What Do We Live For?" The association represents civic organizations, women's clubs, ministerial unions, churches, boards of education, etc., throughout the country. It will assist in the exploitation of "What Do We Live For?"

HOW TO SUCCEED IN THE MOVIES

By Edward J. Montagne

TO BE AN ASSISTANT DIRECTOR—Wear riding breeches, puttees, and a superior air. Raise one of those cute little twirling mustaches. Don't recognize any of your friends. And—this is important—always ride around in one of those big \$5,000 cars. No, we don't know how you get the car. If we did we'd have one ourself.

TO BE A SCENARIO WRITER—Of course, the first hundred will come back, even though you have read all the best plays and novels. But don't give up. Next write a book on the technique of the photoplay. This will give dignity. Now start a photoplay school, teaching others how to sell their stories. Then you won't have to sell your own.

TO BE A GREAT DIRECTOR—First, admit it yourself. Fire any of your assistants who doesn't tell you about it. Get them in the habit of saying "Yes." See only your own pictures. To look at the other fellow's would be an admission that other pictures are being made. Always talk about "My art."

TO BE A MOVIE MAGNATE—Run up and down hotel lobbies talking to yourself. Keep going up to the Western Union desk asking for telegrams, and learn to say "five million," "ten million" without cracking a smile. Always mark up the table linen with large figures. Outsiders may think that you are Sam Bernard rehearsing a new role, but insiders will know that you are a movie magnate and chose you up to your room, begging you to take money away from them.

TO BE A STAR—Acknowledge it in full page ads. Organize your own company. Elect yourself president. Write a few scenarios and then feature yourself in a series of super-productions. Get some real actors to support you. Then try to sell the pictures.

Sidney D'Albrook sprained his wrist while working with Buck Jones and comes through

"RUSHES"



with the saying that, "West is West and East is East. But, let me stay West and work, but not in Western pictures; they are too rough on some people."

The Camera Boys

Percy Milburn, who has been with Reginald Barker for the past five years, and is now chief cinematographer in the making of "Hearts Aflame," has had as many as ten cameramen under his direction for the recording of some of the British Columbia location scenes for "Hearts Aflame."

John Seitz, member American Society of Cinematographers, will leave for New York shortly to photograph Rex Ingram's forthcoming production. Seitz photographed "The Four Horsemen," and other Ingram successes.

Robert Newhard, A. S. C., has returned from Spokane where he was cinematographer for Nell Shipman productions.

Phillip E. Rosen, A. S. C., has finished the direction of Valentino in "The Young Rajah," which was filmed by Jimmy Van Trees, A. S. C.

Karl Brown, A. S. C., has completed photographing "The Old Homestead."

J. R. Lockwood, A. S. C., has begun filming of Hunt Stromberg's latest Bull Montana comedy.

Herford Tynes Cowling, A. S. C., is en route to London whence he will depart to film the contry adjacent to the Roosevelt trail in Africa.

The American Society of Cinematographers now embraces memberships in England, Russia and South Africa.

Bert Cann, A. S. C., is traveling in Europe. When last heard from, Cann was in Austria.

Jackson Rose, A. S. C., has finished filming "The Dangerous Age," and will leave shortly for San Francisco.

The actual shooting work of Arthur Edson, A. S. C., is completed on "Robin Hood."

Charles Stumar, A. S. C., is serving as chief cinematographer with Universal's "Ivohoe" company in Europe.

Fred Jackman, president A. S. C., with his family, is away on a four-week motor trip through Yellowstone Park and the Northwest. Jackman completed direction of "Bow Wow," Sennett comedy, a short time ago.

Harry La Verne will be seen in "Within the Law," a Gamut Club play to be produced in October. He will have the part of Smithson. He recently carried parts in "Robin Hood."

Harry L. Keepers, the well-known old-timer on the camera is putting the final touches on the first natural color production of the Technicolor Company of Boston. C. M. Franklin directed the picture, which was adapted from a famous Chinese story.

Despite rumors to the contrary Otto Lederer will continue in the role of Solomon Levi in "Abie's Irish Rose at the Morosco."

Harvey Thew gave a farewell dinner at the Writers' club for Tom Gerehty, last Saturday, before he went east to take charge of the Famous Players-Lasky studio. The farewell was premature, for Gerehty and Chet Withey (on his way to direct Elsie Ferguson) were turned back from Needles by the railroad strike.

Where CAMERA! Stands

CAMERA! exists for three reasons: to publish actual happenings in motion pictures; to tell what we think about film matters; to publish what you think about film matters.

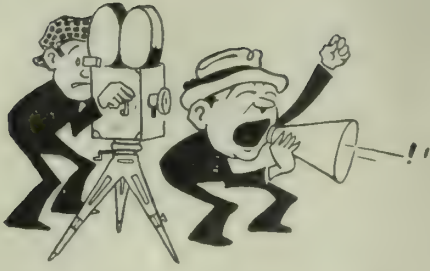
The news.—CAMERA! intends to print all news about or of interest to the men and women engaged in making motion pictures. CAMERA! intends to publish news impartially regardless of personal opinions of its publisher and staff.

Our opinions.—In editorials, reviews and comment CAMERA! presents personal opinions of its writers. These opinions will be granted free and uninfluenced expression so long as this magazine is in its present hands.

Your opinions.—What readers of CAMERA! think about anything connected with motion pictures is welcomed for publication even though it differs from CAMERA!'s ideas.

NOW—*How about a new movie motto: THE TRUTH. Let's be fair to each other and ourselves, folks. Let's talk things over as they are, uncolored by hokum. Bunk, bunk, bunk has almost stifled this industry. Stamp it down. What good does it do anyone in the long run, anyhow? Somebody always knows the truth about everything. CAMERA! hopes to be able to print it.*

TED TAYLOR.



CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

SATURDAY, AUGUST 19, 1922

No. 19

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Turning the Page

Robert E. Sherwood, famous Hollywood hunter and life photoplay critic, is conducting a review department for the Photodramatist.

"From Pen to Silversheet," by Melvin M. Riddle, author of "Behind the Camera with Elinor Glyn," is now on sale at \$1 a copy (adv't.) Send the dollar to Myron Zobel, publisher of Screenland. He'll forward Mel's 10 cents.

Douglas Z. Doty contributes an article on "Why Your Stories Are Rejected," to August Photodramatist. It's for script writers, not press agents.

All lovers of poetry should read the August 12th issue of the Script. There are half a dozen odes to Tom Geraghty's passing eastward, a column and a half of blank verse, and some classic stuff in Harvey Thew's column, "The Cat's Whiskers."

A new theatre, "The Hollywood," valued at \$200,000 at 78th street and New Utrecht avenue, Brooklyn, was hacked to pieces last week, according to the police. The operator's booth was opened and every thing loose was either destroyed or stolen. The manager could offer no reason for the vandalism.

In the Ring With Toreador

This, according to Harvey Thew, occurred in a studio about midway between New Orleans and Honolulu:

Visitor: "Tell me what IS a continuity?"
Wampas: "A continuity is something the doctor takes in his hand, glances at the first page and says, 'Well, for gawd's sake!'"

* * *

ALMOST LIKE IMPERIAL RUSSIA

New York film man sent his son to Siberia. Just to make a movie, though.

* * *

Mildred Davis lives on Harold way. Wouldn't it be romantic if it was at the corner of Lloyd boulevard?

* * *

Before Arbuckle sailed for the orient he arranged to meet Joseph Schenck in Egypt. Wonder if the sphinx will answer their question, or if they'll fall back on Will Hays, after all.

* * *

"Where are you going to, bathing maid?"
"I'm going a swimming, sir," she said.
"Swimming in water, Sennett maid?"
"Oh, no!—in comedy, sir," she said.

* * *

Contrary to rumor, David Bader is not writing the Century fairy tales. Maestro Stern has so little faith in home talent he fell back on Messrs. Grimm and Anderson.

* * *

Jack Mower, juvenile, is a golf champ. If we wanted to perpetrate a pun, we'd wonder if he was a cut-up on the greens.

* * *

ASTRONOMICAL EXCITEMENT THE OTHER NIGHT WHEN TWO STARS WERE SEEN IN CONJUNCTION. SOUNDS LIKE THOSE LASKY CASTS.

* * *

GIVE 'EM A LAUGH IN 2109

That film company that is going to seal up a projection machine and fifteen reels of film, to be opened in the year 2109, ought to put a couple of press agent's stories in with it.

WRITER-ACTOR ROMANCE

Constance Palmer, who's interviewed nearly everyone in filmdom either for the Philadelphia Public Ledger, Movie Weekly, or one of the Brewster publications, was married to one of her "subjects" Wednesday morning.

She is now Mrs. Lucien L. Littlefield.

The marriage license, which Grace Kingsley strangely overlooked Tuesday, shows the noted Lasky actor of old men and characters to be 26, and the bride, 24.

The Rev. John A. Eby performed the quiet ceremony at the Wilshire Presbyterian church in the presence of Mr. and Mrs. M. C. Moore, uncle and aunt of the bride.

* * *

NEWS FOR PRESS AGENTS

(Check up your mailing list)

The Evening Press will start publication in Pittston, Pa., the first week in September.

* * *

W. F. McDermott, dramatic editor of the Cleveland Plain Dealer, is covering European dramatic events for the summer.

* * *

The Albany (N. Y.) Knickerbocker Press now has a Sunday four-page retogravure section.

* * *

The Dayton (O.) Daily Herald has added a daily page of pictures.

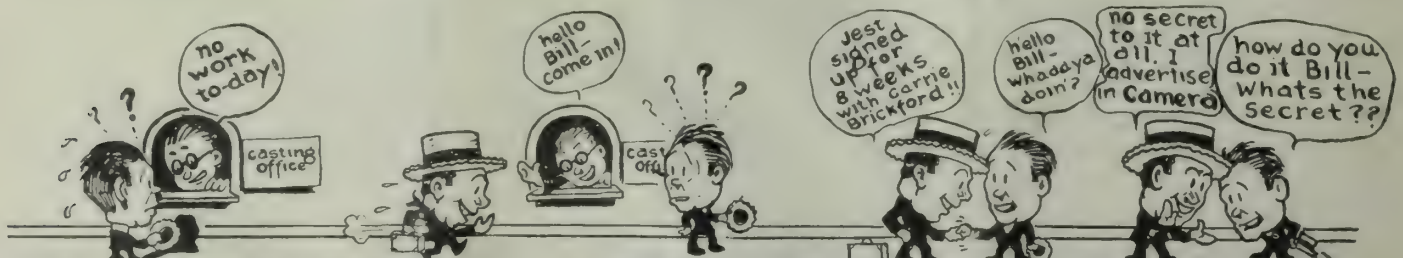
AUTHOR SUES

Another author to make a legal fight when his name was used on a story different from his own is Frank L. Packard. He is suing Fox for \$25,000, saying "The Iron Rider" as screened was not his story. The story, he claimed, was picturized as "Smiles and Trumps."

CHANGE IN TITLE

Louis B. Mayer announces that "Hearts Aflame" has been selected as the releasing title for his first Reginald Barker Production, an all-star special based on the famous Harold Titus novel, "Timber." J. G. Hawks and L. G. Rigby made the adaptation.

Clifford Elfelt writes from New York that he is "just leaving for good old California," and will start production with the Reynolds Metropolitan Productions upon arrival.



Vol. 5

No. 20

SATURDAY, AUGUST 26, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



FILMS, PREFERRED

10¢

\$2.00

Per Year Local

\$2.50

Per Year General

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PUBLISHED
WEEKLY AT
4513 SUNSET BLVD.
LOS ANGELES



Ralph Cloninger

Playing Fernand in "Monte Cristo"
at the Alhambra this week.

At present with the Reginald Barker Company
filming "Hearts Aflame"
at the Mayer Studios

Hollywood 10272



Eugenie Besserer

Who plays Mrs. McKaye in R. A. Walsh's

"KINDRED OF THE DUST"

at the Kinema this week.

Forthcoming releases: "June Madness," Metro; "The
Stranger's Banquet," Neilan; "The Lonely Road,"
Katherine McDonald.



Mickey McBan

Age Three-and-one-half Years

Engaged to play in three pictures at the Cosmoart Studios

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The Cinema Mercantile Co.

Costume and Wardrobe Rental Department

Comedy costumes and
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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor
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Vol. V.

SATURDAY, AUGUST 26, 1922

No. 20

Benefits and Detriments

THE kindheartedness of picture people was submitted to severe strain last Saturday.

Response of player folk to pleas of aid has always been prompt and sacrificing. It is a tradition of the stage that those who act for the screen have upheld.

But the tradition is likely to become a legend in the face of such experiences as that of the "mammoth benefit" at Philharmonic auditorium.

* * *

DAYS before, advertisements in Los Angeles daily papers read:

"Mammoth Benefit Given by the Profession to Victims of Automobile Accident. Screen-Vaudeville-Drama Stars Personal Appearance."

Forty or fifty names were printed. Motion picture players were in the majority, many popular stars included.

Many of these knew nothing of the prospected benefit until they read their names in this ad.

Some of them, and justifiedly, declined to have anything to do with it.

Presumably the benefit was to aid Georgie Sewell, vaudeville actress; Rothstein Cornblatt, William Bleet, and Sam Liebster, who were injured in the accident in which Edna Kuhn, said to have acted in pictures, was killed a few weeks ago. Jay Herman and Eddie Kane, a vaudeville team, together with Mrs. Kane and Jane Croxsen, were also in the car, but were uninjured.

The benefit was advertised to be under direction of Herman L. Roth, attorney, while B. Anderson Smith was master of ceremonies and Lew Kane was stage director.

* * *

ON the night of the benefit Philharmonic auditorium was filled with people who had paid from 50 cents to \$2 a seat to see in person the long role of stars recited in the advertising.

A loyal little handful of film folk swallowed their pride at the arbitrary way in which they had been drawn into the project, remembering that, after all, fellow professionals in distress were to be aided. They were there: Helen Ferguson, May McAvoy, Virginia Fox, Bessie Love, Clara Horton, Hank Mann, Larry Semon, William Russell, and James Young.

With fine acceptance of the emergency they did their best, although no program had been arranged and there had been but a meagre rehearsal in the afternoon.

The audience, naturally, was infuriated when it suspected

it had been hoodwinked. There were cries from the auditorium for missing performers and hisses directed at the master of ceremonies

As it appeared to them the missing motion picture players had simply fallen down on an engagement—worse, an engagement for charity to which, apparently, they had pledged support.

That view of the proceeding was retailed to ten-fold the number present.

It was a black eye for all motion pictures in the public mind—although pictures were not to blame.

* * *

THERE is a lesson in this matter.

No actor should have anything to do with any benefit performance not sanctioned specifically by at least one of the many film organizations in the profession.

If his or her name is used without permission in connection with an unauthorized benefit performance vigorous protest should be made at once—complaint made to the city prosecutor's office if necessary.

There are city laws against untruthful advertising, and they may be invoked in a case of this kind.

And to the loyal few who represented motion pictures at the fiasco, let them have all credit for doing the best they could under adverse circumstances.

TED TAYLOR.

* * *

Relativity Explained

BETWEEN the rail strike, McCormick's glands, the Irish war and Will Hays, Einstein seems lost to public attention.

That, perhaps, is one practical illustration of the theory of relativity.

German film producers have been busy preparing a cinema exposition of Einstein's theories, however, using animated drawings, motion photographs of homely illustrations, and subtitled explanations.

* * *

Information Wanted

ANYONE know what happened to the briefly famous Paramount School and Stock Company?

Has it taken its place with the runaway Turkish heiress, "Virgin of Stamboul"; the famous Japanese girl suicide note; Mr. T. R. Zan and his tame lions; Mrs. Leslie Carter's tanbarked street and Anna Held's milk baths?

Film Capital Production Notes

ED SLOMAN WILL PRODUCE "A HONEYMOON FOR THREE"

Edward Sloman announced that his next picture will be "A Honeymoon for Three," the popular story that ran in serial form in the magazine section of the Hearst newspapers. Sloman is said to have purchased the screen rights to the story under its original title, "The Tavern and the Arrows," before its appearance in the newspapers and he has recently received permission to produce the play with the title, "A Honeymoon for Three." The picture will be made with an all-star cast, states Sloman, and production will commence upon his return from the eastern metropolis.

Work on "The Strangers' Banquet" is progressing rapidly under Neilan's personal direction in collaboration with Frank Urson. The production is now in its fifth week and within the next two weeks will be completed. By a special producing arrangement whereby the "shooting" of the picture is dovetailed and by working nights, it will be possible to complete the picturization of this drama within this time, an unusual feat for a production of this magnitude.

Productions from the studios of Thomas H. Ince during the coming season will be released through the Associated First National, according to an agreement just reached by the independent producer and the releasing organization.

After several months of negotiations to determine the exhibition values of nine big specials which have been in production under Mr. Ince's supervision, satisfactory arrangements have been completed for early release of all of these.

Vitagraph fall activity was given momentum Thursday night of this week when the William Duncan company opened production of "When Danger Smiles," a western story in which Edith Johnson will co-star.

"Thorns and Orange Blossoms" is the second Gasnier production to be made by B. P. Schulberg. Estelle Taylor, who scored such a pronounced success in the chief role in "A Fool There Was," has the lead.

Titling and editing "Robin Hood" which has been going forward under the guiding hand of the star himself, is now practically complete, but in all probability "Douglas Fairbanks in Robin Hood" will not be given its premiere until late September or early October.

Larry Semon's latest two-reel comedy is in final laps of the cutting stage and will leave within a few days for New York. Larry's next picture will be under way within a week. The locale is to be the northwest woods.

"Money, Money, Money," the latest Preferred Pictures' production, has just been completed under Tom Forman's direction. It is by Larry Evans, the novelist and magazine writer.

Helen Jerome Eddy is nearing completion of "When Love Comes of Age."

"The Impossible Mrs. Bellew," Gloria Swanson's new Paramount picture, a Sam Wood production, is finished, and after a short rest "His American Wife" will be started, August 28th, being the date set. The present picture is an adaptation by Percy Heath of the story by David Lisle, while the forthcoming production is by Hector Turnbull, adapted by Monte M. Katterjohn.



In spite of his few years, Jackie Morgan has worked in forty pictures. Now he is vacationing.

Wallace Reid has started work on "Thirty Days" for Paramount. James Cruze, fresh from his triumphant direction of "The Old Homestead," will direct this picture and Wanda Hawley is to be leading woman. The original play was by A. E. Thomas and Clayton Hamilton. A fine cast of players will be selected for this highly amusing farce-comedy.

"A Daughter of Luxury" is Agnes Ayres' next starring vehicle for Paramount. It was started last Monday with Paul Powell at the helm.

"Tales of the Fish Patrol," Jack London's action stories of the sea, will be filmed by Universal in the locale of which he wrote. An expeditionary force has left Universal City for the north coast where boats will be chartered and exterior scenes made. Edward Kull directs, Jack Mulhall stars.

Harry Carey is now producing the second of his series of outdoor specials for the F. B. O. His first, "The Kick Back," was booked by the New York Capitol theatre as a mid-summer attraction, marking the debut of Carey as a Capitol star. His second production is "Good Men and True," a screen adaption of the story by Eugene Manlove Rhodes.

Ethel Clayton is finishing her first production for F. B. O. entitled "The Three Cornered Kingdom."

"A GIPSY CAVALIER"

"A Gipsy Cavalier" has been selected as the title for the film now being produced in London by Mr. J. Stuart Blackton, with Georges Carpentier and an all-star British cast, which is adapted from the novel, "My Lady April" by John Overton.

M. Carpentier has a dual role—that of a dilettante aristocrat and of a picturesque boxing gipsy; and in one part of the film has a third characterization, when he disguises himself as a Spanish grandee. Florale Breton, the screen and stage actress and dancer, has the role of the heroine, while Miss Mary Clare, noted dramatic actress, has an important part. Mr. Rex McDougall, an English actor who has gained fame in America, also appears in a leading role.

Earle Williams started on his new feature at the Vitagraph studios last week. "You Never Know" is the present title of his drama.

W. S. Smith, general manager of the Vitagraph studios, returned from New York last Monday with some new prospects in view.

Larry Semon has started on another two-reel comedy at the Vitagraph studios. His latest picture finished has been shipped East.

Richard Thomas is getting ready to start a five-reel mystery story at the Berwillia studios. H. Jackson is responsible for the story. Richard Thomas has the Chamber of Commerce of Pleasanton nibbling with him to move his organization to that city and build a studio there.

Al E. Christie, since making the trip to Europe, has the fever to make another journey, but this time he intends to make two pictures while enroute. The voyage he has in mind is a trip to Honolulu, making scenes back and forth and on the Hawaiian Islands with Bobby Vernon.

David Ingraham Productions has taken quarters at the Fine Arts studios where work commenced this week on the company's first dramatic feature, the title of which has not been announced. Lloyd Ingraham is directing.

Charles Mack, producer of Lester Cuneo westerns for Western Pictures Exploitation, announces the completion of "Skyfire," the fifth in the company's series of eight five-reelers a year. The picture is now being assembled for distribution. Work will start on a new story this week.

Johnnie Walker's make-up for the stranger in "Captain Fly-by-Night," his first starring vehicle for R-C which went into camera work this week with William K. Howard directing. The cast includes Francis McDonald, Shannon Day, Fred Kelsey, Victory Bateman, Max Asher and others.

The large enclosed stage at Fine Arts was leased last week to Sanford Productions for the filming of scenes in the latest "Tweedy" comedy.

Irvin Willat has started on a sea story at the Metro studios.

Current Reviews

"The Fatal Marriage"

DIGGING up D. W. Griffith's old-timers isn't going to do a thing to the motion picture industry—not a thing!

Not when pictures like "The Fatal Marriage," made some seven years ago, can come so close to running present-day attempts right off the screen. D. W.'s picturization of "Enoch Arden" is not a great picture, but it is still worthy of projection right alongside of a good half of the productions being released today.

Griffith—or Cabanne, rather, for the picture was directed by Christy Cabanne under the supervision of D. W. Griffith—had an all-star cast in his fatal-marriage "Enoch Arden," although he probably was not aware of the fact at the time.

Take Lillian Gish, for instance, as the sweet little Annie who loved so well and suffered so much. Her early scenes are mostly mystic mazes of whirling arms, but underneath it all she even then displayed a delicate feeling and her capacity for worthwhile performances that have marked her as one of the best there is today.

And Wallace Reid is there; quite a while before he joined the matinee idol class. He had his looks then, but he had to work for his place on the screen. Wallie essayed the part of Phillip, the rich chap who married Annie when Enoch was given up for lost, and was left out of more than half the picture, but from what we do see of him, it's easy to see that he has earned his fame.

Mildred Harris is the only other member of the cast who has cut a niche for herself in the movie hall of fame. She had a bit as the eldest daughter of Enoch and Annie.

Enoch himself was played by Alfred Paget, a gentleman well deserving of a better fate than the three sisters have apparently cut out for him, for he seems to have disappeared in these intervening years.

Perhaps the highest paid actor of the lot—although he specializes in a different branch of the industry now—is D. W. Griffith himself, who has a very small bit as Phillip's father.

Christie Cabanne made an excellent job of the direction. In only one or two places does the action drag, or is it possible to see where a more modern technique practised today would have treated certain episodes a little differently—speeding them up, perhaps, or deftly passing them by.

K. T.

"Reckless Youth"

EVEN though this Cosmo Hamilton story had revealed a new angle on life instead of proving a trite and muchly-fictionalized tale, the general results would have been the same.

Several Elaine Hammersteins could not have saved the production from wreckage at the hands of the director. The handling is very unconvincing. Cullen Landis supported Miss Hammerstein, giving a deadly dull performance.

"Reckless Youth" is another astonishing proof of the producer's fondness for printer's ink, regardless of the extreme age of plots, or the absurdity of story argument.

W. W.

"The Kingdom Within"

HAD we the simple minds that some producers think we have, "The Kingdom Within" would teach us the gentle lesson that Love, the almighty conquerer all, yea all. But uninformed as we are we have lived to learn that it takes more than an open heart and a smile to chase the wolf from the door.

Victor Schertzinger has set Kenneth



Marion Feducha, a child actress, shows talent and personality in the small role given her.

Clarke's story to action. His direction shows understanding of the story and knowledge of his characters.

Kenneth B. Clarke was caught in the tide of "faith healing" stories and so his story is not without its miracles and things.

However, the subject was well handled when it was adapted to the screen. The story deals with broken hearts and distorted minds with one physical healing for good measure.

Photography was excellent but it could not have been very bad considering the scenery in the big tree country where the picture was filmed.

Gaston Glass triumphed throughout. It is true that the author made the part sympathetic, and the director guided this juvenile in his characterization of the lame boy, but only Gaston Glass could have put the appeal and personality into the role. He made himself over to fit the part.

Pauline Starke has a great deal of melodramatic, with only a touch of emotional action. But she does it well and we would like to have seen more of her work.

Russell Simpson plays a character entirely familiar to himself and audiences. But there is conviction in his interpretation of the stern old fellow whom hate has made her slave.

Hallam Cooley and Ernest Torrence fill out the cast with remarkably good work.

R. W.

"The Siren Call"

ONCE Dorothy Dalton was starred in a "Yukon" picture and made a splurge in the part, so Lasky tried doing it over again. With a different story of course, that is—a different author wrote the story. "The Siren Call," written by J. E. Nash and adapted by him with the help of Philip Hurn is a tale of Alaska. And like others, opens with a verse from Service, drags its characters through fire, water and murders, only to foil the villain and save the heroine.

It is surprising to see Irvin Willat's name on the alibi sheet as director. The direction is jerky and scenes not well connected.

Dorothy Dalton does not do her best work here. She acts stagey and forced. Of course it is not her fault that she has impossible situations to work through, but she could have played the part with more sincerity and care.

David Powell has a small part with a big fight. He does both well.

Mitchell Lewis, the heavy, is not a pleasant character to put into an already bad picture. However, he brings real acting to us and we can't have a good actor in a good part all in one shot.

Edward Brady, Will Walling, Leigh Wyant, Lucien Littlefield and George Williams all do good work, but a great deal of it is lost in the shadow of the star.

Camera work is average.

R. W.

"Don't Shoot"

THERE must be a great shortage of original stories when a company like Universal has to use a story ordinary in plot, over again, after a lapse of three years. That is what they have done with "Come Through." Perhaps the first time this picture was made it looked too good to them, so they changed the title to "Don't Shoot," to make it more puzzling and the scenes that weren't duplicated from the original were far below it.

Jack Conway directed this repeater. The first reel looked promising, then Conway weakened. Or else he turned the last four reels over to his cameraman. Camera work was spasmodic. The exteriors were beautiful but interiors were badly lighted and filmed.

George Hively, in writing the script, lost a great deal of the mystery and suspense of "Come Through."

Edna Murphy, one of the newer faces on the screen, is very graceful and pretty. She played her role without trying to put any frills on it. The result was pleasing.

Herbert Rawlinson doesn't deviate from the stereotyped hero. His acting hasn't varied since establishing himself as a screen idol, nor does it here.

Universal will do better hereafter to take a chance on an original story. In saving a few dollars on a story they have lost many trying to hand the public old stuff.

R. W.

Where to Find People You Know

Ralph Graves is leading man to Trixie Friganza in his production of Mary Roberts Rinehart's "Mind Over Motor."

Ruth Stonehouse has been signed by Premium Pictures Corporation to star in three features to be produced in Portland, Ore.

Virginia Caldwell, the latest acquisition to the cast of Marshall Neilan's "Stranger's Banquet," is the wife of Wesley Ruggles, the director. Miss Caldwell will portray the part of Olive Stockton.

Phyllis Haver has been engaged to play opposite Buster Keaton in his forthcoming comedy which he is to produce under the Joseph M. Schenck banner for release through Associated First National. It will take six weeks to complete. Eddie Cline, as usual, is directing.

Enid Bennett, the former Thos. H. Ince screen star, who has just ended an engagement as leading woman with Douglas Fairbanks in "Robin Hood," has one of the important role-assignments in "Thorns and Orange Blossoms."

Edith Johnson, William McCall, Charles Dudley and James Farley will be listed in the cast for William Duncan's production which has just gone under way.

Allan Dwan, who has just finished directing "Douglas Fairbanks in Robin Hood," is to direct Rudolph Valentino in "The Spanish Cavalier," based on the opera, "Maritana."

Arthur Smith is assisting Scott Darling at Universal.

Frank Kingsley is acting as co-director with Chuck Reisner at the Hallroom Boys studios. Walter Stevens is acting in the capacity of assistant.

Harry Russell, thanked H. C. Raymaker for the two consecutive days that he worked in his picture at the Fox studios. "You know," chirped Harry, "one must be thankful for a half of a loaf these days if he can't get a whole one to fill his larder."

Frederick Peters finished with J. G. Blystone and moved over to the Hollywood studios where he worked for Arthur Trimble.

Frank Borzage is working at the Hollywood studios where he is making "The Pride of Palomar."

Bert Bracken seems to be getting lined up to start another feature at the Hollywood studios.

George Marshall is being talked of as the man to direct the next Ruth Roland serial.

Reggie Morris is over at Catalina taking life easy and at the same time lining up some new stories for some of the funsters that he expects to be directing very shortly.

Margaret Cullington is working in the Louis Sargent comedy out at the Big U in the role of the mother of Lucile Rickson.

Fred Kelsey is to play a high Spanish official in Johnnie Walker's new picture, "Captain Fly-by-Night."

Clarke Irvine, publicity man, is playing a Spanish soldier with Johnnie Walker in his initial R-C picture, "Captain Fly-by-Night."

Hugh Saxon, for the first time in months, has taken a fling at working in a comedy, casting his lot in the Scott Darling picture out at the Universal studios.



Lillian Rich has been engaged by Universal again for a leading role.

Lloyd Ingraham is soon to start another picture. In the cast will be Betty Francisco, Eddie Hearn, Lottie Williams, John Stepping, Harry Depp, Lincoln Steadman, Lillian Lawrence and Bert Hadley. The latter just returned from a stage tour with Robert McKim. Just where the Ingraham picture will be made isn't at all decided, though it is talked of favoring the R-C lot.

Billy De Vault is working for Harry Polard as a butler.

Jack Conway is to direct Richard Dix and Helene Chadwick in a drama that calls for a trip to Arizona. Tom Wilson has been cast for a part.

C. B. Steele is acting the role of a butler with the side-burns and everything for Tod Browning in his picture that he is making with Priscilla Dean.

Lucile Pinzon is doing a maid for Scott Darling at Universal City in one of his comedies.

William Sistrom is getting ready to leave these parts for the east.

Chuck Reisner is getting ready to direct his son, Dinky, in a series of comedies at the Hallroom Boys studios.

Sunshine Hart is playing in her tenth picture in the Jack White comedies at the United studios. She is in her third week of a two-reel comedy in which she plays the part of a French landlady.

Hobart Bosworth, screen and stage star, is to appear in Marshall Neilan's new production, "The Strangers' Banquet."

Ernest Torrence does a remarkable piece of work as a feeble-minded clown in "Singed Wings," now under production at Lasky studios.

Alfred E. Green will go to New York after completing his picture with Thomas Meighan.

Robert Sherwood played in the Louis Sargent comedy at Universal.

Blanche Payson is working for Chuck Reisner, playing the mother of little Dinky, son of the director.

George Walsh returned from a personal tour of the leading theatres throughout the United States and is ready to start working out this way once more.

Harry Weil, assistant to Frank Lloyd, is idle for the first time in many moons. The latter just completed Norma Talmadge's last picture for the Joseph Schenck productions. Since Lloyd intends to take a much needed rest, Harry figures it a good idea to make hay while the sun shines—hence his looking about for another boss.

Gordon Mullen is playing a very difficult character in "Thelma"—that of a woman who's screen title answers to "Lovissa."

P. A. Powers' arrival in the Southland has brought out quite a number of innovations on the R-C lot. The empty fences are being painted announcing what productions are now being made under their banner.

Bob Daily is working with his pal, King Baggott. The pair have been chums for years on the legitimate stage and are inseparable out at Universal City.

Mickey McBan, the little three-and-a-half year old aquatic marvel, has been signed for three pictures starring Zasu Pitts at the Cosmosart studios. Philip Hubbard will direct.

Frank Messenger is assisting Harry Polard in producing the "Leather Pushers" series at Universal.

Robert Hill is up north making some lumberjack stories for the Universal and expects to be gone some time.

Sam Rantore has cast his lot with the Richard Thomas productions, coming here from Santa Ana where he has been in business.

Frank Coleman returned from Big Bear where he was enjoying a much needed rest. He is ready to start working.

Nate Watt has had a very good offer from Oklahoma to go there and direct a feature.



Pickups By The Staff



CAMERAMEN FIGHT DEATH IN OCEAN

Arthur Edeson, chief cameraman for Douglas Fairbanks, and his assistant, Richard Holohan, fought a five-hour battle against death in a wind-lashed sea off the Southern California coast this week when they went to Abalone Point, nine miles below Balboa, Calif., to retake a scene for Douglas Fairbanks in "Robin Hood."

Wind and tide were so high that the boat was nearly swamped in going through the surf. An improvised signal of distress was raised, and despite the danger of going ashore, the pilot of the launch came in and rescued the four. The \$3000 worth of camera equipment was badly damaged and the film they had taken on the beach was spoiled by salt water. One of the boatmen collapsed after the rescue, and Edeson and Holohan spent a day recuperating from the harrowing experience.

Prizma Colored Pictures, which company has headquarters in New York, has established west coast offices at the Fine Arts studios.

The newly formed Trimble Productions, starring little Arthur Trimble, is being exploited by Eddie Granneman, former newspaper man and director of publicity for the National studios.

Edward Sloman recently acquired a portable projection machine and with its use has staged many previews of his production, "Blind Justice," at his home on South Hobart boulevard.

E. F. Squadrilli and Jacques D'Auray of the Louvre Art Gallery, have organized a research and rental department for the use of motion picture producers. This will aid in eliminating technical inaccuracies from future productions.

Al St. John has finished another of his fun-films at the Fox studios.

Tod Browning had the following players in a single set the other day, all dressed in evening clothes and gowns, and credit is due the casting offices of Fred Datig and his able assistant, Joe Egli, for lining up such a clean cut and classily dressed group: Rolin Arrenz, Geo. Bastin, George Carpenter, Oliver Cross, Graydon Fox, Floyd Goodman, Dick Gordon, Webster Le Grange, Lars Landers, F. S. Liscomb, Andrew Lyle, Chas. Meakin, Hamilton Morse, C. M. O'Dell, John Orloff, John Reidy, H. Reineque, Gordon Sackville, Edgar Sherrod, Maj. Talbott, Doc Bytell, F. F. Guenste, Clyde McAttee, Arthur Millette, Dorothy Cleveland, Lottie De Vault, Nell Foltz, Jessie Gadsden, Jean Gordon, Julia Griffith, Adalaide Hallcock, Jessie Heathman, Annette Kusse, Stella Martin, Caroline Putney, Myrtle Rishell, Alice H. Smith, Betty Scrack and Gertrude Barrows.

This hasn't anything to do with the great cast that usually surrounds such a great artist as Priscilla Dean has proven herself in all Universal features. Leo McCarey is the assistant director on the job, as has been his lot in past pictures that Director Browning has been producing on the Big U lot.

A three-act play titled "The Sins of Hollywood," opening at the Orpheum house in Detroit last week, surprised reviewers there by defending the character of motion picture people and by making fun of professional reformers.

Wade Boteler is working in the Hoot Gibson picture out at the Big U under the direction of Nat Ross, with Dave Brandman as assistant director.



She makes funny faces for the camera, but when she is off stage Dorothy Vernon sings lullabys to her grand-daughter Barbara Dorothy Vernon. Yes, Barbara's daddy is Bobby Vernon.

MUSIC FOR ROBIN HOOD NOW NEARING COMPLETION

The original musical score being prepared for "Douglas Fairbanks in Robin Hood," by Dr. Boris Dunev, celebrated pianist and composer, is rapidly nearing completion. For the past five weeks Dr. Dunev has been working at the Pickford-Fairbanks studio, composing the music as the picture is being titled and cut. The score will be a silent opera on a symphonic basis.

The Musical Score for Elmer Clifton's production, "Down to the Sea in Ships," now being designed by Henry F. Gilbert, noted American composer—will contain original themes by Mr. Gilbert, as well as original arrangements of sea chanteys and excerpts from the works of the world's best composers.

Heinrich Hammer, for 17 years conductor of the symphony orchestra of Washington, D. C., is in Los Angeles, preparing the musical score for Congressman Milford W. Howard's southern drama, "The Bishop of the Ozarks."

Eric Von Stroheim visited the Reginald Denny set while Director Pollard was handling big mob sets. The reason he dropped in was nothing more or less than to look the scenes over.

Alexander Pantages is sending the former vaudeville success, "Twenty Minutes in Chinatown," over the circuit again. The cast includes some well-known picture people: Harold Holland, Herbert Sears, William Carroll, Fred Gambold, Lorrain Willie, Lillian George, Fred Howard. The act will open at the local Pantages in the very near future.

The next Halperin production, "Tea—With a Kick," is scheduled to be a synchronization of different kinds of kicks. Ranging from the family mule's elevators to feminine diminutive "kicks" and back again to the liquid kind, the picture promises to be "different." The story is by Victor Hugo Halperin.

Ebba Mona is making quite a reputation for herself putting on girl reviews for the different directors and studios. She furnished the girls for Al St. John Co., Herman C. Raymaker, Howard Mitchell and others all on the Fox lot, which speaks for itself.

Clyde McAttee and Jack Underhill are running a race to see who has played the most butler parts for Director Browning. To date Clyde has 114 such parts to his credit and Jack just about even-Stephen.

Walter Wilkinson just completed working in a circus story at the Hal E. Roach studios. Walter when asked how he liked working in a circus, said, "Great, especially when I know that I am being paid to have some fun," that's what I call having an eye for business when a mere child will pass out such inside information.

Jack Roberts, who years ago refereed fights and handled fighters, handled the Reginald Denny-Al Norton scrap at the Big U, while Harry Burns handled the other match in which Denney fought Kid Whirlwind, playing the role of Kid Jackson. Harry Pollard directed the scenes.

Fifi Edwards, a cunning lassie, is working with Neal Hart in his present picture being made out at the Big U.

Gareth Hughes is working in the George Fitzmaurice story at Lasky's in which Betty Compson and Bert Lytell have the stellar roles, which makes the cast one of the strongest lineups in many a day in such a subject.

"Forget-Me-Not," running at one of Loew's houses in New York, was shown at a special performance for 400 blind men and women last week. Figured cards or "subtitles" were held in the hands of the blind ones, while a speaker described the screen action.

Neeley Edwards is reducing these days and his fat partner, Bert Roach, stands around with both ears wide open, listening for some information from Neely as to what is aiding him to reduce his surplus weight. And up to going to press he is still on the waiting line for some inside info.

Chatter of Southland Folks - By.... Harry Burns

Hap H. Ward and his dog Camisole, made a personal appearance the other night at the Glendale theater, where their picture that both appear in "Nice and Simple," was given a preview, and met with success. Billy Armstrong, Patrica Magill, George Spear, Mrs. Sherrat, Miss Comport and others, shared honors with Hap H. Ward and the clever canine.

Vin Moore is still waiting for Col. Selig, to line up contracts on his initial efforts with Mary, that clever chimpanzee, and the Selig Zoo animals.

Jessie Hebbard walked the very ground as a child where 22 years later she played the mother of Marjorie Daw in "The Pride of Palomar," now being directed by Frank Borzage. She says she got quite a kick out of trodding the very soil on location that the scenes were photographed on, it brought back memories of happy childhood.

Francis Carpenter's mother bought a house and lot at Selma and McCadden Place that will keep the youngster from worrying for the rest of the days. There are four flats in the one they live in, and rent out the others, and the little fellow is waiting to get started in something as worth while as he did in "Jack In the Bean Stalk," when he played the little Prince who was in love with the Princess, who by the way, is to make her own pictures shortly, her name being Virginia Lee Corbin. A wise manager would sign up Francis Carpenter and Virginia Lee Corbin for a series of pictures and make capital out of their efforts in the Fox kiddie productions that they worked in as co-stars.

Forrest Stanley and Marjorie Daw are being aided by Alfred Allen, Jessie Hebbard and an excellent cast to put over "The Pride of Palomar," being filmed at the Hollywood studios, which Frank Borzage is directing. William Siström, for years manager of the Big U studios, is looking after the Cosmopolitan Productions interests here.

Coy Watson is working as prop man with the Hunt Stromberg Co., while Coy, Jr., is taking things easy at home. Papa is working, so why should he worry about filling the family larder right now when vacation time is on.

Dan Crimmons was hiding behind a makeup at the Metro studios, but he couldn't fool yours truly, for I have known Daniel since he entered the lions den at the old Horsley studios at Washington and Main streets.

Lillian Leighton was pleased with the way "Lights of the Desert" got over at Loew's theater, for she played a very good part and felt that her part in the play was well appreciated from compliments and comments she heard about her while the picture was being screened.

Vera Alden no more than finishes in one place than she seems to fall right in to another chance to disport her acting ability, her latest bit of good fortune came when she happened on the Paton set and was told to hurry in a makeup and go to work.

James Whipple acted as chairman of the last meeting, as President Harry Burns was busily engaged that evening on a matter of importance pertaining to producing pictures.

George Webster is aiding Lynn Reynolds in keeping Tom Mix in good humor and inject life and animation in some of the Arabs that are disporting their acting wares in their picture now in the making at the Fox studios.

Gordon Hollingshead is learning everything that he can about oil wells for Ed Kennedy, whom he is assisting, is doing a comedy with Chester Conklin around such locations.

John Meighan is in a quandry. He has been playing so many good parts in pictures of late that he is on the verge of giving up assisting directors and sticking to the acting. Better leave well enough alone, John—remain a good assistant.

Joe McDonough is initiating Trixie Friganza into the movies, aiding Ward Lascelle, who is directing her at the U. The trio seem to be getting on splendidly. But how does "Trixie" like our silent stage? Hope she does, for she is another national character that is worth while having in our midst.

Everett Sullivan must like to be near his brother, Jack, who with Eddie Sowders is helping Eric Von Stroheim get ready to shoot "The Merry Go Around," his next super-feature. Everett was caught acting the role of a policeman in the prize fight scenes that revealed Reginald Denny and Al Norton doing a knock down and drag out affair. Who can tell but Everett may help friend brother when they start shooting the Stroheim subject.

Harold G. Oliver, the fellow who originated the Holland Dutch bakeries that one sees a sprinkling of all about town, the odd looking Willat studios at Culver City and the Montgomery Inn in Hollywood, is the art director of the Frank Borzage company at the Hollywood studios, and when not designing sets for studios he supplies the demands of the different corporations who like his unique buildings that sprang to prominence over night when he first struck upon the idea.

Mr. Oliver is going to enlighten Camera-readers in an interesting article in the very near future about what are the duties and possibilities of an art director and designer of architecture, which has caused the designers of the Southland to look to filmland for new ideas along these lines.

Dinky is the latest find in kid row of acting that has been promoted to stardom, the little tot is the son of Chuck Keisner, who is directing him in a comedy subject that deals with apartment house and hotels refusing to house animals or kiddies, and from one on the inside I gather that all the kiddies from Jackie Coogan on down want to watch Dinky, for he will soon be heard from.

Mrs. R. B. McKenzie just completed a part with the Sanford productions, and has some other good work coming up.

Jack Mintz has joined the Hunt Stromberg forces as gag man, aiding Hughey Fay, who is directing Bull Montana, that handsome(?) leading man of the movies, who loves to trade catch-as-catch-can holds for good American dollars with all comers.

After completing the Cosmopolitan production, H. G. O. intends to return to the Florence Vidor corporation in a like capacity and can be looked to give us something new in the technical line.

Billy Rhodes makes a cute looking Hollander in the present picture that Joe Rock is making at the Universal. There is Mortimer Peebles and John Smith looking after the funsters actions in the picture while Leon Lee is the boss of the situation and not forgetting Joe Rock's brother, Maury, who is lending a helping hand.

Junior Allen did his bit of acting in the Lester Cueno feature that is being directed by Henry McCarty at the Fine Arts studios.

F. G. Becker, who is starting a series of pictures which will feature Arthur Trimble, has a bad idea of what the public wants along these lines, and will soon reveal some original ideas in his subjects which will deal with the medieval periods costume plays, especially with kiddies, as the stars have always had a great appeal to the theatergoers and Becker's efforts will be watched with interest.

L. A. Moran, who hails from Monrovia, is going to start a series of kiddie comedies featuring his own child, and is casting about for a staff that will make up his roster of co-workers when he starts the ball a rolling.

Tote Du Crow is playing in the "Pride of Palomar," which Frank Borzage is directing at the Hollywood studios for the Cosmopolitan Productions of New York City.

Lillian Nicholson went stark mad the other day, and those about her were pleased with her actions, especially director Maurice Tourneur, who was in charge of the situation. It pays to go crazy some times, especially when they pay as well as Lillian was when her days work was ended at the Goldwyn studios.

Frank Roderick is aiding Harry Kerr in the casting offices of the Metro studios. Every one that used to come to the Big U and seek work in the Datig offices up to a short while back, remember Frank, so give him the once-over at his new place of business and renew old acquaintances.

Curt Rehfeldt, since Rex Ingram has gone East, has been turning down offers to leave the Metro studios, some have been very tempting, but, Joseph Engle just wouldn't listen to such a thing, for he has some future plans for Curt and stay he will with that organization, the only reason he didn't go East with Director Ingram was that he has his home and family here, and didn't care to leave.

The Screen Writers' Page -

Conducted by
William E. Wing

BROTHERLY LOVE

One of the "gentlemen of the press," who is given to damning some of his brethren by praise so faint that it does not even whisper, has his habitat in New York, that sea-going city which refused to can Independence Day after Volstead stepped on the hose.

There are many writers who are similarly afflicted as the scribe we mention, but he writes for a most prominent publication. Therefore it is fitting that we hold this person up as a horrible example, and proceed to hit him in the nose, more in sorrow than in anger, as a terrible example to other offenders.



But first we must admit that Robert Sherwood is a mighty fine fellow and a wit of parts. He can bite off enough in one sentence to provide good chewing for a couple of hours, if the old bean holds out. Robert has a kind heart and would not unwittingly destroy anything which is good. For example, he visited our own fair city recently and, although he has departed, Hollywood still is intact.

We presume that Sherwood goes to the pictures because he writes about them regularly. He is a critic. But he is the kind of critic who waves a wicked tommyhawk, letting the chips fall where they may. You can go so far as to purchase Robert a full meal, but he still will flatten you out at the appearance of your next picture, if it has the pip.

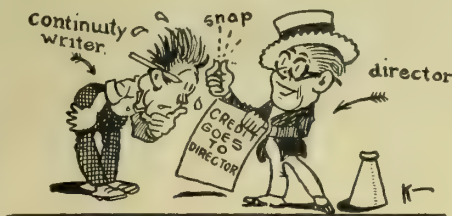
Now, returning to our subject anent crimes against scenario and continuity writers, it must be explained that numerous critics of the film seem unaware that such persons exist in and around filmdom. If they are so aware, they must have become mixed on the classification thing.

Consequently, the thousand and one fleeting reviews proceed to make Mr. Director the almighty himself so far as the successful production is concerned. The man with the megaphone is praised because of discrimination in selection of the story itself, or the theme. He is tossed exotics because of the development, the smoothness and the expansion of the story.

We have even seen the director praised for the genius of the actor himself, to say nothing of the clever subtitles.

We would not go so far as to say that Bre'er Sherwood commits the most stupid blunders as herein set forth, but he sure is a bear along general lines of the indictment.

Perhaps his latest criticism is the most striking as to misplaced credit. He cheers the "unexpected skill" of a director for handling an almost impossible story. He speaks of the grace with which two themes "melt together and form a coherent whole," et cetera.



But, on the face of the review itself, the credit should go to the continuity.

In case of the production in question, the organization behind it always hands the director a "director proof" manuscript. The continuities there are torn down and rebuilt to the nth degree, and the director then "follows his script."

But thousands of other reviews have incorporated the same false credits. It is merely history repeating itself.

Therefore, the wailful cry emanating from continuity writers who, not only are ignored in reviews, but see the fruits of their perspiring brows served up on the other fellow's dish.

While angels weep.

Now, having thoroughly reformed the Sherwood clan, may we add a word of advice. Do not, pray, dash right into the good work or righting this great wrong too recklessly.

Ease the blow, as it were. Proceed gently. Ease it to your brethren of the film.

Consider, ah consider, we earnestly beseech you, what might happen should one of you begin his review thusly:

"The author deserves high praise for this story, while the continuity writer must share in the honors of the successful production liberally."

We shudder to think of the ensuing mortality!

W. E. W.

"A rose by any other name cannot possibly smell as sweet," said the producer, as he hugged the punk fiction story, and kicked the blooming original in the face. He probably meant, "smell the same."

His Epitaph

WHEN the boss, the manager, producer, star, technical man, boss carpenter, location man and "props" got done with his story, they handed the cover to the director, who completely ruined it.

You may spend a round Million advertising a brand, but still the manufacturer will be no greater than his product.

Box-office receipts of motion-picture houses fell off to the tune of \$24,000,000 in 1921. A portion of this neat loss, we presume, was the result of saving in salaries of reading staffs.

A Rum Go

BLUEMONA has been cleaning house again. They have seized several still cameras, burned three copies of "The Port of Missing Men," confiscated a punching bag, arrester Barney Sherry, and now threaten to pinch anyone who is so lacking in shame as to tell the naked truth.

Air Holes—Danger!

Look around at the screen, fills the average writer with foreboding for more than one reason. Are the slips and flat places evident in the pictures he sees, defects which may be found in his own stories?

Almost all of us can cheer up.

They are.

In these days, when really good stories should be peddled by the shot-gun crew, one cannot afford to leave many openings in his scenario for the studios to hurl the bomb into.

Naturally the writer, far from the maddening film throng, will ask at once, why these apertures are allowed in productions upon the screen, if they constitute high crime.

That is an easy one.

Studios which put on these defectives framed in their own walled city, will turn yours down in righteous wrath, if your goods are damaged equally.

They may do it, but you are going to get potted if you try it.

Therefore, as the good story has to be a mighty fine marathoner in order to land a resting place, it should be doctored, then fattened up, before it runs the gauntlet.

You cannot send out really big stories, with air holes in them, and get anywhere. Studios may flounder and cover up yawning gaps, such, for example, as appear in "Monte Cristo," but the outsider must bridge his own chasms.

And don't write any "Monte Cristos" either. When you can strip a production of its magnificent sets and remarkable acting of a single star and have nothing left, you begin to get the answer to the oft-repeated query, "What's the matter with the movies?"

Therefore, after you have captured one fine, fat, original plot, be careful of the development. Have it travel steadily, but without injurious jumps. To leave out such gaps is better than plugging them up afterwards, just as the story which is told without a lapse of time is preferable to the scenario which has lapses of time.



Remember—air holes are essential only in cheese.

FRANK WOOD SAYS:

All the world's a stage, and all the people in it are writing photoplays.

THIS SETTLES IT

Why did they play "Ten Nights in a Bar-room" in only five reels?

And has Hays been hired to inspect or respect? What do you suspect?

Not only are drinking scenes taboo in sensitive censorship states, but you can't even show a chaser.

Pulse of the Studios

For Week Starting Monday, August 28

CAMERA! intends to keep The Pulse of the Studio accurate in every detail. If you find any error, please telephone Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	A. Gosden	De Rue	Eddie Lyons	Comedies	Starting
Eugene DeRue	Bobbie Dunn		Joe Cooke		Comedies	Starting
Richard Thomas Productions.						
Richard Thomas	All-Star	J. W. Fuqua		L. W. Jackson	"The Silent Accuser"	Starting
Ben Wilson Productions.						
Goldaine	Eddie Barry		Wm. Nobles	Ward Hayes	Comedy	2nd Week
Bruce Mitchell	Monty Banks					Idle
Lewis King	Wm. Fairbanks		Montague	W. C. Tuttle	"Peaceful Rivers"	Editing
Edward Sloman Productions.						
Ed Sloman	All-Star	Max Du Pont	Sherry Hall	Hylda Hollis	"A Honeymoon for Three"	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BRONX STUDIO. Bob Horner, Casting. 1745-51 Glendale Blvd.						54109
Western Arts Film Co.						
Bob Horner		Jim Reed	Ted Melford	Bob Horner	"Pride of the Prairies"	Preparing
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"Little Match Girl"	Starting
Arvid Gilstrom	Lee Moran	K. McLean	Brick Enright	Gilstrom	"Wedding Bells"	Editing
Al Herman	Queenie, the horse	B. Wagner	Pembroke	Al Herman	Animal Comedy	Cutting
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	Comedy Drama	Idle
Syd Chaplin	Edna Purviance			M. Bell		Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Scott Sidney	Neal Burns	Ullman	Lavelle	Graham	2-Reel Comedies	Finished
Al Christie	Bobbie Vernon	Nagy	Hagerman	Conklin	"Choose Your Weapon"	3d Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Blanchard					Educational	Idle
Federal Photoplays					Standard Novels	Idle
Great Authors					Clara Louise Burnham	Idle
Trimble-Murfin	"Strongheart"					Idle
Cinal Productions.						Slow Motion Subjects
COURT ST. STUDIO. Individual Casting. 410 Court St.						
Jimmie Clemens Productions.						
Jack C. O'Brien	Jimmie Clemens	Carl Widen	Stuart Hunter	Anne Scott	"One Glorious Day"	3d Week
American-Polish Production Company.						
Jack C. O'Brien	Louis Gootgeld		Stuart Hunter	Louis Gootgeld	Drama	Preparing
Kel-Pine Productions.						
Will Kelpin	All Star			Mollie Mackey	Comedy	Preparing
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
Lloyd Ingraham	All-Star	Ross Fisher	Crone	Victor Halperin	"Tea With A Kick"	Preparing
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich	Drama	Preparing
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	"Bishop of the Ozarks"	Editing
Doubleday Productions.						
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty	"Sky Fire"	Editing
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd.						Holly 6200
Frances Ford	Peggy O'Day	Jack White		Frances Ford		Preparing
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Rowland V. Lee	Shirley Mason	Schneiderman	Keefe	Robert N. Lee	"A Circus Story"	2d Week
Scott Dunlap	Charles Jones	Jennings	R. Flynn	Strumwasser	"Bells of San Juan"	4th Week
Mitchell	Wm. Russell	Ables	Thompson	Poland	"A Great Night"	3d Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	4th Week
Slim Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Kennedy	Chester Conklin	Vallijo	Hollingshead		Comedies	Schedule
Raymaker	Pee Wee Holmes	Williams	Cohen		Comedies	Schedule
J. G. Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Keston	Stock	Scheurich	Regaie		Comedies	Schedule
Franz	Jack Gilbert		R. Flynn		Drama	Casting
Bernard Durning	Dustin Farnum	Short	Wellman	McConville	"Without Compromise"	2d Week
Emmett J. Flynn	Wm. Farnum	Andriot			"Drink"	2d Week
Jack Ford	All-Star				"An Arabian Knight"	3d Week
Lynn Reynolds	Tom Mix	Clark	George Webster	Reynolds	Comedies	Schedule
McDonald	Joe Roberts		Roberts			
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Bereford		"Enter Madame"	8th Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Gimme"	Editing
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	Editing
Allan Holubar	All-Star	E. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"	Complete
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Fassions of the Sea"	7th Week
Marshall Neilan	All-Star	David Kesson	Tommy Held		"The Stranger's Banquet"	5th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Al Santell Noel M. Smith	Sid Smith Geo. Monberg	Billy Williams	Charles Lamont	Edward J. Le Saint Hank Mann	"Only a Shop Girl"	Preparing
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1437
Fred Backer		Hal Mohr			2-Reel Fairy Tales	Casting
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	Geo. Dromgold	Mason Litson	5th Production	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	Drama	Cutting
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly	Van Valkenberg	Drama	Editing
Wm. R. Lighton Productions, Inc.						
Ollie Sellers	J. Warren Kerrigan			William R. Lighton		Preparing
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	Billy Fortune Stories	Schedule
Cosmopolitan Production (F. P.-L. release).						
Frank Borzage	All-Star			Grant Carpenter	"The Pride of Palomar"	3d Week
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly	Pierce Kingsley	"Deserted At Altar."	Complete
Grover Jones	Richard Talmadge	Arthur Todd	Stanley Delay	Grover Jones	"The Fire Brand"	Complete
Al Neitz	Franklin Farnum		Morris Hughes	Weitz	"The Speed King"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	Idle
Malobee Production. 1439 Beechwood Drive. H. F. MacPherson, Prod. Mgr. Holly 910.						
Maloney-Beebe	Leo Maloney	Lathe-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	11th Picture
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Tweedy	Geo. D. Crocker	Alexander Alt	Marcel Perez	"Step On It"	2d Week
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beechwood Dr. Holly 910.						
Wm. Kraft	Geo. Larkin	E. Miller	Geo. Shearer	Tom Berrien	"Saved By Radio"	On Location
Leo Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Billy Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1442 Beechwood Drive.						
C. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
John Wray	Leah Baird	Harry Codd		C. Gardner Sullivan	"All Mine"	2d Week
	All-Star	Henry Sharp			"The Blood Bond"	Preparing
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc.						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	Comedy	2nd Week
KLUMB PRODUCTIONS. R. M. Mansfield, Casting Director. 5107 Hollywood Blvd.						596-978
Reehms	All-Star				Comedy-Dramas	Schedule
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Cecil B. De Mille	All-Star			Jeanie MacPherson		Preparing
Geo. Melford		Bert Glennon	Cy Clegg	Moon-Young	"Ebb Tide"	8th Week
James Cruze	Wallace Reid	Brown	V. Keays	Thomas-Hamilton	"Thirty Days"	2d Week
Philip Rosen	Rodolph Valentino	James Van Trees	M. Graham	June Mathis	"The Young Rajah"	Complete
Sam Wood	Gloria Swanson	Al Gilks	Frank Armer	Percy Heath	"His American Wife"	Starting
Wm. deMille	Reid-Ayres-McAvo	Guy Wilky	Geo. Hippard	Clara Beranger	"Clarence"	Complete
Chas. Maigne	All-Star	Faxon Dean	Robinson	Julien Josephson	"The Cowboy and the Lady"	Editing
Joseph Henabery	Jack Holt			Kyne & LeVino	"Making a Man"	Casting, N. Y.
Penrhyn Stanlaws	Bebe Daniels	Paul Perry	Bob Lee	Bingham-Adamson	"Singed Wings"	4th Week
Al Green	Tom Meighan	Alvin Wyckoff	Harold Swartz	Condon-Ritchey	"Man Who Saw Tomorrow"	5th Week
Geo. Fitzmaurice	Compton-Lytell	Arthur Miller	Frank O'Connor	Ouida Begera	"Kick In"	5th Week
Paul Powell	Agnes Ayres	Bert Baldrige	Fred Robinson	Beulah Marie Dix	"A Daughter of Luxury"	3d Week
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg.						Home 609
Hampton Del Ruth	All-Star	Dal Clawson	Rex Thorpe	Del Ruth	"The Marriage Chance"	3d Week
Milburn Morante Production. (State right release).						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	"The Knife"	7th Week
Stater-Stark Productions.						
C. W. Stater	All-Star	Staff	Norman Webb	C. Smith	Drama	1st Week
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Starting
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl	All-Star	Jack Rose	Sidney Algiers	Hawks-Meredyth	"The Dangerous Age"	Complete
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Timber"	9th Week
Fred Niblo	All-Star		Doran Cox		"Captain Applejack"	Preparing
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr.						
Victor Shertzinger	K. MacDonald				"The Lonely Road"	Starting
Louis J. Gasnier	All-Star	Carl Struss	Geo. Yahalen	Hope Loring	"Thorns & Orange Blossoms"	2d Week
Tom Forman	Lon Chaney	James Dugan		Eve Unsell	"Ching Ching Chinaman"	3d Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Bernard McConville	"Emmy Lou"	Casting
Emile Chautard	Billy Dove	Arthur Martinelli	A. J. Lena	Edith Kennedy	"Country Love"	Editing
Clarence Badger	All-Star	Rudolph Bergquist	Charles Hunt	Bernard McConville	"Quincy Adams Sawyer"	Editing
King Vidor	Laurette Taylor	George Barnes	Albert Kelly	Mary O'Hara	"Peg o' My Heart"	2d Week
Irvin Willat	All-Star	Robert Kurrle	John Walters	Julien Josephson	"All the Brothers Were Valiant"	Casting
Hunt Stromberg Productions.						
Hughie Fay	Bull Montana	Lockwood	Coy	Hunt Stromberg	"A Punctured Prince"	Schedule
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Lotta Woods	"Robin Hood"	Editing
J. S. Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett	Josephine Lovett	"Tess of the Storm Country"	Editing
Arthur Rosson	Jack Pickford	Harold Rosson	Claude Mitchell	Elmer Harris	"Garrison's Finish"	Finishing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
RAY STUDIO. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Love"	7th Week
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	E. Manlove Rhodes	"The One Man"	1st Week
Malcolm St. Clair	Mr. & Mrs. DeHaven	Lee Garmes	Moreno	Beatrice Van	2-Reel Comedies	Schedule
C. D. Bricker	Frankie Lee	P. Goodfriend	C. Woolstenhulme	Josephine Quirk	"Little Man"	Editing
Wesley Ruggles	Ethel Clayton	Joseph A. Dubray	A. M. Unander	Carol Warren	"Three Cornered Kingdom"	Editing
Chester Bennett	Jane Novak	Jack McKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	4th Week
Sherwood McDonald	Gloria Joy	John P. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. A. Seiter	Helen Jerome Eddy	Lucien Andriot	Ralph Waters	Winifred Dunn	"Love's Coming of Age"	Editing
Wm. K. Howard	Johnnie Walker			Eve Unsell	"Capt. Fly-by-Night"	2d Week
Emory Johnson	All-Star	Henry Sharp	Dick Rosson	Emilie Johnson	"The Discard"	Editing
Norman Dawn	All-Star			Guyol-Catlin	Drama	Preparing
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
(Pathe Release)						
F. Newmeyer	Harold Lloyd	Walter Lundin	R. Golden	Roach-Taylor	Comedy	Starting
Charles Parrott	Snub Pollard	Robt. Doran	Bob Evans	Chas. Parrott	Comedies	Schedule
Davis-Howe	"Paul" Parrott	Frank Young	Henecke	Staff	Comedies	Schedule
M'Gowan-M'Namara		Len Powers	C. Morehouse	Tom McNamara	"His Rascals" Series	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
F. Richard Jones	Turpin-McGuire	Homer Scott	Ray Grey	Mary Hunt	"The Shriek of Araby"	Editing
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Edward Babilie	Coogan, Sr.	Drama	7th Week
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Updegraff	Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Rodeo Comedies.						
Geo. Marshall	Walter Robbins	McClung		Tuttle	Western	Schedule
Jos. M. Schenck Productions.						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Wile	Frances Marion		Idle
Selznick Productions.						
Vic Heerman	Owen Moore	Gerstad		Heerman	Comedy	Preparing
Geo. Archainbaud	All-Star	Cronjager	Ed. Sturges	Montagne	"One Week of Love"	6th Week
Richard Walton Tully Productions.						
Jas. Young	Guy Bates Post	Benoit	Evenes	Tully Young	"Omar the Tentmaker"	Editing
United Studios Productions.						
Warde	Ruth Roland	Thompson Wheeler	Gereghy	Jenkins-Smith	Serial	Casting
Jack White Corporation (Educational release).						
Harry Edwards	Lige Conley	Linden	Rea Hunt		Comedy	Schedule
Fred Hibbard	Jimmy Adams	Fred Corby			Comedy	Schedule
Principal Pictures Corp. Sam O'Shea, Mgr.						
Colin Campbell	Dorothy Phillips	Dal Clawson	Geo. Berthelon	Elinor Glynn	"The World's a Stage"	Cutting
Hawks-Morocco Productions						
Jack Conway	All-star	Rosson-McWilliams			"The Border Patrol"	2d Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Hobart Henley					Special Assignment	Preparing
Nat Ross	Hoot Gibson	Virgil Miller	Dave Brandman	Edward Lowe	"Ridin' Wild"	2d Week
Stuart Paton	Herb. Rawlinson	Dwight Warren	Slavin	George Hull	"One Wonderful Night"	1st Week
Ed Kull	Jack Mulhall		Billy Pummell	Emma Clifton	"Tales of the Fish Patrol"	3d-4th-5th Episode
Darling-Reisner	Lewis Sargent	Irving Riese	A. Smith	Scott Darling	Comedy	1st Week
R. Eason	"Hoot" Gibson	Virgil Miller	M. Eason		"Lone Hand"	Complete
Lambert Hillyer	Frank Mayo	Kline	Harry Webb	A. K. Chester	"Altar Stairs"	4th Week
Edw. Laemmle	Harry Myers	Chas. Stumer	Tenny Wright	Edw. Low	Comedy	Schedule
Wm. Watson	Neely Edwards	Wm. Daniels	Dave Brandman		"Lady Raffles"	15th Week
Tod Browning	Trisilla Dean	Reeves	Leo McCarey	Chas. Kenyon	"Perils of the Yukon"	Editing
Marchant-McGowar	Wm. Desmond	Ben Reynolds	J. Marchant	Geo. Morgan	"Another Man's Shoes"	Editing
Jack Conway	All-Star	Daniels-Peck	A. Flavin	Raymond Schrock	"Merry-Go-Round"	4th Week
Eric Von Stroheim	All-Star	Frank Messenger	Sowders-Sullivan	Von Stroheim	"Leather Pushers"	2d Episode
Pollard	Reginald Denny	Joe Barry			"Lavendar Bath Lady"	4th Week
King Baggott	Gladys Walton	Chas. Coffman			Lumberjack Series	3d Week
Bob Hill	Roy Stewart					
Ward Lascelle	Trixie Friganza	Abe Scholtz				
Wm. Steiner	Neal Hart				"Mind Over Motor"	3d Week
Cummings, Irving Production Co.						
Irv. Cummings	All-Star	Vic Minler	Wm. Crinley	R. Ramsey	Drama	Preparing
Joe Rock Productions						
Norman Taurog	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Two-Reel Comedy	Schedule
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	Editing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham	Larry Semon	Konenkamp	Joe Basil	Semon	Untitled	Preparing
Wm. Duncan	Duncan	George Robinson	Don Clark	Bradley Smollen	"When Danger Smiles"	3d Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Harry Rapf Productions.						
Wm. Beaudine	Wesley Barry	Du Par-Gray	James Hogan	Johnston-Considine	"Little Heroes of the Street"	Editing
Sidney Franklin	All-Star			Monte Katterjohn	"Brass"	Preparing
Warner Brothers Productions.						
Jack Warner	All-Star			Olga Printzlau	"Church Around the Corner"	Preparing
E. Mason Hopper	Marie Prevost	Dupar-Dupont		Olga Printzlau	"The Beautiful and Damned"	Casting
S. L. & J. L. Warner	All-Star			Julien Josephson	"Main Street"	Preparing

NORTHERN STUDIOS

For Week Starting Monday, August 21

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						
Belasco Productions, Inc. Edward Belasco, Pres.						
Victor B. Fisher F. H. McQuarrie	Kenneth Earle	Bill Searies	K. E. McQuarrie	Anna Blake Mesquid	"Dancing Feet" "Just In Fun"	Preparing 1st Week
GERSON, PAUL, PICTURES CORP. Jos. C. Gonyea, Casting, 353-61 10th St., San Francisco. Market 844						
Robert Eddy	Dan Mason Wilna Hervey				Plum Center Comedies	Schedule
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
PACIFIC STUDIOS. San Mateo, Cal.						
Max Graft	Milton Sills				"The Modern Madonna"	Finishing
SHIPMAN STUDIO, Minnehaha Park, Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker-Newhard	Dagwell	Nell Shipman		Complete
WALL PROD. G. N. Green, Casting. Sumner and Inyo, Bakersfield.						
L. E. Wall C. Dollison McElroy	Vera Glynn "Jin" Baker	Wm. Marshall Wiley Kimble "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	Two-Reel Comedy One-Reel Comedy Scenic	Schedule Schedule Schedule

EASTERN STUDIOS

For Week Starting Monday, August 21

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St. Tremont 5100						
Inspiration Pictures, Inc. (First National Release.)						
Henry King	Barthelmess		Joe Boyle	Charles Whittaker	"Fury"	Starting
Tiffany Productions. (Metro release)						
Robt. Leonard	Mae Murray	Ollie Marsh	Robt. Ross	Edmund Goulding	"A Broadway Rose"	Editing
BLACKTON STUDIO. 423 Classon Ave., Brooklyn, N. Y. Prospect 9683						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
METRO STUDIO						
Paramount Pictures (F. P.-L. release).						
Elsie Ferguson	Chet Withey				"Outcast"	Preparing
Victor Fleming	Alice Brady			Margaret Turnbull	"Anna Ascends"	3d Week
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting. Circle 6800						
Herbert Brenon	Mary Carr	T. Molloy	N. Hollen	Paul Sloane	"The Custard Cup"	Schedule
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y. Mam. 1190						
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	
FAMOUS PLAYERS-LASKY STUDIO. Astoria, Long Island City, N. Y. Thomas Geraghty, Mgr. Astoria 3500						
Rex Ingram		John Seitz				
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting. Richmond Hill 3545						
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York. Harlem 1480						
John B. Seitz		E. Snyder	S. Bennet	B. Millhauser	15 Eplside Serial	In Progress
TEC-ART STUDIO. 318 East 48th St., New York. Vanderbilt 4338						
Sidney Olcott					"Timothy's Quest"	

More Chatter

S. A. Franklin, when approached the other day, hadn't decided as to what his future plans are to be, but, since talking to him I learn from pretty good authority that the Warner Bros. and Harry Rapf interests have him on the verge of putting his John Henry Hancock to a contract to make "Brass" and "Main Street." Sounds good for all parties concerned.

Harry Pringle is working on the Fox lot for Director Len Reynolds in the Tom Mix

picture. Doing an Arabian beggar, hope they fill the cup to the brim with all sorts of shekels, Harry.

Bobby Vernon worked until the wee hours of the morning the other night with Al E. Christie directing. It's Robert's first efforts along these lines in many a day. Ordinarily he doesn't work after dark. Not that he wouldn't if he had to, but Director Christie doesn't believe in working evenings unless he or the other directors actually have to keep up with the release dates.

Kid Wagner had his hair shaved so he could look tough in the Leather Pusher

series being made by Harry Pollard for the Universal with Reginald Denny as the star. Outside of business the Kid isn't at all rough, if you please.

George Allen worked for Director Chas. Maigne at the Lasky studio doing one of those nice genteel boys who would just as soon take your wallet as smile at you.

Arthur Mackley, when he isn't working, loves to tell his associate players some stories. His category of puns range from the days of Edwin Booth to the present stage. Ask and ye shall receive when you see Arthur.

Contemporary Criticisms

"THE YOUNG DIANA" (Paramount)

"This story written by Marie Corelli may be classified as a spectacular romance. The producers have been successful in transferring from the original some of the author's well known mystery, vision and imagination."

"Joseph Urban designed the settings for the 'Young Diana,' which assures the fact that the feature will appeal to the eye attuned to the artistically bizarre."

"The cast in support of the notably attractive star do excellent work, particularly Pedro de Cordoba, in his characterization of the weird doctor, and Maclyn Arbuckle as the social climbing father. The lighting and photography are an asset to the pictorial appeal of the picture."

—*Moving Picture World.*

"The story . . . has been made with all the assistance of fine settings and skillful effects."

"Marion Davies does some very good acting, particularly as the spinster. She has the courage to look unattractive and her performance is nicely keyed up to the character."

"The scene in the laboratory is remarkable and the photography fine."

—*Morning Telegraph.*

"Brilliantly directed by two master directors, the results attained are evidence of the skill and to attention to detail rarely seen. A picture directed by Albert Capellani or Robert G. Vignola cannot well fail of being good, and under the guidance of these two 'The Young Diana' is a notable production."

"Richard Cleeve and Gypsy O'Brien are more than acceptable as the young lover and the other woman."

"As no Marion Davies production would be such without wonderful gowns they are here in profusion. In strong contrast with her gorgeous gowns is her appearance as the old maid, drab and somber, and it is hard to realize that the harsh features, drooping form and unlovely hair are those of Miss Davies."

—*Exhibitors Herald.*

"The directors have done some very good work in handling a small but effective cast, but they have allowed a little overacting on the part of the star and have also allowed her to divert the attention from the story to her many curious gowns. The settings are accredited to Joseph Urban, and he has secured some interesting effects, but

they neither suit the story nor the characters, and for the most part they look the paper and compboard that they are made of."

—*Film Daily.*

"THE HANDS OF NARA" (Commonwealth-Metro)

"Great prospects were entertained for this rather sensational story by Richard Washburn Child. Transferred to the screen something seems to have gone amiss. Either the scenario writer or the director has been guilty of the error of omission of not balancing the various episodes properly. Without exception each one of them is dragged out quite unmercifully. They are talky and walky. The story lacks unity."

"The direction appears to be a little lax. Clara Kimball Young, Eliot Dexter, Edwin Stevens, and, in fact, the entire cast, are capable of better work"

—*Motion Picture News.*

"At the outset the picture promises to be a thoroughly interesting one dealing with the flight of a Russian refugee and her subsequent arrival in America where her beauty attracts an artist. But at this point there is a break and the story resolves on a long discussion on faith as a healer . . . until the feature becomes little short of a screen debate."

"Harry Garson tells the story well enough but his picture is too long notwithstanding that there have already been some eliminations. . . . The numerous subtitles also help to extend the footage. Clara Kimball Young gives a very good screen performance and a sincere one. The supporting cast is well suited and capable."

—*Film Daily.*

"It is rather unfortunate that more skill was not brought to bear in the working out of Daniel Carson Goodman's 'What's Wrong With the Women?' . . . His work comes to nothing because of an unevenness, a sketchiness, a lack of compression which is almost amateurish. The piece as it stands is more an exhibition than a play."

"One is inclined to be impatient with the author for the way in which he has pounded out some of his points. . . ."

—*Morning Telegraph.*

"JUST TONY" (Fox)

"'Just Tony' is one of the most unusual and interesting westerns that has been shown in a long time, this

for the reason that many of the stellar honors fall upon the sleek back of Tony, Tom Mix's favorite mount, instead of the very reliable shoulders of Tom Mix himself."

"Tony is a most expressive actor. He can register the primitive emotions with the best of them. Hate, love, sympathy and understanding are all contained in the gamut of this horse."

"The story has been admirably moulded to suit Tony's talents, and yet irrelevant action and horse-play are not included in the picture."

"Lynn Reynolds, who adapted and directed the production from Max Brand's story, 'Alcatraz,' has cast it before beautiful western backgrounds."

—*Motion Picture News.*

"WHAT'S WRONG WITH THE WOMEN?" (Equity)

"To say 'What's Wrong With the Women?' is one of the three greatest independent pictures turned out since 'Hearts of the World' is merely recording the fact without mention of which an injustice is done the production."

"This picture is so realistically clever that it seems to breathe the very air of present day life. . . . It is replete with suspense, surprise and a sense of humor that is refreshingly wholesome. . . . it's entertainment choked with action, realism, thrills and humor. It is elaborately produced and superbly acted throughout. Daniel Carson Goodman, who produced the picture, has every reason reason to feel proud of this production."

"The direction by R. William Neil is flawless, and the lighting good."

—*Moving Picture World.*

"So far as what is wrong with the women is concerned, the story is quite consistent but there is also something terribly wrong with the men, which the author has made no effort to analyze. . . . and there is something vitally wrong with young Jack Lee and the rich and elderly Mr. Bascom."

"Barbara Castleton, as the young wife, gives the best performance and Rod La Roque does satisfactory work, but Constance Bennett tries to be too willowy and blase while Hedda Hopper overacts all the way through."

—*Film Daily.*

"'What's Wrong With the Women' is an indictment of the craving for excitement among the flapper set and the younger married women and it's the truest document on the subject that has ever been revealed."

"Goodman has touched the bottom where the predecessors were content to

skim the surface. The acting is fine—perhaps a little overacted here and there—yet it is always indicative of the jazz urge. Constance Bennett is a real find as the flapper. Where has she been these past seasons? Personality, poise, and emotional endowment are hers. The picture looks to us like a knockout."

—*Motion Pictures News.*

"In this quick-moving and intensely interesting picturization of the entanglements of two families can be found almost any answer one cares to seek."

"As the good but foolish wife, Barbara Castleton is pleasing and convincing, while as the rich young rake . . . Montague Love gives his usual finished performance. Rod La Roque makes a splendid impression as the young husband . . . and Wilton Lackaye is, of course, thorough as the wealthy business man."

—*Exhibitors Herald.*

What Folks Think

FREE IDEAS FOR ALL

HOLLYWOOD, Aug. 22.—Editor CAMERA! Freedom from encumbrances of petty patents is essential to the industry, if American pictures are to hold the leadership of the world.

Producers in foreign countries not only enjoy the utmost co-operation of competitors, public, press and government; but also, foreign patent offices are loathe to grant protection to persons not indisputably the original discoverers and inventors.

When a devise is of only occasional and limited usefulness, what a pity to render it worthless to the trade by tying it up with patent papers, especially if the title is doubtful and can bring profit only to litigating attorneys.

A free and happy exchange of various photographic improvements—a community of ideas!—is best for all. Let everybody contribute to the progress, to the liberty and to the expansion of this most democratic and far-reaching of the arts, the art of cinematography.

Let us pool our ideas. And not build fences.

—*Ferdinand Earle.*

Script Market

(Writers are invited exchange marketing experiences with one another through this column in CAMERA! If so requested, writer's name will not be published; anonymous communications cannot be used, however.)

O'Connor Productions, 1107 North Bronson Avenue, Los Angeles, Cal.

Detail gag stories for two-reel semislapstick comedies suitable for Billy Franey; production cost about \$6,000. Situation comedy plots in synopsis form for one- and two-reel comedies suitable for male lead with good feminine support. (Submit through mail to Gus Schumaker.)

Goldwyn Pictpres Corp., Culver City, Cal.

Does not want light comedies; stories exploiting personalities; costume stories; small town or western subjects.

Does want great stories of definite

audience appeal; society backgrounds invaluable; fundamental human relationships resulting in terrific dramatic clashes desirable if not heavy or morbid; comedy dramas ending in spectacular climax; stories with at least one smashing sequence. (Paul Bern, scenario editor.)

Mayer Studio, 3800 Mission Road, Los Angeles, Cal.

Psychological, subtle story thread of American social life with tenderness and heart throb for John Stahl.

Virile drama with tense and consistent situation for Reginald Barker.

Modern drama and melodrama with color and atmosphere; fast stepping and intriguing story structure for Fred Nible. (J. G. Hawks, scenario editor.)

Lasky Studio, 1520 Vine Street, Los Angeles, Cal.

Uses mostly published stories; originals must be big enough to make successful specials. (Frank E. Woods, scenario editor.)

Universal Film Mfg. Co., Universal City, Cal.

Snappy outdoor drama with strong flavor of comedy for Hoot Gibson.

Romance with mystery, strong love interest and fight stuff for Herb Rawlinson.

Deep drama, serious and themeful; fight moment with psychological point, for Frank Mayo.

Life dramas with great theme for Priscilla Dean.

Emotional stuff for Gladys Walton; pathetic, loveable figure preferred.

Usually novels or short stories for King Baggott. Hobart Henley, Jack Conway all-star productions; needn't feature one role; developed logically.

Serial stories with distinctly new and novel punch; usually developed by staff.

R-C Studio, Melrose and Gower, Los Angeles, Cal.

Rough and ready stories for Harry Carey.

Society or problem dramas for Ethel Clayton.

Two-reel comedies for Mr. and Mrs. Carter Dellaven.

Rex Ingram, Metro studio, 3 West 61st Street, New York, N. Y.

Big modern story of metropolitan life with romance and melodrama.

Fox studio, Sunset and Western Avenue, Los Angeles, Cal.

Western action stories for Tom Mix.

Outdoor stuff for William Russell.

Cute character ingenue stories for Shirley Mason. Society drama for John Gilbert. Outdoor stories for William and Dustin Farnum.

Burston Film Company, Brentwood studio, 4811 Fountain Avenue, Los Angeles, Cal.

Comedy drama for actor of Charles Ray type.

Morante Film Company, Long Beach studio, Long Beach, Cal.

Stories with mounted policemen or forest ranger as hero; mystery dramas; stories of the sea.

People

By Harry Burns

Charles Newton is doing "Pilate" and one of the scribes in the Pilgrimage Play, and how I hated Charles when I witnessed the production the other night. But, when I met him face to face, I saw my mistake for he was just as human as I, and was sure putting over some heart and soul interest throbs in the staging of some of the greatest scenes in the play. When one hates a villain in a play he must be good and I hated Charles Newton, so he must be—good.

Charles Lamont is on speaking terms with his wife once more. The reason is just this: Charles had to keep two directors working at the Hall Room Boys studios. He no more than finished with one than he started with the other. He came home so late and got out so early that he didn't even find time to pass the time of the day with friend wife. But now there are two alternating directors, Noel Smith and Al Santell, and as many assistants and Mr. Lamont can now stay home and eat his meals with Mrs. Lamont and enjoy life as he should and everything is serene once more.

Henry McCarthy states that he is going to have one of the fastest and most interesting pictures he ever made with Lester Cuneo when he completes the one he is working on right now; and has invited yours truly to come and give it the double O when he has written finis to it.

Melbourne McDowell and Tom Guise are playing excellent parts in the Reginald Denny-Leather Pushers picture that is being directed by Harry Pollard. Frank Messenger is the assistant director in charge of the production.

Ted Billings, who was a prop man when Los Angeles was a flag station and is still making good at it, is seeking a honest position that he can prop 'em up some more as of yore.

Archie Mayo is writing funny stories for comics that are laboring at the United studios.

Irving and Margaret Pringle had a nice engagement with the Jack Pickford Co., which will keep the kiddies happy for a wee bit of a time at any rate.

Hayden Stevenson plays the manager of Reginald Denney in the Leather Pushers series and never in my life have I seen a man who ever resembled another so much as Hayden looks like Harry Pollock, who was manager of Freddie Welsh when the latter was lightweight champion of the world.

Harry De More is around with a walking stick. Evidently he has been in a movie fight and it got a wee bit too real.

Halperin Productions are preparing to start work soon on its newest story, "Tea With A Kick."

MOTION PICTURE PRODUCERS' ASSOCIATION

1004 Hollingsworth Bldg. Main 1072.

Balshofer Studios and Productions
Burston Films, Inc.
Chester Bennett Productions
Campbell Comedy Corporation
Charlie Chaplin Studio
Century Film Corporation
C. L. Chester Productions
Christie Film Co.
Clune Theatres Co.
Jackie Coogan Productions
Douglas Fairbanks Picture Corporation
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FRANK P. DONOVANDirector of Vitagraph, Pathe, General and
Mutual Releases, Paramount Pictures,
etc.

GREEN ROOM CLUB New York City

Chas. Dorothey is playing a cook for William Watson out at the Universal.

John Meighan is getting to be a regular actor. He is playing a good line of parts at the different studios and seems to be in great demand.

Max Asher no sooner removed his character make-up from Carter De Haven's set at R-C than Johnnie Walker spotted him for a Mexican storekeeper's role in his new production, "Captain Fly-by-Night," which he started this week.

Ralph Cloninger has a great part in the Reginald Barker production now in the making at the Louis B. Mayer studios. Ralph is to go stark mad, which will afford him a chance to do some real acting.

The J. K. McDonald company is on location at Balboa where they are taking scenes for "Broadcasting," a Johnny Jones comedy. Mason Litson is directing.

Trixie Friganza and company returned from Riverside, where they made exteriors for an independent production, "Mind Over Motor."

Wesley Barry is vacationing at a nearby resort. On his return to the city he will start another production at Warner Brothers studios.

Raoul Walsh and company, who have been in the South Seas making "Passions of the Sea," will return to Los Angeles, September 5, after an eventful voyage.

"The Christian," produced by Maurice Tourneur, is being edited and will soon be ready for release.

Rupert Hughes' picture "Gimme," is nearing completion. The actual shooting has been finished and cutting is under way.

Edward Sloman's forthcoming production, "A Honeymoon for Three," is to be of the all-star type.

BRUCE McRAE PACKS GRIP AND FLITS TO GOTHAM

Bruce McRae is leaving cinema Hollywood!

And withstanding the fact he has a David Belasco contract in his pocket, he is indeed sorry to leave. He said so himself.

Mr. McRae has been playing a leading role in Dorothy Phillips' starring vehicle "The World's a Stage," being produced at United Studios by Principal Pictures Corporation and written by Elinor Glyn.

When the Henry Miller-Ruth Chatterton-Bruce McRae combination appeared at the Mason Opera House a short time since, Sol Lesser and Mike Rosenberg of the Principal Pictures organization saw in McRae screen possibilities. They bid for his services—and obtained them sufficiently long enough to make the episodes in which McRae would figure in the Glyn story.

McRae is to play opposite Ina Claire in "The Awful Truth," which opens next season at the Henry Miller Theatre, New York City. He states he wants to come back to the silent drama and intends doing so immediately his engagement under the Belasco banner is terminated.

"The World's a Stage" will be released this fall. It will be an eight-reel offering and is said to be classed as one of the coming season's finest.

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Gus C. Saville

Just finished 14 weeks as Daddy Longman with Mary Pickford in "TESS OF THE STORM COUNTRY." Phone 595-150.

FOREIGN NOTES

Hiram Abrams, Chairman of the Allied Artists Corporation, has just arrived in London and has appointed Carrol S. Trowbridge, who was formerly assistant general sales manager to Mr. Abrams in New York, to take charge of all business for Allied Artists corporation throughout the British Isles.

Carpentier Fights for the Sreen

In a production of Blackstons called, "My Lady April," Georges Carpentier was engaged to play the principle part and much excitement was caused at Edgeware, a quiet suburb of London, when a big fight was staged and fought out.

It was a fight between Georges Carpentier and Hary Drake, the London pugilist. There were scenes of fighting as they did it in the old days on the greensward with bare fists in the old Corinthian manner. Carpentier made his entrance by a daring leap over the heads of spectators into the ring.

Harry Drake was once Carpentier's sparring partner in London. Tom Barry, another London favorite, appeared as referee, and Mr. J. Stuart Blackton showed intimate knowledge of prize fighting in his direction of the scenes.

Harley Knoles, well-known here some time ago, is preparing a new production for the Alliance Film company and will commence work shortly.

Suzanne Lenglen, the world's champion tennis player, has been engaged by the Stoll Film company, London, to play in a two-reeler, "Tennis and How to Play It."

Miss Lenglen was photographed playing a set of singles, and a number of close-ups were taken of her most effective strokes.

Louise Lovely has been making an extensive tour of Western Canada from Vancouver to Winnipeg, making personal appearances at all the prominent moving picture theatres en route. Her tour has been an exceptional success.

The film rights of that well-known, old melodrama, "Harbour Lights," by George R. Sims and Henry Pettit, has been bought by the Ideal Film company and is to be filmed almost immediately. Tom Moore has been approached with a view to his going to England to play the lead but, up to now, nothing has been definitely settled.

TWO-REEL COMEDY

FOR SALE, reasonable; sparkling with good situations. Some animals intermingled with a good cast.

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GOTHAM GOSSIP

The American Releasing Company is in the market for good pictures.

Thos. Jefferson is organizing his own company here. He owns valuable property on Long Island that has netted him close on to \$500,000.

Charles Brabin has completed a picture. Sidney Olcott has finished one also.

Madge Kennedy is laying off after finishing her latest picture.

Nicholas Duneau had to have part of his lower jaw cut away as a result of blood poisoning gotten in a barber shop. He is very ill at Roosevelt Hospital, N. Y., the past five weeks. He is a former coast player and would like to hear from his friends in Los Angeles.

Ray Smallwood and George Terwilliger are working with Kenneth Webb directing Betty Blythe.

Alan Crosland is finishing up at the Cosmopolitan with Lionel Barrymore.

Dell Henderson is directing Johnnie Hines with Doris Kenyon in a State right feature.

Jean Girardin, the daughter of the celebrated portrait painter of Paris and who played in "Silas Marner," will be featured in a big picture here.

Ray Physioc is in Florida to shoot a feature. Christy Cabanne is also down there.

Hamilton Smith has finished three features.

Studios here are idle like apartments use to be. There are more studios than companies.

The jaw of one of the whales captured by Elmer Clifton's whaling crew while cruising in the Caribbean Sea to film scenes for "Down to the Sea in Ships" was twenty-one feet long and had 46 teeth, each about twice the size of an ice cream cone.

R. B. McKenzie is playing on the dramatic side of Fox's, working in the William Farnum Co. under Emmett J. Flynn's direction.

Joe Girard and others of equal note are cast in the Stuart Paton picture at the Big U.

Gertrude Olmstead is playing opposite Neely Edwards and Bert Roach at the Big U with William Watson as director and A. Thompson as the assistant director.

Arthur Flaven is aiding Stuart Paton at the Big U where the latter is directing Herbert Rawlinson in a big feature production.

Christian J. Frank is with Herbert Rawlinson's company at Universal at the present time.

John Cossar has been added to the cast of "Thorns and Orange Blossoms," to be produced at the Mayer studios by Preferred Pictures corporation, under the direction of Gasnier.

Palmer Photoplay Corporation

Enters Film Producing Field with Royalty to Writers

FOR four years the Palmer Photoplay Corporation has successfully discovered and trained new screen writers and sold the stories of its student-members to leading producers. Its students are now successfully directing stars, writing continuity, heading producing companies and filling important staff positions in the studios. In the last few years Palmer students have been carrying off scenario contest honors with gratifying consistency. In the greatest of all contests conducted last year by a great national daily, the first prize of \$10,000 and eight other lesser prizes were won by Palmer students. The Palmer creative test questionnaire has become famous for its accuracy in determining whether or not aspiring writers have the natural ability for screen authorship.

The current step forward into the producing ranks does not in any sense alter our position relative to the studios and those producers who in the past have availed themselves of the Sales Department of this institution. It does reinforce our contention that the salvation of the screen lies in the discovery and development of new writing talent, and clearly outlines to the few producers who have ignored the value of good stories that the most practical means of encouraging the writing of better stories is to provide the scenarist with just compensation for his work.

Under the royalty plan put into effect by the Production Division of the Palmer Photoplay Corporation, the author of a story selected for production receives a minimum of \$1000, upon acceptance. When the completed picture is released for exhibition, accrued royalties will be paid as long as the profits of the production continue.

Palmer Photoplay Corporation

Los Angeles, Calif.

After Sept. 1, 1922, Hollywood, Cal.

Story By

Buddy Ross is the latest addition to the Ben Wilson scenario forces. He is building up gags for Monte Banks and Eddie Barry, who are being directed by Ward Hayes and Mark Goldaine.

Beulah Marie Dix adapted "A Daughter of Luxury" from a play called "The Impostor" by Leonard Merrick and Michael Morton.

Katherine Newlin Burt wrote the story of "Singed Wings," which was adapted by E. A. Bingham and Ewart Adamson.

Perley Poore Sheehan and Frank Condon conceived the idea of "The Man Who Saw Tomorrow" and Will M. Ritchey with Mr. Condon put it into continuity.

"Making a Man" is one of Peter B. Kyne's best tales, which A. S. LeVino adapted.

Willard Mack wrote the play of "Kick In" and Ouida Bergere made the screen version.

Stephen French Whitman's novel "Sacrifice," has been adapted to the screen by Will M. Ritchey and will serve as a vehicle for Mary Miles Minter's next picture to be started September 4th, under the direction of Charles Maigne.

Casts of the Week

ARTHUR TRIMBLE PRODUCTIONS

"PRINCE COURAGEOUS"

Directed by Frederick G. Becker

Cinematographer—Hal Mohr

Production Manager—Clem Beauchamp

CAST

Arthur Trimble
William Butts
Roy Coulson
"Boots" Fabing
Monte Collins, Jr.
Bessie Love

Doreen Turner
Charles Belcher
Gilbert Clayton
Grace Woods
Irene DeVoss

DAWN SUES SOME MORE

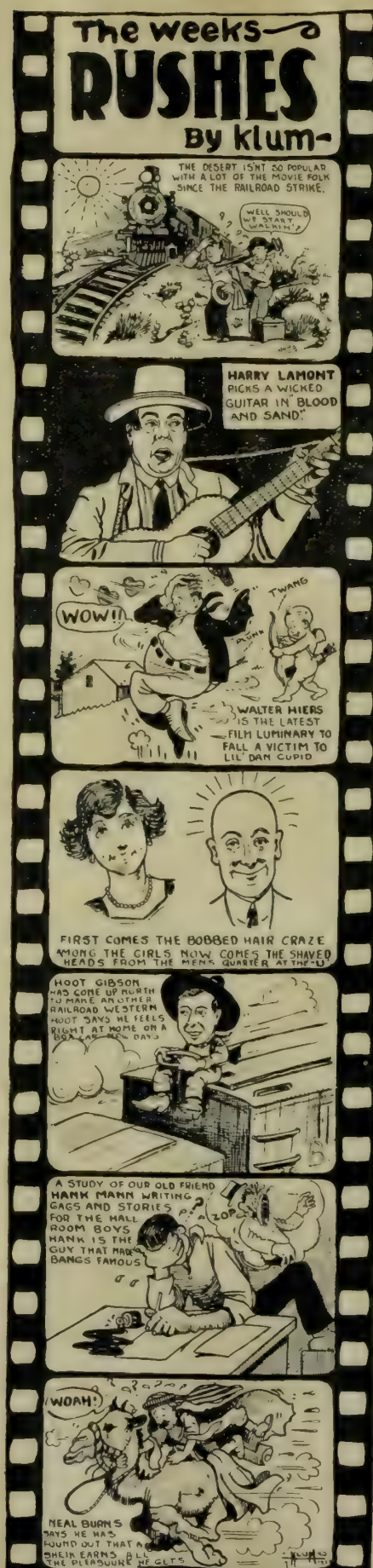
Norman Dawn filed suit Tuesday against Robertson-Cole Studios, Inc., P. A. Powers, R. J. Tobin, Thomas Black, two incorporated companies, names unknown; and three men and two women, names unknown; charging infringement of a patent issued June 11, 1918.

Dawn's patent covers what is described as "a certain new improvement in cinematograph-picture composition."

He charges the defendants with producing and exhibiting pictures made by his process, and with preparing and threatening to continue so doing. He demands an injunction against further production and an accounting of all so far distributed.

The Technicolor Moton Picture corporation of Boston, has finished its first natural color production. The photography was ably directed by John Arnold and Harry L. Keepers, who are noted for their work.

Gloria Swanson will soon begin work on "His American Wife," a Sam Wood production of a story by Victor Turnbull, adapted by Monte M. Kat



RALPH CLONINGER

Although a newcomer to the screen, his portrayal of Fernande in "Monte Cristo" being his first work before the camera, Ralph Cloninger is coming rapidly to the fore. He has just returned from Canada where he went with the Reginald Barker company filming "Hearts Aflame," and is now preparing for further appearances.

He has been an actor-manager of his own stage companies for the past four years in Salt Lake City, where he is favorably known. He has been leading man with the Wilkes stock companies in both Spokane and Salt Lake City, and has appeared with such stars as Nance O'Neill, Marjorie Rambeau, Willard Mack, and Max Figman. With this foundation to build on there is no reason why this tall, black-haired young actor should not come forth as one of the leading figures of the screen within a very short time.

Lucien Andriot, who photographed Helen Jerome Eddy's first R-C starring story, has been engaged to perform similar duties for Johnnie Walker in his first starring picture. The story is "Captain Fly-by-Night" by Johnston McCulley.

Reginald Lyons, A. S. C., has been added to Larry Semon's cinematographic staff, where he will be associated with Hans Hoenekamp, A. S. C.

Tony G. Guadio, A. S. C., has left on a three-week vacation following the completion of "East is West."

Having finished his work on "Tess," Lyman Broening, A. S. C., is turning the crank on Jack Pickford in "Garrison's Finish."

Paul Iribe, Cecil De Mille art director, addressed the open meeting of the American Society of Cinematographers, Monday night. James Van Trees was chairman of the meeting.

Gilbert Warrenton, A. S. C., is in New York to photograph an Alice Brady feature.

"Broken Chains," a Goldwyn production, is finished and now being edited.

Herman C. Raymaker gave the Long Beachites a chance to see his manly form when he took a dip in the ocean. Latest reports have it that he didn't swallow all of the water, he left a little for his companion, who seemed all wrapped up in it.

Ida Schumaker and her charming daughter, Raida, are being kept busy about the different studios. Playing bits and whatnots that they are called upon to do from time to time.

Ruth Clifford is playing opposite Henry Walthall in a Fox production. No title has been selected as yet.

Tenny Wright sailed from Hamburg, August 8th, and will arrive in Hollywood in a few days.

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IT'S just as much a de-
ception of the public to
have something GOOD
for them and NOT tell
them, as it is to have
something BAD for them
and tell them it is GOOD.

---J. M. BUNDSCHO

FRED W. FOX.
Advertising Manager - Camera!
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"Evidence" "Under Oath"

Original Stories for
Elaine Hammerstein



"One Week of Love"

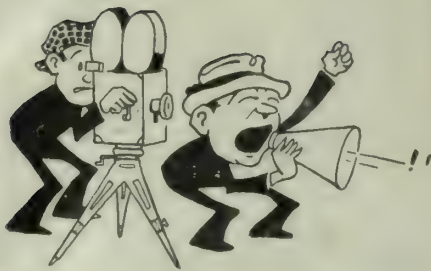
An Original Story Now in Production

"Reckless Youth"

An Adaptation
Just Released

Edward J. Montagne

Scenarist with Selznick



CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, August 26, 1922

No. 20

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Stereoptic Preview

The Perfect Pictures company announce their preview to be held at the Ambassador Hotel the first week of September, which will be the world's premier of the stereoscopic method of exhibition, in conjunction with their all-star feature film production, "The Power of Love," with Barbara Bedford, Noah Beery, Elliott Sparing, Aileen Manning, Albert Prisco, John Herdman, Phillip Sleeman and Frank Kingsley. Directed by Nat Deverich.

Requests have been received from many of the leading film executives, directors and famous stars to attend this preview and from all indications it will be the most exclusive event of its kind ever held in the city of Los Angeles and will be attended by more celebrities than have ever attended a preview of an independent production.

Bookings are now being made in the leading theatres throughout the West for the first road show which will open in the city of Los Angeles for the public immediately after the preview.

HAND PAINTED EPITAPHS By John Meighan

Dedicated to the Assistant Directors

1. Don't worry—you know what that will get you.
2. Don't be afraid to ask questions, from the prop boy to the manager.
3. Don't be consistent.
4. Don't neglect the smile (for all).
5. Don't use can't and if.
6. Don't forget to finish all your work before departing from studio at the end of the day.
7. Don't forget the under-dog may be your boss tomorrow.
8. Don't argue—reason.
9. Don't forget to be the master of your destiny.
10. Don't overlook hooks and observations.
11. Don't forget perspiration 90% aspiration 10%—success.
12. Don't use your brain for a memory box—let it be the motor.

Cutting Up

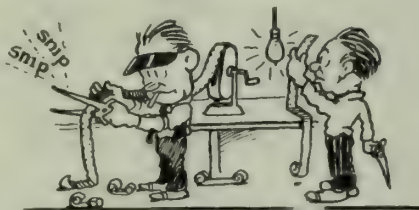
Frank Atkinson finished cutting "The Long Chance," which was directed by Jack Conway. Herbert Rawlinson the star.

Ed Schroeder is putting the "Leather Pushers" in shape for shipping to New York. Harry Pollard directed. Reggie Denny is being featured in this series.

Frank Ware and James McKay, are trimming down "The Flirt," which Hobart Henley produced with Marie Prevost.

Eddie Curtis is putting the pep and life into the "Laramie Lad," which has Hoot Gibson as the main attraction. Reaves Eason was the boss of the directing of this subject.

Ted Cheesman will handle the Jack London, Fish Patrol series now in the making, under the directorial guidance of Eddie Kull, with Jack Mulhall in the stellar role.



Tommy Pratt has his hands full with two subjects, "The Kentucky Derby" and the latest efforts of Gladys Walton, which King Baggot gets credit for as director.

Ray Curtis is handling the Wm. Desmond serial, directed by J. P. McGowan.

Jack Jackson is cutting the "Radio King," which Bob Hill produced.

Shorty Holtz is cutting "Bitter Sweets," so that when New York gets it, it will give Lon Chaney credit for putting another work of art over. Lambert Hillyer shouted "camera" and cut at the artists in the production.

THIS WEEK'S EXPLOITATION HINT

Exhibitors showing "The Kid" can attract the attention of public and police by dressing a small boy in ragged overalls and Jackie Coogie cap and paying him \$1 for every window he throws a rock through. This is a unique stunt and cannot fail to attract attention. Your local newspaper will probably give the stunt extra publicity besides that carried by your advertising.

Eclair Reunion

Mr. and Mrs. J. Gunnis Davis sent out a hurry call for all the members of the old Eclair company to meet at their home on Sunday to greet Mr. and Mrs. George Nagel, who are in town with Texas Guinan, laying off for a few days on account of the railroad strike.

That the spirit of the Eclair is not dead was evidenced by the alacrity with which the summons was responded to by Barbara Tennant; Clara Horton (the "Eclair Baby") and her mother, Emile Chautard, Mr. and Mrs. Webster Cullison, Mr. and Mrs. George Larkin, Mr. and Mrs. Hal Wilson, Winthrop Kelly, Mr. and Mrs. Mason Litson, Alice Knowland, Mr. and Mrs. Nestel ("Gertie Wagner") and Mr. and Mrs. Georges Benoit.

AUTO TURNS TURTLE

Little Mickey McBan and his mother had a narrow escape last Monday when going to work at the Cosmoart studios. Mrs. McBan was driving her enclosed car when another car, driven by a woman, crashed into the side of it and made it turn completely over. Mrs. McBan says that the only tragedy is that her car was not insured, for it was smashed completely to pieces and Mickey and his mother escaped with only a few bruises.

We Sometimes Think

That it is easier to communicate with Mars than some studio managements.

That stars should be fitted to the story, instead of misfitting stories to stars.

That Canadian woodlands and the shiek's romping grounds ought to be given quite a rest.

That Will Hays has his hands full with his salaried interests, without working any miracles for the Independents.

That the author's name on the screen should enjoy as much prominence than the time worn announcement, "The Fungo Corporation presents—"

That reviewers might make a terrific effort now and then, and mention the author of the photoplay, although ethics seem to be against such rash procedure.

That the wrong kind of "new blood" in the picture business, is much worse than he right kind of "old blood," distant critics to the contrary notwithstanding.

That a little struggle with the old bean might reveal to numerous personages that, in many cases, it is the scenario, but neither director or star, that is very largely responsible for successes.

Vol. 5 No. 21

SATURDAY, SEPTEMBER 2, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



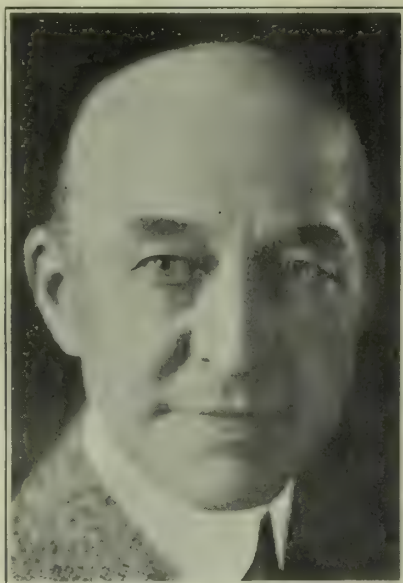
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"THE MASQUERADER"

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Elsa Lorimer

Playing "Mrs. Curtis" in
"THEY LIKE 'EM ROUGH"
at Loew's State Next Week

599-603

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing Managing Editor
Doris Mortlock Assistant Editor

Fred W. Fox Advertising Manager
Ora Brook Circulation Manager

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Phone 595-179

Vol. V.

SATURDAY, SEPTEMBER 2, 1922

No. 21

GIVE US CENSORSHIP

GENERAL censorship is demanded for motion pictures. Camera! is decidedly for it.

Certain churches are fighting for it; members of the cloth urge it; some legislators favor it; a number of financial interests are aiding in the battle; many private citizens express the desire for censorship.

Therefore, let us have censorship. Let us have the same kind of censorship that singles out the erring citizen and punishes him; the kind that puts the crooked financier behind the bars, and sends, now and then, a member of a religious institution to a prison cell.

Yes, the same censorship which has added members of the cloth to murderers' row, to say nothing of numerous legislative members who wear the stripes without the stars.

That kind of censorship ought to be sufficient for even the terrible motion pictures which, by some ridiculous mischance, have done as much good in the world as the entire church, during the last decade.

That censorship in these United States has been deemed sufficient to deal with the failings of 100,000,000 inhabitants, from the petty thief to the man, Cain.

It is a censorship which had its beginnings with the establishment of the greatest republic of the earth, and has constantly been built up throughout the years, by the greatest brains and the keenest judiciary extant.

Then give the motion pictures this censorship—**THE LAW!**

There can be but one greater censorship than that. If there dwells upon earth, a super-human who is so created that he is greater than the minds of all fellow men, who possesses infallible judgment upon all things, then let him be the world's one motion-picture censor.

In which case the churches of the earth should gather in one vast conclave and inform the Almighty that He now may cease from functioning.

Criticizing the Critic

CRITICS who write opinions of the cinematic productions of Nazimova had better watch their words.

If their estimates of merit are considered insincere, uncalled for or exaggerated the critic may find himself criticized.

First-critizer of critics is Walter Anthony, erstwhile dramatic critic himself, whose scathing and seething phrases have not rusted in his typewriter during his sallies into press agency.

Advertising is often the heaviest weight in the critical balance of trade press reviews.

A lofty condemnation of "Salome" by a trade journal reviewer was the occasion.

Anthony tore the reviewer's words syllable from syllable and flung them skilfully in his face.

Nor is this uncalled for.

A work of art is one man's (or woman's) work. A criticism is one man's opinion of it. And surely one man's opinion may be questioned by another.

Film Capital Production Notes

"OMAR THE TENTMAKER" COMPLETED

Late this week marked the actual filming of the final scene in Guy Bates Post's screen vehicle, "Omar the Tentmaker," an adaptation from Richard Walton Tully's stage play of the same name that served Post on the speaking stage for over four years. "Omar the Tentmaker" will follow "The Masquerader." Both well directed by James Young.

Elaine Hammerstein's latest picture, "Under Oath," is the first of a new series of pictures made at the Coast studios of the Selznick organization.

Rowland V. Lee has cast the following to appear in his production of "A Circus Story," starring Shirley Mason for Fox: Allen Hale, George O'Hara, Lulu Warrington, Craveford Kent, Maude Wayne and Mathilde Brundage.

"Dorothy Vernon of Haddon Hall" is to be Mary Pickford's next starring picture.

The Kenmad company, featuring Madge Kennedy, in New York, bought the story a few weeks ago, but Miss Kennedy decided to accept an offer from Miss Pickford to relinquish the rights.

Production has started on another Hoot Gibson vehicle at Universal City. Nat Ross is directing the opening scenes of "Ridin' Wild," a story written and scenarized by Roy Myers.

Edna Murphy will be the chief feminine attraction in the cast and Wade Boteler, William Welsh, Otto Hoffman and others have been chosen.

Thursday, August 24, 1922, marks the beginning of "Merry Go Round," Erich von Stroheim's forthcoming picture.

Max Graf, vice-president and supervising director of Graf Productions, Inc., of San Francisco, arrived in New York this week to consummate releasing arrangements for "The Forgotten Law," the first of a series of feature productions to be filmed by the new organization.

The story, which was adapted from Caroline Abbott Stanley's novel, "A Modern Madonna," met with exceptional success as a book.

Mr. Graf expects to remain in New York about three weeks in order to complete his releasing and sales arrangements and to make a survey of the literary market for material for future productions to be made by his organization.

Sanford productions have finished another Tweedy comedy and are preparing to start a feature subject. Alexander Alt is aiding Marzel Perez in the direction of the company.

Harry Carey has just started another five-reel feature which has the following well known players in the cast. Vola Vail, Chas. Le Moyne, Joe Harris and Chas. B. Murphy. Val Paul is directing while Ted Brooks is his assistant. Arthur Frasneda still handles the business.

Frank Mayo has finished "The Altar Stairs" and begins production immediately at Universal City on "The Hot Head."

Gladys Walton finished "The Lavender Bath Lady" and chose the cool waters of the Pacific and the quiet of Catalina for her vacation after an extremely difficult role. King Baggot directed this Shannon Fife story from a George Randolph Chester continuity.

J. P. McGowan is preparing "Around the World in Eighteen Days," a modern version in serial form of Jules Verne's classic.

Belasco Productions, Inc., of San Francisco have removed their producing unit to Los Angeles and are preparing to start production of Lois Zelliner's original story "Her Price." The picture will be produced under the personal direction of Dallas M. Fitz Gerald with an all-star cast. Production activity will last eight weeks or more.

The cutting and titling of the Harry Rapf production, for Warner Brothers, "Little Heroes of the Street," starring Wesley Barry and directed by William Beaudine is rapidly going forward. A date for the preview will be set soon.

Mystery surrounds the type of story Finis Fox is said to have chosen for his next venture in the production field. He is now preparing the continuity for the picture and expects to start actual filming in a few days.

Sidney Franklin, who will direct the Harry Rapf production, for Warner Brothers of Charles G. Norris' famous novel, "Brass," will return from his vacation within the week and start production. Julien Josephson, who is putting the book in continuity form, expects to finish in two weeks.

B. P. Schulberg expects to complete the filming of "The Lonely Road," Katherine MacDonald's recent starring vehicle, next week. Victor Schertzinger is directing.

Priscilla Dean is two-thirds finished with "Lady Raffles," a story written for her by Tod Browning and which he directs. Her next story will be "Drifting," a smashing, colorful story of China for which Lucien Hubbard is writing the continuity. Browning will again direct.

Frank Mayo has finished "The Altar Stairs," G. B. Lancaster's romance of moon-swept beaches under the Southern Cross. He will begin starring immediately on "The Hot Head," a speedy action romance by Lillian Chester. Edward Eedgwick will direct from the continuity of George Randolph Chester.

Erle Kenton is prepared to start another comedy at the Fox studios.

Horace Williams is looking for new talent for his initial subject that he will be casting soon.

SELZNICK REVIVAL

The approaching revival of "The New Moon" in which Norma Talmadge is starred, recalls the reception this Selznick picture received on the occasion of its first showing. It is an exceedingly dramatic production of Russian life and deals with Russian politics. The English government protested against its showing in that country, and there was considerable discussion regarding the matter here in the United States. The picture was directed by Chester Withey.

Lee Shumway is co-directing with Philip Hubbard, and also being featured with ZaSu Pitts at the Cosmosart studios for the Pilot Productions. They are a new independent producing company.

"Suzanna," the next feature production to be released by Mack Sennett, in which Mabel Normand will star, soon will be out of the cutting and titling room and in the distributing hands of First National Pictures.

Production has begun at Universal City on a series of eight two-reelers adapted from Jack London's celebrated "Tales of the Fish Patrol" virile short stories of the marine police who preserve order among the lawless foreign fishermen in the waters around San Francisco. Jack Mulhall is starred in the series. Edward Kull is the director.

Rupert Hughes will make a production of his own novel, "Souls For Sale," the screen adaptation of which he is now preparing for Goldwyn. The cast has not yet been announced.

Herbert Rawlinson finished "Another Man's Shoes," Victor Bridges' novel that is more than straight entertainment.

Wallace Reid is started in a new production which carries the title of "Thirty Days" in which appears Wanda Hawley, Hershall Mayhall, Carmen Philips, and many others of equal note. James Cruze is the director with Karl Brown as chief cameraman.

Larry Semon is doing another feature comedy at the Vitagraph which is along the lines of "The Grocery Clerk" that he did some time back. Earl Olin is his art and technical director.

J. P. Spencer expects to leave for the Hawaiian Islands about the first of November to make some pictures with Duke Kakmakau, the world famed swimmer, picturing him in his native land on the Honolulu beaches and in the surf.

Under direction of Henry McCarty, Doubleday Productions plan to start a new story this week at Fine Arts. Lester Cuneo is star and Francelia Billington (Mrs. Cuneo) has the leading feminine role.

David Ingraham Productions will film first scenes of its initial subject this week under the direction of Lloyd Ingraham, son of the producer. A cast for the picture is now being assembled.

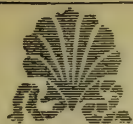
Casts of the Week

Vitagraph

"WHEN DANGER SMILES"

William Duncan, Director
George Robinson, Cameraman
Don Clarke, Assistant Director

William Duncan	Henry Hebert
Edith Johnson	Charles Dudley
James Farley	William McCall



Current Reviews



"Kindred of the Dust"

WITHOUT the noted cast and capable direction that is shown in "Kindred of the Dust" the production would be no more than a program picture and a very poor one. The story is of uneven tempo. For three reels there is good continuity of plot, then it slows down to the logical ending. But it does not end there, nor at the next point where the "End" caption could easily have been. This goes on until it reaches a tame, manufactured "movie" ending. And all to avoid the unhappy termination that producers are so afraid of but that audiences like to see.

However, the direction by R. A. Walsh was excellent. He handles his people to the best advantage.

The photography is beautiful and the lighting is effective.

Ralph Graves, leading man, monopolizes the entire picture with his magnetic personality and forceful acting. He is indeed an artist.

Miriam Cooper hasn't forgotten her Griffith tricks, and they are easily recognized but do not mix well with the direction of another than D. W. She has one sequence of dramatic scenes in which she shows marked ability, however.

Bruce Guenin, baby actor, stars in the comedy role here, and often touches the heart strings with his appealing bits of action.

Eugenie Besserer as the mother is excellent. She gives a genuine emotional portrayal.

Lionel Belmore is one of the featured players of the cast. His work is impressive. Maryland Morne could well have been omitted from the cast. Her part had nothing to do with the story and her acting didn't justify the part.

R. W.

"Flesh and Blood"

IT is no longer necessary, apparently, for a producer to have a good story to work with. All he needs is a noted cast with a star such as Lon Chaney then he tosses the product on a market where reels of film are so scarce that the exhibitor is helpless.

That is what Irving Cummings has done with "Flesh and Blood." Lon Chaney's name has risen to a commercial value, so, instead of giving him a trooping part, as we have seen Chaney work before, he gives him less action and a thousand feet or more of closeups through the picture.

The story written and adapted with the help of Hope Loring makes a good start. For one reel the continuity is smooth. Then it flies off at a tangent and one forgets that there ever was a story connected with the series of situations.

Next we waited expectantly for Lon Chaney to portray another character such as "The Penalty" gave him. But instead we saw long close-ups, due to direction and story, where Chaney registered every expression in the book and then gave varia-

tions of the same. But he only did as directed and it was well done, so it was just an unfortunate lot of circumstances for him.

Noah Beery as Li Fang gave a splendid portrayal of the saue Chinaman. That is if one stayed awake long enough to see him introduced.

Ralph Lewis, another character man, didn't have a good chance to win any honors because of a poor part.

Jack Mulhall dashed through six or less scenes but it was enough to arouse our suspicions that there was a love interest



He was chosen from many hundred kiddies as a movie candidate, and now little Jack Parkep is out in Hollywood among the big ones.

angle to the story. However, he has a nice personality and his work was appreciated.

Edith Roberts is appealing and pretty. She shows real ability as the "Angel Lady" of the tenaments.

Bits in the picture are played by Wilfred Lucas, Kate Price, De Witt Jennings, and Togo Yamamoto.

R. W.

Ashamed of Parents

ONE could not imagine that any picture could be worse than this title, but this one is.

Warner Brothers have done a long research in rounding up this prodigal, which must have strayed away about the year they kidnapped Charley Ross.

But, regardless of senility, trailing whisks and crutches, to pass lightly over the odor of decaying hokum, "Ashamed of Parents" has been thrust upon the market by sponsors who are assuming that parentage.

Nothing else afflicts this production, if we except the story, continuity, direction, photography and titles which complete the inquest.

W. W.

"The Queen of the Moulin Rouge"

WITHOUT the title "The Queen of the Moulin Rouge" and the camera work of Michael Joyce this Ray Smallwood production could never have survived its preview. But there are good night shots and the sets are fairly accurate due to the art direction of Ben Caree.

We cannot well refer to a story here, for it would be in vain. However, the program bylines Paul M. Potter and credits Garfield Thompson and Peter Milne with the continuity. We are taking a guess at the contents of the script when we make the speculation that the scenarists have written throughout: "When in doubt as to action throw in a few hundred feet of scenic film, from shelf nine of the stock room." At least that explanation would cover a multitude of footage that is foreign to the picture.

Martha Mansfield is pretty at times, but the producer might have borrowed a wax mannikin and posed it for long shots and closeups with the same results.

Joseph Striker is a new juvenile and like most new products is inflexible.

Jane Thomas shines like a star on a dark night. She has no competition for feminine acting honors so she takes them all in the first reel, then is out of the action.

Others in the cast are Harry Harmon, Fred Jones, Tom Blake and Mario Crillo.

R. W.

"The Loves of Pharaoh"

IT is rather confusing to see a teutonic Pharaoh and aborigine Ethiopian army,

but outside of such trifles "The Loves of Pharaoh" makes a new mark for foreign productions. The photography, gorgeous sets, the well-handled mobs, and the lightings all show that great effort has been put forth to make this not only an artistic production but a spectacle as well.

Ernest Lubitsch directed. To him belongs the credit of handling the mobs. Each and every one of them works as though the success of the picture rested upon his shoulders. and it does. The extras made the film what it was.

The individuals of the cast cannot claim much credit. Emil Jannings as Pharaoh and Dagny Servaes as Theonis, with their own native gestures portrayed the Egyptian king and queen.

Paul Wegener as King of the Ethiopians is a comedy element as we have learned after taxing our imaginations. But the German idea of comedy is rather soggy and only the kind hearted laugh.

As we mentioned before, the sets and lightings cannot be matched up even with our own past glories.

R. W.

Where to Find People You Know

Tom Gallery is working in the Paul Powell picture at the Lasky studios which features Agnes Ayres.

Sam Appell is once more cast in a Lasky production; this time he is with James Cruze.

Tom Buckingham is directing Larry Seamon in a Canadian Northwestern story.

Larry Fischer is doing a butler for the Selznick organization on the United lot.

Abe Stern is causing things to move along in good shape at the Century studios ever since he set foot on Los Angeles soil from a trip to Europe. Bert Sternback will aid him.

Major McGuire is working at the Majestic theatre where he is playing an excellent part in the play now on the boards.

Ivan Kahn has once more taken over "The Classic Agency" and is rustling about the studios to get his lineup of artists' employment.

Florence Egan is playing the violin at Lasky's for the James Cruze picture.

Ed Pearson and his two dogs are helping to put novelty into the "Pride of Palomar" that is being directed by Frank Borzage at the Hollywood studios.

George O'Hara, juvenile leading man, has, through arrangement with Mack Sennett and the Fox Film Company, been engaged to play the male lead opposite Shirley Mason in her next starring vehicle.

James E. Brigham, a recent graduate of Yale, is now with the Jack C. O'Brien Productions as assistant business manager. James is a decided acquisition to the company.

Coy Watson, Jr., is playing the part of "Muggins" with Earle Williams at the Vitagraph studios in "You Never Know." His dog Peb is with him, and they expect to be working for about four weeks.

Walter Emerson is now appearing in support of Henry B. Walthall in a feature being filmed by William Fox.

Emile Chautard has been engaged by Universal. He will direct an all-star Universal-Jewel dramatization of "Forsaking All Others," a magazine sensation by Mary Lerner.

Marian Sais is playing opposite Jack Hoxie in his present five-reel feature that he is making for the Sunset productions. Robert Bradbury is directing, and Jack Pierce is the assistant.

Monty Banks is doing a prize fight story at the Berwilla studios, under the direction of Ward Hayes. He has a capable cast.

Clara Lee Houseman is devoting most of her time to working for United directors.

Earl Rodney finished playing the "King" in the Bobby Vernon comedy that is being directed by Al E. Christie, and will next play for the Dorothy Devore story that will be started by Christie as soon as he completes his present subject.

Shea's Hippodrome, North Park, and Shea's Lafayette Square, Olympic and Loew's State theatres are THE first class theatres of Buffalo. They present the finest in pictures, music, service and entertainment of a diversified nature.

Shubert's Teck opens early in September with "The Blushing Bride" — direct from New York.

Myron Selznick has engaged two more players for the cast of "One Week of Love," which Archainbaud is directing. Kate Lester has been loaned by the Goldwyn company to Mr. Selznick, and Frank Hayes, one of the screen's old timers, has been cast for a comedy role.

Lon Chaney has been engaged by Universal to star in "The Hunchback of Notre Dame," that company's forthcoming Jewel production of "Notre Dame de Paris," Victor Hugo's immortal novel. Work on "The Hunchback of Notre Dame" will begin soon. The scenario is now being prepared by the scenario staff at Universal City.

George Hackathorne, one of the screen's most popular character juveniles, has been engaged by Universal for "Merry Go Round," Erich von Stroheim's new film masterpiece. Hackathorne's most recent work with Universal was the portrayal of the half-wit in "Human Hearts."

Mary Hunt, long identified with the Sennett scenario department, is now publicity director for the Garson studio.

Buddy Weller has been cast in a James Cruze picture starring Wallace Reid. Miss Weller has been working in Lasky pictures for two years and is fast winning recognition from directors there.

Geary O'Dell is playing the heavy with Monty Banks at the Berwilla studios in his latest production.

Helen Dale has signed a contract with Eddie Lyons to play opposite Bobby Dunn in a series of five two-reel productions. She has had prominent parts and leads at Universal and recently won second place in the flappers' parade at Venice, and another beauty contest at Redondo Beach. She has been on the Orpheum circuit two years and with Kolb and Dill one season.

What Folks Think

KNOWS WHAT THE PUBLIC WANTS

LOS ANGELES, Aug. 27.—Editor Camera!—Referring to your criticism about Universal's "Don't Shoot," I must admit that you have told nothing but the truth, and I was very much pleased with your article. But, pardon me, you are wrong in saying "There must be a great shortage of original stories."

The studios will find all they want and need, if they only would read a few copyrighted synopses published in the "Scenario-Bulletin Digest."

There is plenty of new and good material at their disposal.

The public, yes, the people in whole, is looking and waiting for pictures of every-day life — human — natural, with no impossibilities. I have taken great care in solving this problem, and believe my work will be welcomed by the public if I was given a chance to assist in the production of my brain children.

What is the matter with the production managers? Why do they produce so many pictures where drink is reigning? America, our country, is dry since 1920.

—Carl Gertig.

Who's Where on Los Angeles Screens

Loew's State
Metro presents
"THEY LIKE 'EM ROUGH"
Written and adapted by Rex Taylor
Directed by Harry Beaumont
Photography by John Arnold
CAST

Katherine.....Viola Dana
Richard Wells, Jr.....William E. Lawrence
Richard Wells, Sr.....Hardee Kirkland
Mrs. Wells.....Myrtle Richell
Waddie.....Colin Kenny
Grogan.....Steve Murphy
Kelly.....Walter Rodgers
La Grande.....Burton Law
Pete.....W. Bradley Ward
Dr. Curtis.....Knut Erickson
Mrs. Curtis.....Elsa Lorimer

Pantages
Metro presents
"HATE"

Story by Wadsworth Camp
Adapted by June Mathis
Directed by Maxwell Karger
Photography by Allan Siegler
CAST

"Babe" Lennox.....Alice Lake
Dick Talbot.....Conrad Nagel
Dave Hume.....Harry Northrup
Edward Felton.....Charles Clary
Inspector Garth.....John Ince

Grauman's
Jesse L. Lasky presents
"THE GILDED CAGE"
From the play by Anna Nichols

Directed by Sam Wood
Scenario by Elmer Harris and Percy Heath
CAST
Suzanne Orloff.....Gloria Swanson
Arnold Pell.....David Powell
Lawrence Pell.....Harrison Ford
Jacqueline Orloff.....Anne Cornwall
Bud Walton.....Walter Hiers
Gaston Petitfils.....Charles A. Stevenson

Kinema
Richard Watson Tully presents
"THE MASQUERADER"
From the play by John Hunter Booth
Directed by James Young
Photography by George Benoit
CAST

John Chilcote, M. P.....Guy Bates Posa
John Loder.....Guy Bates Post
Brock.....Edward M. Kimball
Eve.....Ruth Sinclair
Fraide.....Herbert Standing
Lakely.....Lawson Butt
Lady Astrupp.....Marcia Manon
Robbins.....Barbara Tennant
Blessington.....Kenneth Gibson

Clune's
William Fox presents
"A SELF-MADE MAN"
From story by George Horace Lorimer
Directed by Rowland V. Lee
Scenario by Monte Katterjohn
Photography by Dave Ables
CAST

Jack Spurlock.....William Russell
Anita Gray.....Renee Adoree

Auna Lydia.....Mathilde Brundage
Jonas Spurlock.....James Gordon
Hugo Bonsall.....Richard Tucker
Detective.....Harry Gribbon
Kato.....Togo Yamamoto

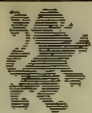
Mission
Pyraid Pictures, Inc., present
"QUEEN OF THE MOULIN ROUGE"

From the play by Paul Potter
Directed by Ray C. Smallwood
Scenario by Garfield Thompson and Peter Milne
Photography by Michael Joyce
CAST

Rosalie Anjou.....Martha Mansfield
Tom Richards.....Joseph Striker
Louis Rousseau.....Henry Harmon
Jules Riboux.....Fred T. Jones
Gigolette.....Jane Thomas
Moozay.....Tom Blake
Albert Lenoir.....Mario Carillo

Superba
Carl Laemmle presents
"THE STORM"
From the play by Langdon McCormick
Directed by Reginald Barker
CAST

Burr Winton.....House Peters
Dave Stewart.....Matt Moore
Manette Fachard.....Virginia Valli
Jacques Fachard.....Josef Swickard
Nanteeka.....Frank Lanning
Police Sergeana.....Gordon McGee



Pickups By The Staff



EDDIE LAEMMLE ILL IN BERLIN

Production work on the part of the company sent to Europe by Universal for the production of "Castle Cranecrow" has been delayed by the illness of Edward Laemmle, the director. Harry Myers, who is to star in the picture, has been recalled to Universal City temporarily, and has just arrived in New York from Berlin. He is accompanied by Tenny Wright and David Stumar, Universal cameramen.

Young Laemmle is now undergoing hospital treatment in the German capital. It will be many weeks before he is ready to take up his production plans again. He is suffering from a blood affection brought on by overwork and nervous strain.

"I am always chasing sunsets," says Ray Rennahan, cameraman with the Technicolor Motion Picture Corporation, who has been alternating between Portuguese Bend and Redondo awaiting the elusive clouds.

Maurice (Lefty) Flynn has completed his engagement in "Omar the Tentmaker."

Lucile Rickson has been added to the cast of Marshall Neilan's production of "The Strangers' Banquet," nearing completion at the Goldwyn studio.

Miss Rickson will play the part of "The Flapper" in Mr. Neilan's and Frank Urson's adaptation of Donn Byrne's story.

Renaud Hoffman has been engaged by Lou Anger, general manager of the Joseph M. Schenck Productions, to prepare the art titles for the Norma Talmadge feature film, "The Voice from the Minaret," which Frank Lloyd directed.

Following a preview in Los Angeles last week, Charles Chaplin is putting the final touches on his latest comedy. The production will be released as a special.

Spencer Valentine dropped in from San Francisco and is in the market to buy some comedies for the Orient and the States, and can be reached at 822 Chronicle Building, San Francisco.

Andre Anderson closed up his exhibition of Little Napoleon at Long Beach the other day to bring the chimpanzee up to Lasky's studios for a few scenes in the Penrhyn Stanlaws picture. The ape with the almost human brain had to enter a banquet, sit down, open a bottle of champagne and be handed a cigar by a charming girl who lit it for him. He did it without a protest.

Douglas Fairbanks gave a preview of his latest production, "Robin Hood," which was in eight reels. When the picture was first put together it was in 17 reels and finally trimmed down to its present length.

Lillian Langdon should have been credited with putting over that very clever delineation of the "chicken fancier" in "Lights of The Desert." The last issue of this periodical credited Lillian Leighton with playing the part.

Lafayette Square Theatre is playing Elaine Hammerstein's "Under Oath" in conjunction with a fine vaudeville bill.

Sid Grauman paid Jackie Coogan a visit over at the Goldwyn studios where the starlet was working on a street set.

The Electrical Illuminating Engineers' Society had a meeting scheduled for last Thursday night at Hollywood studio. Tommy Thompson, electrical engineer of Hollywood studio, was to be one of the chief entertainers.

The Capitol Theatre showing of "Makin' Movies," beginning on August 27, started the second of Pathe's Johnny Jones Series of "juvenile business" comedies on its career.

Reviews of "Makin' Movies" speak for themselves, fully bearing out the high opinions expressed by writers who attended the Hollywood pre-view.

Lester Cuneo has finished another picture for the Doubleday Corporation which has Charles Mack as general manager, Henry McCarthy as director and scenario chieftain. The subject was previewed Friday evening at the Paramount Theatre and Mike Rosenberg put his stamp of approval on the five-reel feature.

The contents of Universal's Coytesville, N. J., studio are to be auctioned off September 14. The auction will be held at the studio on Lemoine avenue, Coytesville. That company has made no pictures in the Coytesville studio for several years.

Wesley Barry is going to make a personal appearance tour with an act of ten people and George Dumond, who by arrangement with Warner Brothers, will manage the act.

William A. Seiter, who is to direct the film version of F. Scott Fitzgerald's novel, "The Beautiful and Damned," has gone to Catalina for a few days where he is studying the script and preparing to start shooting.

Elaine Hammerstein is recovering from cuts and bruises which she received when she dove into the rapids of the San Joaquin River just outside Fresno for scenes in the Selznick production "One Week of Love."

Clara Kimball Young has been vacationing in Monterey, but is expected back the latter part of this week.

Finn Haakon Frolich, the sculptor, who designed the sets for "Intolerance" and "The Queen of Sheba," has held several impromptu entertainments at his home, "The Norse Studio," on Wilcox near Sunset recently. One particularly interesting affair was held two weeks ago, three hundred guests being present. J. J. Carey was master of ceremonies, and Alyse Hunt Whitaker (Mrs. Edward M. Kimball) was hostess, and Mr. and Mrs. Emmett Flood rendered several interesting harp and vocal selections, while two young lady pupils of George Smalt, ballet master, gave a Hindu nautch dance that was very well received. Among the other entertainers were Mrs. Brotherton and Mr. Frank Sacras, together with Rosa Macies and Wheeler Dryden.

Carl Laemmle, president of Universal, is expected back in New York the latter part of September.

STAGE "DREAM" FOR ACTORS' FUND

Actors' Fund week will be observed in the motion picture community October 1 to 7.

According to Frank E. Woods, chairman of the motion picture committee, the week will start with a dinner to Daniel Frohman, president of the fund.

The Motion Picture Directors association, the Screen Writers' Guild, the American Society of Cinematographers, the Motion Picture Producers' association and the Assistant Directors' association are among organizations said to have pledged support.

A performance of "A Midsummer Night's Dream" in the Hollywood Bowl will be staged by the directors' association to conclude the week. Frederick Sullivan will direct. Major Maurice Campbell, Frank Beall and Percy Heath form the committee in charge.

Anna Q. Nilson was burned about the face when guiding a locomotive through a forest fire near Pacoima canon Tuesday for Reginald Barker's picture, "Hearts Aflame."

Percy Hibern, cameraman, and Craig Ward, actor, were also burned.

Marcella Pershing was married Friday to J. H. Johnson of Miami, Fla., at the Ambassador Hotel. Their honeymoon will start at Catalina Island, after which they will go east.

Rex Roselli is ill in Columbus, Indiana, and has wired to his son "Happy" that he is pretty low and wants his wife to come on to him.

Jeanette Lajeunesse and her charming baby girl are to entertain the assistant director association boys, at their next regular meeting, with a number of dances.

Chris Martin started a picture which deals with Indians, Mexicans, and all sorts of locations. He intends to make a tour of New Mexico with the subject and interest some capital in that country to make a series of such stories.

The Reliable Photoplayers Association gave their initial entertainment and dance the other evening at the Walker Auditorium. So enthused are the members of that organization, that a month hence they intend to give a barn dance in one of the studios, doing things on a larger scale, so they can accommodate every one that cares

to attend. Ed Yeager handled the affair, and a very good orchestra afforded good music for the dancing.

Henceforth all automobiles used in Ward Lascelle's production of Mary Roberts Rinehart's "Mind Over Matter" will be equipped with sand ballast bags.

Which explains the automobile wreck at Riverside several days ago.

Two automobiles were racing axle to axle on a track when, rounding the turn, one machine toppled crazily over the other. Trixie Friganza had been sitting on the toppling side of the toppling machine. Her strength and breadth of character had been too much for the flighty turn.

In the future, therefore, the sand ballast will be on the side of the automobile "where Trixie ain't."

Chatter of Southland Folks - By.... Harry Burns

Chas. B. Murphy handed me this one, which is good enough to be repeated in the Camera! columns. "Jim Jeffries and Jack Johnson tried to come back, but they failed. Listen closely—for hereby hangs a tale. C. B. Murphy played many a part, but, that was in the past; look through Camera! and you will find him in Harry Carey's cast."

Leo Pearson has been handed the script that Charles Maigne is to work on next and he will answer to the cognomen of the assistant director at the Lasky Famous Corp.

Harry Mann is playing a polished Wop crook in the Wallace Reid production which is being directed by James Cruze at Lasky's studios. And now that Harry has broken the ice as a dramatic actor, he ought to stick to it, for every funster that ever does step into the serious field, usually brings home the bacon.

Ray Hatton can easily be dubbed the most youthful character man in filmland, especially among the noted artists. Caught him made up at Lasky's the other day, the putty nose that he had on was a work of art.

Lewis Sargent when approached by an insurance agent the other day to take out some policy that would protect him against accidents, turned the proposition down cold. Five minutes later while waiting to be called on the set, someone accidentally dropped a hammer and crowned Lewis. When he realized what happened he beat Paddock's sprint record to find the insurance man.

Herbert Rawlinson, while talking over the radio the other evening for a newspaper, promised to say a few things about Bert Roach. Bert was listening in, and sure enough, Herb mentioned, in the course of his conversation, that he hoped Bert was listening in, and there stood Bert, powerless to answer back.

Noel Smith, who directs the Hall Room Boys comedies, had a 8 a. m. call and, to make sure that all of his troupe was on the job, he got up early, drove his car up to their homes, knocked on the door, personally gave them a call, and then hopping in his car, beat it to the location. "No chance for alibis with my troupe," said Noel.

Hank Mann turned carpenter the other day. He took an old kit of carpenter tools and started building a home for his folks in Topango Canyon.

Tom Mix isn't a bit backward about advertising another cowboy-actor star. Sunday at Santa Monica he rode on a pinto horse with another rider wearing a white sweater with the following lettering: HOOT GIBSON CO. It was easier for Tom to ride than walk in the sand, so he just told the cowboy to move up and jumped onto the saddle and rode up to greet Sheriff Bill Traeger who was giving a barbecue to his followers.

Al (S. E.) Jennings is keeping busy these days.

Maury Roth, in between thinking up funny gags for comedies, tries to figure out what charmer we have in Sunny California that is as pretty as his wife, who was born in the East. If some men would follow in the footsteps of Maury we would all be happier.

Al Kelly seems very happy now he is back at the Metro. While he was working elsewhere he looked like a ship without a rudder who was on a high sea, and no telling just the way the wind was liable to drive 'er.

Irvin Willat has had his eye on "All the Brothers Were Valiant" for years, and has hoped that some day he could produce that story. It fell to the lot of the Metro corporation to put Irvin's dream into a reality, and now we can all look forward to another one of those sea pictures.

Dad Roach has made a regular job for himself with his son, Hal E. Roach, who produces the Harold Lloyd, Snub Pollard, Paul Parrott, and "His Rascals" comedies at the Roach studios. Back in the old Rolin days up on the Court Flight hills, every one was rustling and working hard to gain a certain position, and today that said place has arrived and with it, Hal E. Roach has delivered the goods, and Dad Roach has grown right up with the institution, and has one of the most responsible positions connected with the organization.

Anna Wilson and Bessie Wade must have signed an agreement with all casting offices to the effect wherever one works the other must do likewise, for you never see them apart whenever there is a big set with a number of girls.

Floyd Jackman seems to have a life time job with the Lester Cuneo-Henry McCarty-Charles Mack unit at the Fine Arts studios. Every time the cast and roster is handed out for a new production being started, they always wind up with and "Floyd Jackman will be the cameraman or cinematographer."

Harry Brandt is very lonesome over at the Joseph Schenck offices. All he has to keep him company is a office full of phones jingling and ringing with people wanting to talk to some of the Talmadges or Schencks, who must be on the high seas about now.

Kala Pasha and his wife caught enough fish at Redondo the other day, that every one in the neighborhood had a fish feast, not forgetting some of the Laskyites. A fish peddler, happening along the street where Kala lives, left the district in disgust wondering why his regular customers wouldn't buy fish from him any more.

Eddie Lyons is back from New York City, and will soon start comedies working. Eugene De Rue is helping Eddie put the series over in a directorial way. He says that his chief has big plans for future outputs.

Mal St. Clair is working on a continuity for his next picture at the R-C studios, which deals with a big prize fight. As soon as the story is completed Mal will cast the picture and start things moving. He expects to have his entire unit that aided him to produce the Mr. and Mrs. Carter De Haven series, which have stopped for the time being so the clever duo can make a personal appearance throughout the good old U. S. A.

Charles Conklin is trying to desert comedies and take a fling at the more serious stuff. He used to play in stock and was featured in such plays as "Rip Van Winkle." Why not let's see if he can repeat in silent drama what he did on the speaking stage.

Jack Holt no more than returned from New York city with Joseph Henaberry, than he was working on an interior set that resembled a corner in one of the metropolis parks.

Lee Moran has been playing a game of hide and seek with New York producers, managers, and friends. One day we read that he, Arvid Gildstrom and Brick Enright motored to the big city; then we discover that they arrived there; and finally we learn that Lee never was this side of the rockies, and Brick Enright is pulling down so much a week to cut Hampton Del Ruth's picture at Long Beach. Press agents will hang their best friend to get them into the print, so some of you stars, tell your P. A. boys not to get their dates mixed.

Slim Hazel, who would rather ride a horse than eat, had to do without his horse for one picture. But he picked up eating money by working in prize fight scenes for Harry Pollard at the Big U.

Dave Allen believes, whenever he has a lineup of people to report at any distant studio, it is his place to be there and see to it that the people not only get there, but are properly dressed!

George Kuwa is right out in the open and is handling a good part. Caught him the other day, with the grease paint on.

Clyde Cook met with an accident the other day that caused his company to lay off. It got so serious that he decided to leave at once for "Bonesetter" Reese's home. This called for Clyde to journey to Youngstown, Ohio.

Harry Smith worked in the Tweedy Comedy last week.

Dorothy Vernon has been working with Jackie Coogan at the Goldwyn studios, where the starlet has been acting on the New York street. Dorothy loves kiddies any how, having appeared with all kinds of them in the Chester-Joe Martin and Napoleon comedies.

Penrhyn Stanlaws no more than finished an interior set than he and his company were on their way to San Francisco to make some scenes for "Singed Wings," which has Conrad Nagel, Ernest Torrance, Robert Brower and Adolphe Menjou aiding Bebe Daniels.

The Screen Writers' Page - Conducted by William E. Wing

Land of the Free

DURING the past week we have read four fiction stories in which the criminal cleverly got away with it—

Perused a magazine article which fully reveals the names and character of secret poisons, very difficult to detect after death; very educational for children—

Sauntered lightly through a novel filled with cold-blooded murder—

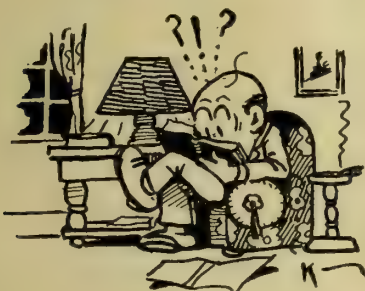
Visited the theater where there were many drinking scenes, some homicide and stabbings—

Gleaned from the daily press enough horrors to send children and weak women into hysterics—

Glanced through dispatches which called vivid attention to crimes in foreign nations, scandals—

Heard political speeches which reflected upon congress itself—

But, try to use one of these things in the terrible photoplay production, and something like a city block will fall upon you with great eclat!



Good Support

THE photoplay is no better than the mind at its source," says Editor James Quirk, in the latest issue of his publication.

His highly interesting editorial hits the ball on the nose, and should cause much serious pondering on the part of those who supply the money for screen productions.

The effective arraignment confirms Camera!'s declaration that "the manufacturer is no greater than his product."

This appeal from Brother Quirk for finer minds in the administrative chair strikes the vital spot. He does not see relief "until certain swivel chairs topple."

It is a foregone conclusion that more education and culture in the administration necessarily must add quality to an output wherein art and a deep understanding of human nature plays such a big part.

However, we do not concur with this editor if he intends to state that there has been a total loss of public faith for the screen.

True, at a number of places, the tide is flowing from the theater instead of into it. But there still is time to save the situation by substitution of education for ignorance, as suggested by Mr. Quirk.

The real saving thing in the whole threatening situation is the fact that there are good pictures; there are great pictures, and these still are appearing. A great industry cannot collapse and fail, when so much that is worthy still remains in its structure.

And Camera! still insists that there is good story material in the world, waiting to replace the poorer selections of the swivel chair.

Title Verdicts

THE damage which wrong or weak main titles do to picture productions, when in the market, is brought severely to mind by a perusal of the year book which contains critical comments from theater managers throughout the country.

These comments include, very frequently, the expressions and opinions of audiences also, and, therefore, are all the more valuable.

No writer should lose the opportunity to ponder the seriousness of this subject, and to seek further light upon a matter which may interfere with his success in marketing his best stories, not his mediocre product.

This is not a new subject. It has been aired frequently. But evidences that a cure still is needed are strikingly evident in the review book covering the year 1921.

In many cases the producing organizations are wholly to blame for misleading or ailing main titles. But this does not prevent the author from taking the matter seriously, and giving all the time necessary to discover a name for his photoplay which not only will reflect the depth of his theme, but will add dignity to the production, when it is shown upon the screen.

Then he should give battle to any studio which endeavors to change that title for a weaker one.

Color and Costume

PICTURE styles have changed since the time that municipalities builded their sidewalks very close to skirt bottoms.

Not long ago even the thought of the costume play, or foreign background, brought the shudder of horror, and the thinker mentally backed swiftly away from there.

But the colorful day is returning rapidly. Costumes of past ages are being welcomed. Quaint countries and people are deserting the travelogues for the film drama.

Therefore, the writer may allow his mind to expand once more to the broadest field of fancy. He may use once more all the pigment and shadings in painting his canvas, and no country is barred to him with the exception of that dear Mexico, where visualizing crime seems to be protected by a home copyright.

Perhaps the time has not arrived when the writer may dab freely with period stories. But he has the greater advantage, with the widening of his background, in taking his modern characters to the many countries where costuming and native are as picturesque and interesting as those of a century ago.

Colorful stories, which change locale frequently, including contrasty countries and populace, seem to be sought by quite a number of producers.



This is an outlet which writers will welcome with greatest relief. Canadian woodland, the wild and woolly west, the underworld and languid society set have done their best to dry up the old brain and bring on premature senility to the creative mind.

Let us, therefore, joyride afar, pleasantly using all the colors on the palette if necessary, while still preserving a perfect harmony.



Monthly Question Box

Dear Sir—Did you ever make a list of screen authors' names, I mean those signed to productions upon the screen? I copied about 100 of them from Camera! and found—what? I'd say that most of the screen plays are "inside jobs" dashed off by someone on the company's payroll. One-third of these names seem to be fictitious. I wonder who is hiding behind them, and why hiding? Is it possible for you to take up this subject in your department?

B. ALICE ALBERT.

I am of the opinion that you have not reached far enough into the general subject. Names on screens make little difference as to story values. The main query is as to who is making the poor selections for so many mediocre photoplays, especially from the printed page. And who is going to correct the evil?

Friend Wing—Tell us; how are writers able to slip over such aged plots on the magazines?

WHITTIER FAN.

Style—something which isn't worth a whoop so far as the screen is concerned.

Dear Sir—What is Hays going to do for the photoplay writer?

T. T. THOMPSON,

Santa Barbara.

Tell him to be a good boy, and to refrain from sending him (Hays) any of his scenarios.

Editor—I liked your article referring to the limitations put upon screen plays by the government and other governments. What can be done about it?

F. A. F.

Fight, if we can get a concerted movement upon the part of the manufacturers.

To B. P.—We cannot recommend that market.

To Shipman—The Authors' League of America has a very good contract form for authors.

Pulse of the Studios

For Week Starting Monday, September 4

CAMERA! intends to keep The Pulse of the Studio accurate in every detail. If you find any error, please telephone Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	De Rue	Eddie Lyons	Comedies	Preparing	1st Week
Eugene DeRue	Bobbie Dunn	A. Gosden	Joe Cooke	Comedies		
Richard Thomas Productions.						
Richard Thomas	All-Star	J. W. Fuqua	F. L. Hemphill	L. W. Jackson	"The Silent Accuser"	Starting
Ben Wilson Productions.						
Mark Goldane	Eddie Barry	Wm. Nobles	Ward Hayes	Comedy	Editing	Idle
Ward Hayes	Monty Banks	Montague	Buddie Ross	"Peaceful Rivers"	Editing	
Lewis King	Wm. Fairbanks		W. C. Tuttle			
Edward Sloman Productions.						
Ed Sloman	All-Star	Max Du Pont	Sherry Hall	Hylda Hollis	"The First Man"	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BRONX STUDIO. Bob Horner, Casting. 1745-51 Glendale Blvd.						54109
Western Arts Film Co.						
Bob Horner	Jim Reed	Ted Melford	Bob Horner	"Pride of the Prairies"	Preparing	
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"Little Match Girl"	2d Week
Arvid Gilstrom	Lee Moran	K. McLean	Brick Enright	Gilstrom	"Wedding Bells"	Editing
Al Herman	Queenie, the horse	B. Wagner	Pembroke	Al Herman	Animal Comedy	Cutting
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson	Charlie Chaplin	Comedy Drama	Idle	Preparing
Syd Chaplin	Edna Purviance		M. Bell			
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Al Christie	Dorothy Devore	Nagy	Hagerman	Frank Conklin	"Chop Suey"	1st Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Blanchard					Educational	Idle
Federal Photoplays					Standard Novels	Idle
Great Authors					Clara Louise Burnham	Idle
Trimble-Murfin	"Strongheart"				Slow Motion Subjects	Idle
Cinal Productions.						
Pilot Productions, Eric Ergenbright, Mgr.						
Hubbard-Shumway	All-Star	Miles Burns			2-Reel Comedies	Schedule
COURT ST. STUDIO. Individual Casting. 410 Court St.						
Jimmie Clemens Productions.						
Jack C. O'Brien	Jimmie Clemens	Carl Widen	Stuart Hunter	Anne Scott	"One Glorious Day"	3d Week
American-Polish Production Company.						
Jack C. O'Brien	Louis Gootgeld		Stuart Hunter	Louis Gootgeld	Drama	Preparing
Kel-Pine Productions.						
Will Kelpin	All Star			Mollie Mackey	Comedy	Preparing
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
	All-Star	Ross Fisher	Crone	Victor Halperin	"Tea With A Kick"	Preparing
David Ingraham Productions.						
Lloyd Ingraham	All-Star					3d Week
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich	Drama	Preparing
Cosmopolitan Film Company.						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	"Bishop of the Ozarks"	Complete
Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).						
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty	"Sky Fire"	Editing
Sanford Productions.						
					"Tweedy" Comedies	
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd.						Holly 6200
Frances Ford	Peggy O'Day	Jack White		Frances Ford	Idle	
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Rowland V. Lee	George Walsh	Schneiderman	Keefe	Robert N. Lee	"A Circus Story"	3d Week
Scott Dunlay	Shirley Mason	Jennings	R. Flynn	Strumwasser	"Bells of San Juan"	5th Week
Mitchell	Charles Jones	Ables	Thompson	Poland	"A Great Night"	4th Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Ed Kennedy	Chester Conklin	Vallijo	Gordon Hollingshead		Comedies	Schedule
Raymaker	Pee Wee Holmes	Williams	Cohen		Comedies	Schedule
J. G. Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Regaie		Comedies	Schedule
Franz	Jack Gilbert		R. Flynn		Drama	Casting
Bernard Durning	Dustin Farnum	Short	Wellman		Drama	Casting
Emmett J. Flynn	Wm. Farnum	Andriot		McConville	"Without Compromise"	2d Week
Jack Ford	All-Star				"Drink"	3d Week
Lynn Reynolds	Tom Mix	Clark	George Webster	Reynolds	"An Arabian Knight"	4th Week
McDonald	Joe Roberts		Roberts		Comedies	Schedule
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Bereford		"Enter Madame"	Editing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Gimme"	Editing
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	Editing
Allan Holubar	All-Star	B. C. Haskins	Harry Bouquet			
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Passions of the Sea"	8th Week
Marshall Neilan	All-Star	David Kesson	Tommy Held		"The Stranger's Banquet"	6th Week
Jack Conway	Chadwick-Dix					Preparing
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Al Santell	Sid Smith	Billy Williams	Charles Lamont	Edward J. Le Saint	"Only a Shop Girl"	Preparing
Noel M. Smith	Geo. Monberg		Walter Stevens	Hank Mann	"Comedies"	Preparing
Reisner-Kingsley	Dinky Reisner					
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 143?
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	Geo. Dromgold	Mason Litson	t 6h Production	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	"Over Here"	Editing
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly	Van Valkenberg	Drama	Complete
Wm. R. Lighton Productions, Inc.						
Ollie Sellers	J. Warren Kerrigan			William R. Lighton		Preparing
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	2-Reel Fairy Tales	2d Week
Cosmopolitan Production (F. P. L. release).						
Frank Borzage	All-Star	Chuck Lyons	Buddy Dull	Grant Carpenter	"The Pride of Palomar"	4th Week
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beechwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly	Pierce Kingsley	"Deserted At Altar."	Idle
Grover Jones	Richard Talmadge	Arthur Todd	Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Al Neitz	Franklin Farnum		Morris Hughes	Weitz	"The Speed King"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	Idle
Malobee Production. 1439 Beechwood Drive. H. F. MacPherson, Prod. Mgr. Holly 910.						
Maloney-Beebe	Leo Maloney	Lathem-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	11th Picture
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Twedy	Geo. D. Crocker	Alexander Alt	Marcel Perez	"Step On It"	3d Week
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beechwood Dr. Holly 910.						
Wm. Kraft	Geo. Larkin	Doc Cook	Harry Moody	Geo. Hively	"The Flash"	On Location
Leo Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Billy Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1442 Beechwood Drive.						
C. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Thos. H. Ince Productions, (First National Release).						
John Wray	Leah Baird	Harry Codd		C. Gardner Sullivan	"All Mine"	3d Week
	All-Star	Henry Sharp			"The Blood Bond"	Preparing
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc. (First National Release).						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	Comedy	3d Week
KLUMB PRODUCTIONS. R. M. Mansfield, Casting Director. 5107 Hollywood Blvd.						596-978
Reehms	All-Star				Comedy-Dramas	Schedule
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Cecil B. De Mille	All-Star	Bert Glennon	Cullen Tate	Jeanie MacPherson	"Ebb Tide"	Preparing
Geo. Melford	All-Star	Brown	Cy Clegg	Waldemar Young	"Thirty Days"	9th Week
James Cruze	Wallace Reid	James Van Trees	V. Keays	Thomas-Hamilton	"A Spanish Cavalier"	3d Week
Alan Dwan	Rodolph Valentino	Al. Gilks	M. Graham	June Mathis	"His American Wife"	Preparing
Sam Wood	Gloria Swanson		Frank Armer	Percy Heath		Preparing
Wm. deMille	Daniels-Stone				"Sacrifice"	Preparing
Chas. Maigne	Mary Miles Minter		Robinson	Will M. Ritchey	"Making a Man"	Starting
Joseph Henabery	Jack Holt	Faxon Dean	Johnston	Kyne & LeVino	"Singed Wings"	1st Week
Penrhyn Stanlaws	Bebe Daniels	Paul Perry	Bob Lee	Bingham-Adamson	"Man Who Saw Tomorrow"	5th Week
Al Green	Tom Meighan	Alvin Wyckoff	Harold Swartz	Condon-Ritchey	"Kick In"	6th Week
Geo. Fitzmaurice	Comipson-Lytell	Arthur Miller	Frank O'Connor	Ouida Begera	"A Daughter of Luxury"	6th Week
Paul Powell	Agnes Ayres	Bert Baldrige	Fred Robinson	Beulah Marie Dix		4th Week
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg.						Home 609
Hampton Del	Ruth All-Star	Dal Clawson	Rex Thorpe	Del Ruth	"The Marriage Chance"	4th Week
Milburn Morante Production. (State right release).						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	"The Knife"	8th Week
Stater-Stark Productions.						
C. W. Stater	All-Star	Staff	Norman Webb	C. Smith	Drama	2d Week
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Schedule
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl	All-Star	Jack Rose	Sidney Algiers	Hawks-Meredyth	"Hearts Aflame"	Finishing
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Captain Applejack"	Preparing
Fred Niblo	All-Star		Doran Cox			
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Victor Shertzinger	K. MacDonald			Hope Loring	"The Lonely Road"	Starting
Louis J. Gasnier	Estelle Taylor	Carl Struss	Geo. Yahalen	Eve Unsell	"Thorns & Orange Blossoms"	3d Week
Tom Forman	Lon Chaney		James Dugan		"Ching Ching Chinaman"	4th Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Bernard McConville	"Miss Emmy Lou"	Starting
Emile Chautard	Billy Dove	Arthur Martinelli	A. J. Lena	Edith Kennedy	"Country Love"	Editing
Clarence Badger	All-Star	Rudolph Bergquist	Charles Hunt	Bernard McConville	"Quincy Adams Sawyer"	Editing
King Vidor	Laurette Taylor	George Barnes	Albert Kelly	Mary O'Hara	"Peg o' My Heart"	3d Week
Irvin Willat	All-Star	Robert Kurrie	John Walters	Julien Josephson	"All the Brothers Were Vallar"	1st Week
Hunt Stromberg Productions. (Metro Release).						
Hughie Fay	Bull Montana	Lockwood	Coy	Hunt Stromberg	"A Punctured Prince"	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Lotta Woods	"Robin Hood"	Complete
J. S. Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett	Josephine Lovett	"Tess of the Storm Country"	Editing
Arthur Rosson	Jack Pickford	Lyman Broening	Claude Mitchell	Elmer Harris	"Garrison's Finish"	Complete
RAY STUDIO. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Love"	8th Week
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	E. Manlove Rhodes	"The One Man"	2d Week
Malcolm St. Clair	Mr. & Mrs. De Haven	Lee Garmes	Moreno	Beatrice Van	2-Reel Comedies	Schedule
Wesley Ruggles	Ethel Clayton	Joseph A. Dubray	A. M. Unander	Carol Warren	"Three Cornered Kingdom"	Complete
Chester Bennett	Jane Novak	Jack McKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	5th Week
Sherwood McDonald	Gloria Joy	John P. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. A. Selter	Helen Jerome Eddy	Lucien Andriot	Ralph Waters	Winifred Dunn	"Love's Coming of Age"	Editing
Wm. K. Howard	Johnnie Walker			Eve Unsell	"Capt. Fly-by-Night"	3d Week
Emory Johnson	All-Star	Henry Sharp	Dick Rosson	Emilie Johnson	"The Discard"	Complete
Norman Dawn	All-Star			Guyol-Catlin	Drama	Preparing
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
(Pathe Release)						
F. Newmeyer	Harold Lloyd	Walter Lundin	R. Golden	Roach-Taylor	Comedy	Starting
Charles Parrott	Snub Pollard	Robt. Doran	Bob Evans	Chas. Parrott	Comedies	Schedule
Davis-Howe	"Paul" Parrott	Frank Young	Henecke	Staff	Comedies	Schedule
M'Gowan-M'Namara		Len Powers	C. Morehouse	Tom McNamara	"His Rascals" Series	Schedule
SEELING FEATURE FILMS. Chas. R. Seeling, Gen. Mgr.						709-22
Chas. R. Seeling	All-Star	Vernon Walker	Park Frame	Chas. R. Seeling	Drama	Casting
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Max Sennett Comedies. (First National Release.)						
F. Richard Jones	Phyllis Haver	Homer Scott	Ray Grey			Preparing
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Edward Babilie	Coogan, Sr.	"Fiddle and Me"	8th Week
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Updegraff	Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Rodeo Comedies.						
Geo. Marshall	Walter Robbins	McClung		Tuttle	Western	Schedule
Jos. M. Schenck Productions.						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Wile			Idle
Selznick Productions. (Select Release.)						
Vic Heerman	Owen Moore	Gerstad	Ed. Sturges	Heerman	Comedy	Preparing
Geo. Archainbaud	All-Star	Cronjager		Montagne	"One Week of Love"	Editing
Richard Walton Tully Productions.						
Jas. Young	Guy Bates Post	Benoit	Evenes	Tully Young	"Omar the Tentmaker"	Complete
United Studios Productions.						
Warde	Ruth Roland	Thompson Wheeler	Gereghy	Jenkins-Smith	Serial	Casting
Jack White Corporation (Educational release).						
Harry Edwards	Lige Conley	Linden	Rea Hunt		Comedy	Schedule
Fred Hibbard	Jimmy Adams	Fred Corby			Comedy	Schedule
Principal Pictures Corp. Sam O'Shea, Mgr.						
Colin Campbell	Dorothy Phillips	Dal Clawson	Geo. Berthelon	Elinor Glynn	"The World's a Stage"	Editing
Hawks-Morocco Productions						
Jack Conway	All-star	Rosson-McWilliams	J. P. Hogan	Staff	"The Border Patrol"	2d Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Ed. Sedwick	Frank Mayo		Harry Webb		"Hot Head"	Preparing
Emile Chautard	All-Star				"Forsaking All Others"	Preparing
Rupert Julian	Lon Chaney				"Hunchback of Notre Dame"	Preparing
McGowan-Marchant					"Around the World in 18 Days"	Preparing
Hobart Henley					Special Assignment	Preparing
Nat Ross	Hoot Gibson	Virgil Miller	Dave Brandman	Edward Lowe	"Ridin' Wild"	3d Week
Stuart Paton	Herb. Rawlinson	Dwight Warren	Slavin	George Hull	"One Wonderful Night"	2d Week
Ed Kull	Jack Mulhall		Billy Pummell	Emma Clifton	"Tales of the Fish Patrol"	Schedule
Darling	Lewis Sargent	Irving Riese	Arthur Smith	Scott Darling	Comedy	Schedule
Lambert Hillyer	Frank Mayo	Kline	Harry Webb	A. K. Chester	"Altar Stairs"	Editing
Edw. Laemmle	Harry Myers	Chas. Stumer	Tenny Wright	Edw. Low		Europe
Wm. Watson	Neely Edwards	Wm. Daniels	A. Thompson		Comedy	Schedule
Tod Browning	Priscilla Dean	Reeves	Leo McCarey	Chas. Kenyon	"Lady Raffles"	6th Week
Marchant-McGowan	Wm. Desmond	Ben Reynolds	J. Marchant	Geo. Morgan	"Perils of the Yukon"	Editing
Jack Conway	All-Star	Daniels-Peck	A. Flavin	Raymond Schrock	"Another Man's Shoes"	Complete
Eric Von Stroheim	Reginald Denny	Frank Messenger	Sowers-Sullivan	Von Stroheim	"Merry-Go-Round"	2d Week
Harry Pollard	Gladys Walton	Joe Barry			"Leather Pushers"	Schedule
King Baggott	Roy Stewart	Chas. Coffman			"The Runaway Girl"	Preparing
Bob Hill					Lumberjack Series	Schedule
Ward Lascelle	Trixie Friganza	Abe Scholtz	Vic Milnar	Bob Dillon		
Wm. Steiner	Neal Hart		Joe MacDonough	H. Landers Jackson	"Mind Over Motor"	Editing
Cummings, Irving Production Co.						
Irving Cummings	All-Star	Vic Minler	Wm. Crinley	R. Ramsey	Drama	Preparing
Joe Rock Productions. (Federated Release.)						
Peebles-Smith	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Two-Reel Comedy	Schedule
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	Editing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham Wm. Duncan Robert Esminger	Larry Semon Duncan Earle Williams	Hans Koenenkamp George Robinson Steve Smith	Joe Basil Don Clark Vincent McDermott	Semon Bradley Smollen	Untitled "When Danger Smiles" "You Never Know"	2d Week 4th Week 2d Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Harry Rapf Productions.						
Wm. Beaudine Sidney Franklin	Wesley Barry All-Star	Tony Gaudio	James Hogan	Mildred Considine Julien Josephson	"Little Heroes of the Street" "Brass"	Editing Preparing
Warner Brothers Productions.						
Wm. A. Seiter	All-Star Marie Prevost All-Star	Dupar-Dupont		Olga Printzlau Olga Printzlau Julien Josephson	"Church Around the Corner" "The Beautiful and Damned" "Main Street"	Preparing Casting Preparing

NORTHERN STUDIOS

For Week Starting Monday, August 28

BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						
Dallas Fitzgerald F. H. McQuarrie	All-Star Kenneth Earle	Bill Searies	Jack Allen K. E. McQuarrie	Lois Zellnar	"Her Price" "Just In Fun"	Preparing 2d Week
GERSON, PAUL, PICTURES CORP. Jos. C. Gonyea, Casting, 353-61 10th St., San Francisco.						Market 844
Robert Eddy	Dan Mason Wilna Hervey				Plum Center Comedies	Schedule
HARTER-WALL PRODUCTIONS. E. LeVeque, Casting. Box 482, Bakersfield, Calif.						
L. E. Wall McElroy	Vera Glynn "Jim" Baker	Wm. Marshall "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	2-Reel Comedy 1-Reel Educational	Schedule Schedule
JACOBY STUDIO. San Francisco.						
Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr.						
Wm. H. Clifford	Hobart Bosworth	J. O. Taylor	Max Stengler	Wm. Clifford	"Scottish Chiefs"	Preparing
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
PACIFIC STUDIOS. San Mateo, Cal.						
Max Graff	Milton Sills				"The Modern Madonna"	Finishing
SHIPMAN STUDIO, Minnehaha Park, Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker	Dagwell	Nell Shipman		Complete
WALL PROD. G. N. Green, Casting. Sumner and Inyo, Bakersfield.						
L. E. Wall C. Dollison McElroy	Vera Glynn "Jin" Baker	Wm. Marshall Wiley Kimble "Kolin" Kelly	Chas. Hoyt Joe Bowler	Staff Staff	Two-Reel Comedy One-Reel Comedy Scenic	Schedule Schedule Schedule

EASTERN STUDIOS

For Week Starting Monday, August 28

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Malcolm Strauss	All-Star			Malcolm Strauss	"Salome"	Starting
Inspiration Pictures, Inc. (First National Release.)						
Henry King	Barthelmess		Joe Boyle	Charles Whittaker	"Fury"	Starting
Tiffany Productions. (Metro release)						
Robt. Leonard	Mae Murray	Ollie Marsh	Robt. Ross	Edmund Goulding	"A Broadway Rose"	Editing
BLACKTON STUDIO. 423 Classon Ave., Brooklyn, N. Y.						Prospect 9683
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
FAMOUS PLAYERS-LASKY STUDIO. Astoria, Long Island City, N. Y. Thomas Geraghty, Mgr.						Astoria 3500
Paramount Pictures (F. P.-L. release).						
Chet Withey	Elsie Ferguson				"Outcast"	Starting
Victor Fleming	Alice Brady	Gilbert Warrenton	Edward Brophy	Margaret Turnbull	"Anna Ascends"	4th Week
Rex Ingram Productions (Metro Release).						
Rex Ingram	All-Star	John Seitz		Staff	Drama	Starting
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Circle 6800
Herbert Brenon	All-Star	T. Molloy	N. Hollen	Paul Sloane	"The Custard Cup"	Starting
Harry Millarde	All-Star			Staff	Drama	5th Week
D. W. GRIFFITH PRODUCTIONS. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	
IDEAL STUDIO. Jersey City, N. J.						
Burton King	All-Star		Ben Silvia	Burton King	Drama	4th Week
INTERNATIONAL STUDIO. 126th St., at 2d Ave., New York, N. Y.						Harlem 6298
Cosmopolitan Production (F. P.-L. release).						
Robert Vignola	Marion Davies		Morgan	Staff	Special	Starting
Alan Crosland	Lionel Barrymore		Chaston	Staff	"The Face in the Fog"	Completed
Frank Borzage	Alma Rubens		Chaston	Staff	Special	8th Week
METRO STUDIO. West 55th St., New York.						
Ham Smith	All-Star	Caldwell	Roberts	Ham Smith	Drama	4th Week
Edwin Carewe	All-Star			Gerald Duffy	"Mighty Lak a Rose"	Standing

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
MIAMI STUDIO. John Brunton, Casting. Miami, Fla.						
Christy Cabanne Wray Physioc	All-Star Marguerite Courtot			Wray Physioc	Drama "The Filligreed Flask"	Starting Schedule
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting. Richmond Hill 3545						
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
ATHE. S. Bennett, Casting Director. 1990 Park Ave., New York. Harlem 1480						
Ed. H. Seitz		E. Snyder	S. Bennet	B. Millhauser	15 Episode Serial	In Progress
PARAGON STUDIO. Fort Lee, N. J.						
Clarence Brown O. Lund	Hope Hampton All-Star			Staff Staff	Drama Drama	Starting 5th Week
Smallwood Productions (American Release).						
Ray Smallwood	All-Star				"When the Desert Calls"	Location
TILFORD CINEMA STUDIO. East 44th St., New York.						
Lem Kennedy Albert Parker	All-Star John Barrymore		Val Cleveland	Val Cleveland Albert Parker	Drama Drama	Starting Schedule
TEC-ART STUDIO. 318 East 48th St., New York. Chas. M. Seay, Prod. Mgr. Vanderbilt 4338						
Sidney Olcott J. S. Dawley	All-Star All-Star		Ligori	Haddock J. S. Dawley	"Timothy's Quest" Drama	Complete Schedule
VITAGRAPH STUDIO. Brooklyn, N. Y.						
Edwin Hollywood	All-Star				Yale Historical Series"	Schedule

Contemporary Criticisms

"QUEEN OF THE MOULIN ROUGE" (American)

"This elaboration has been done in most commendable fashion by the pair of capable writers who built up the scenario, Garfield Thompson and Peter Milne. They have made an interesting drama out of the material at hand, and one that keeps the spectator interested.

"Ray Smallwood, the director, has accomplished a fine piece of work in staging the piece. He has injected a realistic atmosphere of the Montmartre section of Paris that adds impetus to the story and lends a glamour that is agreeable. Smallwood was assisted in the technical direction by Ben Carre, a noted French director.

"The cast is headed by Martha Mansfield, who not only is pleasing in looks and personality, but draws a careful characterization. She is supported by a company that includes some fine types and able performers. The lighting and camera work is an advantageous feature of the film."

—Moving Picture World.

"... this picture is pre-eminently respectable, even to the point of being orthodox. Virtue has its own reward, the villains are foiled ... and the hero and heroine are all set at the end to live happy ever after.

"Also the queen is only a simple little country girl who comes to Paris because she wants to be a dancer, and the 'Moulin Rouge' is notorious only so far as the title makes it so.

"There is a lot of Apache atmosphere in the early part of the production ... a well constructed story and a number of sequences that carry plenty of suspense and interest."

—Motion Picture News.

"With exceedingly good continuity, capable acting, good direction and told amid elaborate settings the screen version of Paul Potter's well-known stage play stacks up, well as a cinema entertainment.

"Martha Mansfield, in the title role, plays easily, handling many dramatic scenes in a capital fashion, and always making her presence felt when on the screen. An excellent character bit is played by Joseph Stricker in the role of a music master, while Harry Harmon, Fred T. Jones and Tom Blake also help considerably in making the film a success.

"The Queen of the Moulin Rouge" is another example of a stage play being well adapted for the screen."

—Morning Telegraph.

"THE PRINCE AND THE PAUPER" (First National)

"... one of the best pseudo-historical pictures the cinema has produced ... the chief honors must be almost equally apportioned to the director and to the child star appearing in the dual role. ... Tibi Lubin, a young actor of many parts, and of whom one may predict with a certainty we shall hear more and even MORE anon.

"The work of titling the film has been excellently done by Julian Johnson and Randolph Bartlett, who have selected most of the captions judiciously from the Mark Twain text."

—Morning Telegraph.

"The present production is done on a rather pretentious scale and a youngster by the name of Tibi Lubin appears as the prince and the pauper. This Lubin child looks like a girl in some shots, but for the most part plays the two boys convincingly from the sex, if not from the dramatic, standpoint. Lubin is not skilled, and the director was obviously not capable of handling children.

"... one wishes that the human and whimsical passages that make the book a delight to young and old had been dealt with on the screen with a gentler and more subtle hand. Imagination seems to be lacking in this picture production.

"... Photographically the picture is passable ... many of the spoken titles were misplaced to the extent of a root or so, while the subtitles covering change in the phases of the story were poor. Francis Everth as Miles Herndon stands out in the supporting cast."

—Motion Picture News.

"The settings are exquisite and so well chosen that it seems as though the picture must have had an English origin, but the names of the players lead one to conclude that it is a German or Austrian production.

"... this foreign production also should score a success mainly because of the boy's acting and the beauty of the sets. ... The film does drag slightly in the middle, but without lasting injury to the story.

"Francis Everth and Francis Herter are effective in their roles, while Alfred Schreiber, as King Henry VIII, is satisfactory."

—Moving Picture World.

"NICE PEOPLE" (Paramount)

"'Nice People' is a thoroughly entertaining picture with a purpose. ...

the film points a definite moral lesson, and is far more effective in this than ninety per cent of the pictures making the same attempt. The reason is that priggishness has not been confused with morality.

"... An expert scenario by Clara Beranger makes the dramatic construction smooth and logical.

"De Mille has mounted the story appropriately, injecting the right atmosphere and using lavishness in good taste in the frequent places necessary to compare the wealth of the so-called fast young set around which the plot revolves. But one of the chief features in the success of the picture is the performance contributed by Bebe Daniels as 'Teddy' Gloucester. ... Wallie Reid is convincing. ... Conrad Nagel is excellent as the fortune hunting but not mean or bad young man."

—Moving Picture World.

"The cabaret scenes are a la Japanese and unusually lavish. ... The American costume ball and 'taxeaux are the last word in beauty. The night party is very realistic. These scenes and those which follow in the country home ... are not for the eyes of our unsophisticated populace."

—Motion Picture News.

"This screen version of Rachel Crother's stage play is a well directed picture with fine settings, handsome photography, presented by a cast of unusual strength, and gives every indication of proving a popular success.

"Wallace Reid scores a decided hit in the character of hero Billy Wade, giving an energetic portrayal of the frank, wholesome ex-soldier lad. Bebe Daniels is prettily fascinating as the wilful 'Teddy,' a heavier role than she is in the habit of filling, but whose emotional demands she is fully equal to.

"The continuity is smooth and the action fast."

—Exhibitors Trade Review.

"A better picture than the good play it's made from. Satire, comedy, drama blended in William De Mille's incomparably deft composition.

"The theory that 'nice people' simply do not do un-nice things is at once exploded and established. The incidents working out this comfortable miracle make up a great story about people everybody knows. Everybody will like the picture if they like pictures and are conscience free."

—Exhibitors Herald.

"THE MASQUERADER" (First National)

"To debate upon the 'Masquerader,' as far as merit and quality are concerned, would be foolish. That it stands well up among the screen's best productions is free from doubt. ... Filled with equality as many tense moments as the play, the picture is one that will live long in the memory of any audience, as well as widely advertise itself through the medium of satisfied patrons.

"It need not be said that the acting of Guy Bates Post is masterful—any more than a New Yorker need be informed that 'Babe' Ruth is in a batting slump. The screen has magnified the dignity which graced the actions of Mr. Post on the stage. Words need not be spoken—a clever director has seen to that end of the production, with the result that the picture is a complete chain of thought and events, harmonizing to the most minute detail.

"It is a production, so near perfection, that detailed criticism is a waste of time."

—Motion Picture News.

"Undoubtedly one of the season's best pictures, 'The Masquerader,' which scored such a decided success as a legitimate attraction, promises to win as great, if not greater, popularity through the medium of the screen. The work of Guy Bates Post is an artistic treat, but he is supported by a rare aggregation of dramatic talent, the photography represents the very acme of camera skill and James Young has directed the feature with unerring accuracy of detail, fine technique and admirable judgment."

—Exhibitors Trade Review.

"Beside Post making his first film appearance, Richard Walton Tully is introduced as a producer. Picture producers will make no hesitancy in claiming both welcome to the fold. Tully displays with his initial endeavor that he is capable of transferring his ideas of theatrical showmanship to the screen. ...

"A minor change in it brings the story up to date. With the decidedly strong foundation furnished by the author of the book and John Hunter Booth, who wrote the play, James Young, the director, has fashioned a production that is artistically mounted and unfolds the tale in a tempo that builds up the interest. Among the technical faults the most outstanding is the presence of entirely too many spotlights singling out the characters and especially the star."

—Moving Picture World.

People

Clarence Morehouse is still the right hand man to Bob McGown, in producing "Our Gang" series at the Hal E. Roach studios.

Gilbert Kurland, who has grown up with Universal and received most of his schooling as an aid to Fred Datig, is fast making himself a valuable assistant to Frank Mesenger.

John Waters hasn't been assigned to a Lasky director as yet, but rumors have it that he will soon be acting there.

Wallace Fox says that he expects to sign to assist a director who has a series of twelve features to make.

Jack Kilganen helped Vernon Keyes handle a good sized mob on the New York street at Lasky's last week.

Fred Robinson is aiding Paul Powell in handling "A Daughter of Luxury."

Florence Drew is working in the Wallace Reid story now in the making at Lasky's. It is the first she has done since she met with an accident recently which caused her to go to a sanitarium for almost a month.

Baldy Belmont, after having an accident at Redlands which caused him to be laid up for some time, is going to have his doctor rebreak his injured limb so that it can mend together properly.

Jim O'Neil worked with Joe Henaberry in the first scenes the latter shot upon his return to the Southland from the East.

Capt. Bingham is working for James Cruze at Lasky's.

Edward Conneley is leaving Los Angeles and heading for New York to join Rex Ingram.

Martin Turner furnished a lineup of colored artists for a well known exchange the other day. They are in a habit of calling him to fill such orders from time to time.

Fred Sullivan, director of comedies, is working in the Jack Ford special.

R. E. Norman, E. I. E. S., has been on location in the mountains recently with the Reginald Barker company shooting "Hearts Aflame."

Albert Shelby LeVino and Marguerite LeVino are back in Hollywood from a 3-month sojourn in the wilds of Gotham.

Anita Loos and John Emerson are back in New York from Europe.

Edward Lowe is back from location in Vienna.

Joseph Henaberry is in Hollywood once more.

George Kuwa, the Japanese actor, has been selected by the Warner Brothers to portray the character of Tanna in their forthcoming production.

Lloyd Hamilton has started another film at the United studios.

Dave Morris is working for Jack White at the United studios.

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GREEN ROOM CLUB New York City

Our Travelogue

Mrs. Owen Moore, known to screen fans as Kathryn Perry, has left for a brief trip to New York, where she will spend time in the various modistes along Fifth Avenue in search of the latest creations in fall gowns and millinery.

Jack Pickford and his bride, Marilyn Miller, left Los Angeles on the California Limited August 23, arriving in New York via the Twentieth Century Limited.

Rodolpho Valentino is expected in New York, and would have been there in time for his "Blood and Sand" if the striking railroad men had not detained him.

Julius Stern, president of Century Comedies, left on the S. S. Mauretania for Europe.

Helene Chadwick departed on the crest of the Los Angeles heat wave last Saturday for the desert region of Arizona, where she expects to be for the next two weeks. She will be playing the leading feminine role in the Morosco-Hawks production.

The Talmadges arrived in New York and after a short stay here left for Europe. Mamma Talmadge accompanied them while they looked over the town.

Accompanied by Buster Senior and Mrs. Keaton, Joseph Talmadge Keaton expects to leave for New York September 15 for a couple of months toy-shopping in the eastern metropolis.

While the family hope is doing this his pa will sign a new contract to continue producing frozen-faced comedies.

Edward Sloman left Hollywood this week for New York to arrange for distribution of "Blind Justice." After completing business in the east, Sloman plans to go to London to visit his mother, whom he has not seen for twelve years.

Christopher Worthington of Camera!'s staff is on his way to South America in search of adventure. He will inform Camera! readers of film matters and film persons he meets.

Homeward Bound

Upon her return from Truckee, where she journeyed to appear opposite Buster Keaton in his latest First National comedy, Phyllis Haver will return to the Sennett Studio, where F. Richard Jones is getting ready for her first starring vehicle.

The return of Mabel Normand from Europe is expected before October 1st.

The "Passions of the Sea" company, directed by R. A. Walsh and having House Peters, Pauline Starke and Antonio Moreno in leading roles, last week left Tahiti, homeward bound, ending a two months' absence from the studio, during which they were most successful.

Others in the cast are Mary Jane Irving, Rosemary Theby, George Siegmann, William V. Mong and Carl Harbaugh. Myrtle Lind and Wm. Haines accompanied as understudies.

Howard P. Bretherton is cutting "One Week of Love," the latest of the Selznick all-star productions, which is being directed by George Archainbaud, and which has Conway Tearle and Elaine Hammerstein in the leading roles.

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Along the Rialto

John Emerson and Anita Loos, his wife, are due in New York—after spending four months abroad.

"The Prince and The Pauper," Mark Twain's wondrous story of days long past, filled the largest theatre on Broadway every night during its week run. The Capitol enhanced the picture with a balanced program of dance, song and music.

The Philharmonic Orchestra here in New York begins a series of twelve concerts with Conductor Stransky at the helm. The Metropolitan Opera House has been chosen to house the splendid orchestra.

"Nice People," following in the path of Los Angeles, is playing to appreciative audiences at the Rialto.

William Faversham makes his debut as a vaudeville artist in New York at B. F. Keith's Palace.

Others of rare box office attraction playing New York's vaudeville houses are Lou Tellegen, Fritzi Scheff and Langdon McCormick.

Langdon McCormick's "The Storm" is playing the Keith chain of theatres as a one-act sketch of rare interest.

"Six Cylinder Love," with Ernest Truax, leaves Broadway and goes to Chicago for an indefinite run. It played over a year on Broadway.

Theda Bara's first picture for Seznick will be made here in the East.

"The Prisoner of Zenda" is playing the Astor Theatre with great success. It is now entering its fourth week.

Lasky's Eastern Studio, at Long Island City, will be working at full blast in a few days. At this writing Tom Gerehty is getting things ready.

"Rich Men's Wives," with its all-star cast, is to run in the Capitol. It is said several Broadway managers vied for this picture.

"Forget Me Not," the Metro production, with Bessie Love and Gareth Hughes, is continuing to play the Criterion with success.

The Ziegfeld Follies are in their 12th

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

WANTED: SCRIPT AGENT IN HOLLYWOOD—Out of town writer wants representative in the studios. Agent with some critical discrimination desired. Address **WRITER**, Box A-7, Camera!

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SCREEN TESTS WANTED—If you photograph them write rates and particulars to Box 1-14, Camera!

week's successful playing to capacity audiences. The famous, though seldom used, sign S. R. O., continues to hang nightly at this theatre.

"Partners Again," the latest Potash and Perlmutter success, is now in its 4th month on Broadway. It played throughout the hot summer months. Barney Bernard, Alexander Carr and Lee Kohlmar are the chief fun-makers.

Lee Kohlmar, who plays a prominent part in "Partners Again," used to direct Gladys Walton and others at Universal City.

Buffalo first run theatres usually follow in the wake of New York City. What is now in Buffalo is second run in Los Angeles and New York City.

"Blood and Sand" played two weeks at the Rivoli, and on two occasions crowds were three deep, standing in the rain.

"Human Hearts" played four weeks in the Central Theatre. The house was sold out the first two weeks.

"The Storm" played the Capitol, New York's largest theatre, for one week, and then played the Central for two more weeks.

"Sherlock Holmes," with John Barrymore, is in its 8th week in the Cameo Theatre, a house owned by B. S. Moss. The picture had its premier in the Capitol, and after playing there one week was transferred.

Guy Bates Post's "The Masquerader" is playing Broadway in the Strand Theatre. This is Mr. Post's first screen appearance.

William Fox's "Count of Monte Cristo" reached Broadway and the general criticism was very favorable. The house was sold out three days before opening night. The picture will run indefinitely.

The Shubert interests will take over the Central Theatre the early part of September, and use the house for their vaudeville.

"The Son of the Wolf," with Edith Roberts and Wheeler Oakman, is running at the Mark Strand of Buffalo.

Loew's State, here, is playing "Across the Border," with Betty Compson. Vaudeville and first run pictures is the policy of this house.

Lon Chaney's "The Trap" will play Buffalo's Pallace Theatre for an indefinite run.

"The Right That Failed," Bert Lytell's fighting-ring Metro classic, plays the Mark Strand. The story is adapted from a Saturday Evening Post story.

A Constance Talmadge revival, "The Primitive Lover," will play Buffalo at the Elmwood theatre. Revivals are popular in this city.

Thomas Meighan in "If You Believe It, It's So" comes to Shea's North Park Theatre for one week run.

The Majestic Theatre, a stock company house, opens September 4th with a version of "The First Year," and will be followed by the "Czarina" and others of huge success on New York's Broadway.

Loew's State plays "The Man Unconquerable" with Jack Holt for a whole week. Vaudeville of merit likewise shares honors with the silver screen.

Those who follow the camera---

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Story By

The story of "Kick In" originally was produced for the legitimate stage by its author, Willard Mack. It has been elaborated by Ouida Bergere for the screen.

Jules Verne's adventures suggested "Around the World in Eighteen Days," Universal's next chapter play.

The story is being written by Carl Coodlidge under the supervision of Bob Dillion, serial and short reel feature editor at Universal City. J. P. McGowan will direct.

"Under Oath" was written by Eddie Montagne and directed by George Archainbaud. This is the same combination which was responsible for the highly successful Hammesstein picture, "Evidence."

W. A. Orland is playing at the Metro studios under direction of Irvin Willat.

Olga Printzlau having finished her continuity on F. Scott Fitzgerald's novel, "The Beautiful and Damned," has started work on an original story, also for Warner Brothers titled "Little Church Around the Corner."

Adeline Alvord has moved her play and story brokerage offices to new and larger quarters. She reports an increasing business.

BIOGRAPHIST SUES GOLDWYN

Writing autobiographies for noted persons is the literary occupation disclosed by a New York suit against Samuel Goldwyn filed by Will A. Page.

Page was to write "The Mirrors of the Screen" or "Behind the Screen," based on Goldwyn's life, and being virtually a history of the motion pictures. The two were to split 50-50 on the price for serial publication and on book royalties, Page claims.

Then, Page charges, the publicity men got busy, the world learned about the book, and advisers told Goldwyn how many copies could be sold. The producer boosted his price and planned to pay a newspaper man \$75 a week to write the book, Page says.

Page wrote Geraldine Farrar's autobiography.

Cutting Up

Fox Studio

...R. S. Fischer is cutting "St. Elmo," which was directed by Jerome Storm and photographed by Joe August.

Bernard Wolf is cutting "Bells of San Juan," directed by Scott Dunlap, photographed by J. D. Jennings and starring Buck Jones.

Clyde Caruthers is chief cutter of Fox comedies. He is aided by Milton Caruthers, Jean Prevedi and Tom Vincent.

F. V. Biggay is superintendent of the laboratories. He is assisted by Henry Goldfarb.

Sol M. Wurtzel is boss of the situation at Fox. After every one else has done his part Wurtzel puts the final O. K. on the picture before it is shipped to New York.

Louis Seiler is the power behind the comedy lot who knows what New York wants, and it is his duty to see that the fun-making films meet with all studio requirements and with what the censors allow.



EDWARD M. KIMBALL

Edward M. Kimball, actor, and father of Clara Kimball Young, was one of the originators of the Ringling Brothers Circus, at that time known as the Ringling Brothers Classic & Comic Concert Company. He went into dramatic stock in Philadelphia, afterwards going to Seattle, where he played for one and a half years. Later he was in St. Paul, Chicago and New York City, and then played in musical comedy. "What Happened to Mary" was his last stage appearance.

He has been in motion pictures for eleven years, his first part being with the Vitagraph company. He has been with Will Rogers in several pictures, and of late has been appearing with Guy Bates Post. Probably his best known roles have been in the Clara Kimball Young pictures, "Mid-Channel," "Charge It," "For the Soul of Rafael" and "Eyes of Youth." He is now preparing to work in the Garson picture, "Old Jed Prouty," in which he is to be featured. This is an adaptation from the well-known play by Richard Golden, and Mr. Kimball's portrayal will be awaited with great interest and enthusiasm.

Releases from Broadway

By Raymond McKee

Guy Empey, the once upon a time movie actor, is "doing vaudeville." He is assisted by June Houghton, the champion rifle shot of the U. S. A.

Harry Meyers returned from Germany last Wednesday, and is leaving at once for Hollywood. Between jumps, Harry is eating "FRIAR BLUE PLATE DINNERS," and the rest of the time he spends boosting Germany's stock. He says a wonderful dinner can be had there for FIVE MARKS. That is equivalent to, let's see? Well! One hundred marks are now selling for one cent. Figure it out.

John Davidson, late heavy man from the . A. stock house, also the Lasky lot, is back among his "Green Room Club" playmates, but his heart is still in Hollywood.

Raymond McKee has signed to replace Johnny Hines in the Torchy comedies. They will be called "All Star" pictures. Charlie Murry, Flora Finch, Mary Anderson and others will romp with him throughout the series. "Farewell, sunny California, for a while," says Raymond.

John Stephens, Pearl White's stunt man, was killed the other day. The stunt was a leap from the top of a Fifth Avenue bus to the girder of the Sixth Avenue elevated structure. Stephens was dressed in a costume duplicating that of the star, and a blonde wig. He missed the structure and fell thirty feet below to the street. He died several hours later in the Roosevelt Hospital.

Will Rogers has just completed his picture, "The Legend of Sleepy Hollow." Commenting on "NITE LIFE" in Hollywood, Will admits that during his long stay there not once did he see any display of rowdiness. "I wasn't invited anywhere," finishes Bill.

Robert Edeson, from Cherokee Avenue, is back in New York playing a light comedy part in Del Henderson's all-star picture "Sure Fire Flint." He and Raymond McKee are at the same studio, The Mirror, Glendale, L. I. Both are from the same street in Hollywood. They are losing no time between scenes telling the place and each other how they miss Hollywood.

The Cinema Mercantile Co.

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Comedy costumes and
gag wardrobe made to order

For estimates on productions,
or information, call

Margaret Whistler,
Supervisor

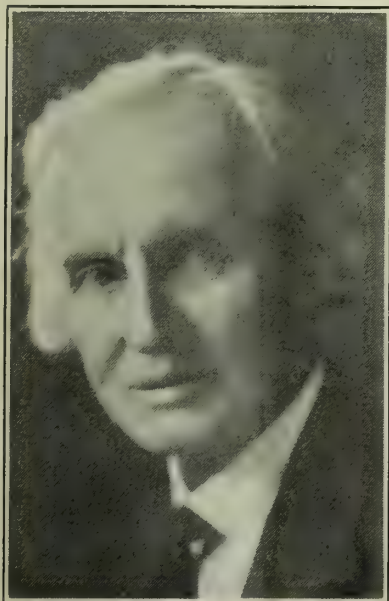
800 N. Spring St.

Pico 4400

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in you will believe in
what you try to sell
him, or want to do for
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to see where to begin a
successful business.

----J. M. BUNDSCHO

FRED W. FOX.
Advertising Manager - Camera!
4513 Sunset Blvd. 595-179.



John Herdman

Who Plays the Part of "Caleb Brent,"
father of "Nan" in

"KINDRED OF THE DUST"

Forthcoming Releases: "The Christian," Goldwyn;
"Bishop of the Ozarks," Finis Fox; "A
California Romance," Fox, and "The
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Wilshire 4502

To the Profession and Studios only----

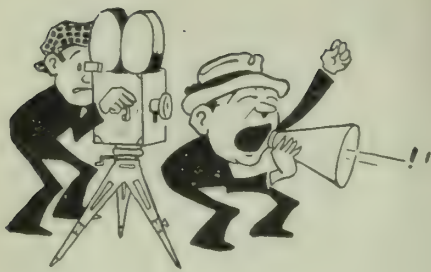
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CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, September 2, 1922

No. 21

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FIGHTS BLUE LAW WITH BLUE LAWS

When the ministerial association of Piqua, O., took steps to close theaters on Sunday by arresting proprietors under the state law, the mayor decided to be consistent. He issued a proclamation calling for strict enforcement of all blue laws.

"I expect to keep everything — gasoline stations, groceries, etc., shut up on Sunday until the ministers relax in their attitude and permit the poor man to enjoy his picture show on Sunday," Mayor DeWeese said.

Newspapers were not printed, nor permitted to enter the town on Sunday, and a Dayton reporter was arrested for "working" in gathering facts for a story on the first blue Sunday in Piqua.

Must Refund Film Capital

Investigation is under way of the Rellimeo Film syndicate, which sought \$1,000,000 to produce psychological pictures under direction of Dr. Orlando Edgar Miller. Dr. Miller sold \$800,000 worth of stock, and the money is in escrow. He has been instructed by the state corporation commission to return the money collected, minus 20 per cent sales expense.

In the Ring With Toreador

If there really is a patent due on double-exposure, it should go to the bathing girl who first went the "Black Crook" chorus lady one better.

Some Do

"Where are you going, my pretty script?"
"Going to the studio, sir," it yipped;
"What'll you do when you get there?"
"Start the editor tearing his hair."

Anyway, the independent can remain that way as long as the bankroll holds out.

ISN'T A SPECIAL MESSAGE ABOUT DUE FROM MR. HAYS?

There was a girl arrested this week who did not say she was a movie actress. She was a mute.

"The Top of New York" is playing in New York. At a roof-garden, mebbe.

Motion picture stars should remember that titles of films they play in may be held against them.

First picture passed by the new Virginia board of censors was "Sawing a Woman in Half." Couldn't do much cutting on that one.

WEEKLY EXPLOITATION HINT "Blood and Sand"

Go to the stock market, pick out the ugliest bull in sight, and have him starved for a week. The day your picture opens, tie your bull outside the firehouse. Now turn in a double fire alarm for your theater. When the fire chief speeds out in his red auto the bull will charge after him, probably attracting attention of pedestrians. When they reach your theater the firemen will have forgotten about the alarm, as they will be trying to calm the bull, and a goodly crowd will have gathered in your lobby. Just open the doors and they will all rush in.

The P. A.'s Friends

A new pictorial syndicate, Pacific and Atlantic Photos, Inc., has appointed Linton Wells coast manager, with his office with G. A. Fowler, photographer, 520 South Broadway.

The Motion Picture Review is a 20-page fan monthly published by Macon Publishing company, New York, and sold to one theater in a city for free fan distribution with local insert.

The Bethlehem (Pa.) Sun will appear morning and weekly in November. The daily will appeal to working men; the weekly to farmers.

Charles W. Canfield, dramatic critic of the Wilmington (Del.) Every Evening, spent his vacation in a New York hospital with a broken leg.

Eric Collins is motion picture editor of the Miami (Fla.) Herald, in addition to being staff photographer.

The Miami Movie Magazine, to be launched this month, has Raymond B. Bolton, manager of the Miami Post, as managing editor and general manager.

W. Ward Marsh, motion picture editor of the Cleveland Plain Dealer, acquired a son August 5.

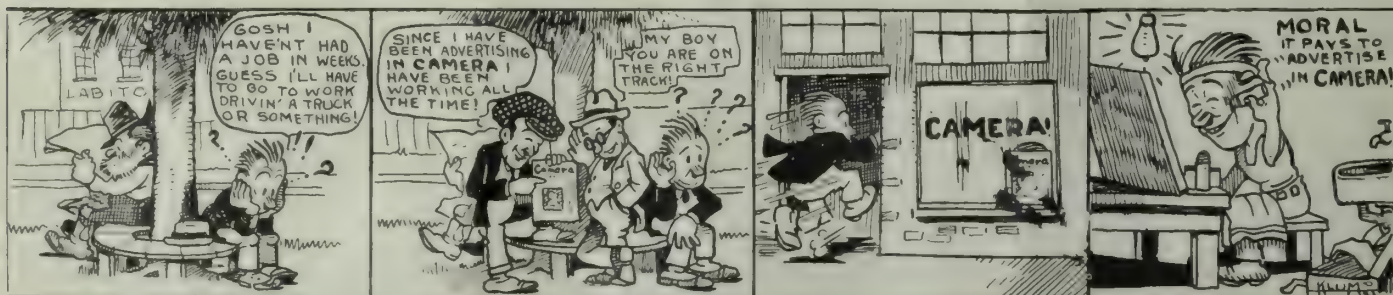
The Seattle American will print its first edition about September 15. It will be a tabloid afternoon paper.

"Defender" Appears For Film Folk

A new weekly magazine, "The Defender," will make its newsstand bow in Hollywood Saturday, September 9. Its purpose is to interest the public in the character and motives of the men and women of pictures.

D. E. Davenport, veteran press agent and magazine editor, is publisher and editor. Davenport edited "Photoplay Journal" for four years, was general press representative of the Chuberts four years and more recently was in the Pickford-Fairbanks publicity department. He now is a freelance publicity writer.

Harvey Evans is his associate editor on "The Defender."



Vol. 5

No. 22

SATURDAY, SEPTEMBER 9, 1922

Cal

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY

10¢

\$2.00

Per Year Local

\$2.50

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Entered as second-class
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Angeles, Cal., under the
Act of March 3, 1879.
Formerly entered as
"Camera!" April 11,
1918.

PUBLISHED
WEEKLY AT
4513 SUNSET BLVD
LOS ANGELES



Types



Little Vonda Phelps

With Dustin Farnum in
"Strange Idols"
at Loew's State this week

525-44



Nola Luxford

Who has just finished playing "Melissa" opposite
Lawson Butt in "The Flying Dutchman"

Hollywood 14

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Our customers
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because our
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meet their
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Our foremost consideration is the satisfaction of those who buy here. Our location, out of the high rent district, enables us to operate our business in the most economical manner and to offer you better furniture at lower prices.

THE CINEMA MERCANTILE COMPANY

800 North Spring Street, corner of Alpine

Pico 4400

Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Fred W. Fox.....Advertising Manager
Ora Brook.....Circulation Manager

Ruth Wing.....Managing Editor
Doris Mortlock.....Assistant Editor

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Phone 595-179

Vol. V.

SATURDAY, SEPTEMBER 9, 1922

No. 22

School Day Essays

IN grammar school days our favorite topic of holiday essays was: "Is the world growing better or worse?"

And 10- and 12-year-olds would discuss the sins and virtues of a wide world they had not seen and knew not of.

Now the topic has been changed by time. It is: "Are motion pictures becoming better or worse?"

The debaters are not children, but grown-up persons. Yet they have as little knowledge of motion pictures as the children had of the world.

The discussions are solemn and full of sounding phrases, yet seldom do they show more insight than the dictionary-groomed essays of school days.

The merits of pictures are the merits of the world. Good pictures mingle with bad pictures. Good people mingle with bad people.

It is not for us to grieve that some are bad; it is up to us to work to make more good.

R. W.

* * *

Screen Credit for Risks

THE double, who risks his life to gain hero-worshippers for a star, has received credit for his daring in at least one film.

Hal Martin, double, was seriously injured in diving from the mast of a ship at sea for a scene in "A Sailor Tramp," produced in England. In tribute his name was used on the screen.

In the past year one or two doubles have lost their lives or have been severely hurt in performing feats for American stars.

Perhaps, occasionally, some American star may

share a small portion of the credit with the man who takes his risk for him.

TED TAYLOR.

* * *

The Sword We Sell

WHILE the Anti-Saloon league machinery is being oiled up for motion picture censorship, the Bone Dry federation of California declares it intends to use the screen to further propaganda in behalf of the Volstead act and the eighteenth amendment.

"People won't listen to speeches, won't read 'literature,' won't stay put in political parties. For every voter who does do one of these things, one thousand see motion pictures."

There's the professional reformer's admission of *the power of the screen*.

Maybe some day we'll use our own power for ourselves.

* * *

Electric-Light Success

SAYS Nellie Revell, the cheery prisoner of a plaster cast, in one of her "Bed-side Chats" for Variety:

"Last week when I promised I wasn't going to put Eddie Cantor's name in my column again I forgot that I wanted to tell you this story about him: I remarked that I was so glad to see that his success had not spoiled him. 'Listen, Nellie,' he said, 'no little electric sign is going to run away with me. When I first saw my name in electric lights I, of course, was happy and proud, but I soon reflected that a five-cent chewing gum had an electric sign 20 times larger than mine and so I determined to keep my head. Whenever I feel that there is danger of my becoming conceited I go and stand near that enormous chewing gum sign and it has an effect on me the advertising never intended.'"

Film Capital Production Notes

SECOND LARRY EVANS STORY

Casting for another big special production will be started by B. P. Schulberg within a few days, according to an announcement from Preferred Pictures.

Larry Evans' unique story, "Are You A Failure?" probably will reach the world through the agency of the screen before it becomes a stage production, or is seen on the printed page.

Dick Hatton is getting ready to start another five-reel western feature, such as he has been making for the past year for a number of different interests.

Watch! Wait! Read the Writers' Issue.

A. E. Smith is holding a meeting back East which is expected to show important results for the local studio of the Vitagraph company. Word ought to be along soon to start Alice Calhoun, Corrine Griffith and Jimmy Aubrey. This will mean that Vitagraph will have six companies working here under W. S. Smith.

Max Linder may not be able to produce his widely heralded nine-reel feature in France on account of the lack of studio facilities. It is indicated that he will return to Los Angeles at an early date and resume his production activities here.

Watch the writing in the Writers' Issue.

The A. B. Maescher productions have started work at the Hollywood studios. Harry L. Keepers, prominent cinematographer, will handle the camera work, while Jack Pratt wields the megaphone. It has been some time since these two have been together.

Earle Williams opened production at Vitagraph this week of a new script entitled, "You Never Know."

Coming soon—the Writers' Issue.

AT FINE ARTS

The management of the Fine Arts studios this week announced the addition of two new producing units. Sanford Productions, starring Pete Morrison in feature westerns, was the first company to be assigned production quarters with G. M. "Broncho Billy" Anderson heading the second company to enter the studios. Six companies are now working at Fine Arts.

Production will commence this week on a seven-reel dramatic feature to be made by the Fine Arts studios under the direction of Nat Deverich, president of the plant. The picture will be produced with an all-star cast, composed of several screen luminaries.

Watch for the Writers' Issue.

Allen Holubar has just finished a production of "Broken Chains," the \$10,000 prize story.

Maurice Tourneur is now putting the finishing touches to Hall Caine's great story, "The Christian," which was filmed partly in London and the Isle of Man.

The first important move made by Halperin Productions in producing "Tea—With a Kick," is the importation of Irene D'Annelle, noted dancer, from the roof of the Century Theater where she is now presenting several original numbers in the Chauve-Souris.

D'Annelle is expected to leave for Hollywood within a few days. On her arrival here she will begin rehearsals immediately for the new production. She will compose novelty solos and will also train and direct the large ballet.

Get in your ad for the Writers' Issue immediately.



He has accomplished more than most juvenile men. Jack Donovan is a clever architect as well as an interior decorator.

With arrangements just completed for a series of Leah Baird special productions to be made for Associated Exhibitors under an agreement between Arthur S. Kane and Arthur F. Beck, her manager, the first special already is well under way on the lot of the Thomas H. Ince studio.

Miss Baird, who wrote her own scenario for this picture from a four-act play, "All Mine," is being supported by a trio of favorite leading men: Richard Tucker, Walter McGrail and Tom Santchi. The story is woven about some interesting situations that arise following a shipwreck in the South Sea Isles. Wallace Worsley is directing the picture with Arthur Todd as camera man.

Something different—the Writers' Issue.

Eva Novak has finished two separate pictures for Lasky at the same time. She has been working with Tommy Meighan and Jack Holt.

SELZNICK PICTURES FORMING ADDITIONAL PRODUCTION UNIT

The Selznick Pictures Corporation are about to resume production in the East.

A new production unit will be in addition to the one now operating on the Pacific Coast in charge of Myron Selznick, President of Selznick Pictures Corporation.

The first picture to be made in the East under the new arrangement will be the big special starring Theda Bara, which will mark that internationally known player's return to the screen after an absence of almost two years.

For the past several years all of the pictures carrying the Selznick trade mark have been produced by Myron Selznick.

Mr. Selznick, who is at present located at the United studios at Hollywood where for the past few weeks he has been working on other production matters with Myron Selznick, will leave within a month for New York, where he will immediately start the filming of the big Theda Bara subject.

All production made by the David Selznick unit, as with those made by the unit headed by Myron Selznick, will be distributed by the Select Pictures Corporation. The Theda Bara production will be made in time for early fall release.

Charles Seeling Productions are starting production at the Fine Arts studios on a big Chinese story. Bessie Love, Edward Peil, Bert Sprotte, Priscilla Bonner and James B. Leong are in the cast.

STEREOSCOPIC METHOD OF EXHIBITION

Considerable discussion has been held regarding the effect the stereoscopic method of exhibition will have upon the film business in general and the public, since the Perfect Pictures have announced the completion of their special feature production, "The Power of Love," which will be road showed throughout the country with the stereoscopic method of exhibition. The idea of stereoscopic has been tried many times without success but this company can project and show their picture in any theater in the United States regardless of distance of projection or size of house. They have commercialized this remarkable advancement. The effect this will have on the general public of seeing the realistic picture instead of the ordinary flat picture will no doubt create a sensation, as this seems to be the opportune moment to give the public something new and different.

The Writers' Issue will soon be here.

Rupert Hughes, who has just finished the direction of "Gimme," which he wrote in collaboration with Mrs. Hughes, and of his photoplay, "The Bitterness of Sweet," is now making a screen adaptation of his novel, "Souls For Sale," which will be his next production.

Lew Lipton is forming a company to produce a series of comedies. He will be general manager of the organization, write original scripts and supervise the titling of the subjects.



Current Reviews



"Manslaughter"

THE cold fact that an outpouring of money cannot save a production suffering the fatal defect of a trite, hokum conclusion, again is illustrated in C. B. DeMille's latest effort, "Manslaughter."

Alice Duer Miller wrote an interesting and rather absorbing fiction story under this title. The DeMille arrangement and production is interesting up to the turn in the tale. Then the entire thing falls flat, becomes common, and ruins the effect of the picture.

The production as presented by DeMille, is a double-barreled affair. The main story, which defies logic, is about the district attorney who loves an heiress madly.

The secondary story, or whatever it is intended to be, is a trifle vague in meaning. It consists of far-fetched scenes from salacious Rome, about the time it was skidding.

When the modern story tumbles into the ditch about the time the audience expects a worthy conclusion, gorgeous sets, and the wild doings of a Roman holiday do not save it.

The question arises whether these scenes were forced into the picture for fear that one clean production, at least, might be charged to this director?

The logic of "Manslaughter" will not stand analysis, but this alone would not kill the production so far as the public is concerned.

Leatrice Joy, the heiress, found guilty of manslaughter by the jury, but never by the audience, triumphs over situations fraught with pitfalls for any but a finished actress. She is a master of repression, and an artist in emotion.

Thomas Meighan, as the district attorney, is forced to do things which no normal man would perform. That Mr. Meighan manages to work his way through without loss of prestige is to his credit. He certainly is tried by fire.

Lois Wilson, as the maid who goes to prison, to be joined by her mistress, does splendid work and aids not a little in holding up the worthy scenes of the story.

Despite the worthy efforts of this capable trio, it is the reviewer's opinion that the most effective situation of the entire production, so far as the human note is concerned, are the scenes between Jack Mower, as the speed cop, and Julia Faye, who plays his wife, before his death.

If other values in the DeMille production were equal to these, "Manslaughter" would have no adverse criticisms.

And yet neither this great cast nor the mad money spasm saves "Manslaughter" from its flagrant failings, or the concluding episodes which earn their own verdict of "guilty."

R. W.

"The Masquerader"

RICHARD WALTON TULLY and Guy Bates Post defied all motion picture traditions when they produced "The Masquerader," for the screen from a stage play of long standing. Guy Bates Post plays a dual role, and throughout the film he forgets that the camera is where the audience ought to be. In the straight part, although camera conscious, he is better than in the role of John Chilcote where he overacts sadly.

It is here that we must mention the marvelous photography. The double exposing is carried out so well that it appears to be the impossible accomplished.

Barbara Tennant plays a slave part interestingly. Her work is so well done that it shows up other feminine acting in the cast.

Ruth St. Clair is beautiful and wears clothes well but she is rather selfconscious.

Marcia Manon looks and acts like a 1918 edition of the famous movie vamp of that period. Her overacting is torture to behold.

Edward Kimball may now be numbered among the leading character actors of the screen for the fine performance he gives here as the faithful butler.

James Young directed "The Masquerader" with genius strokes but was somewhat hampered by stagey cast.

R. W.

"Her Gilded Cage"

IT is rather awkward to see Gloria Swanson try to play Mae Murray stuff. It is true that Miss Swanson can wear gowns to good advantage, but when she starts wearing abbreviated ones her acting cannot match up with the effulgence that the costume calls for.

Elmer Harris wrote "The Gilded Cage" from a stage play by that name and Percy Heath adapted it for the screen. Whether the damage was done in the rewriting or the scenarizing is hard to tell. But somewhere in transit the real story was lost and a very poor substitute reached the screen.

Sam Wood has deMilleized the production. He has over-dressed the sets and made them exaggerated to the point of being trashy. His direction is average.

The photography is beautiful and a great redeemer to the picture.

David Powell plays his role with sincerity and effort. His work is excellent.

Anne Cornwall, as the lame sister, has a small unsympathetic part, which she plays unoffensively.

Charles Stevenson is a splendid old character actor as he shows here.

Harrison Ford is submerged with only a few scenes to help him out. He makes a brave struggle and wins a bit of admiration.

Walter Hiers as the fresh American press agent was at his best.

R. W.

In our review of "Kindred of the Dust" in last week's issue, we failed to mention the excellent portrayal contributed by John Herdman as Caleb Brent, father of Nan. This was one of the outstanding characterizations of the picture and Mr. Herdman's acting was a thing of great beauty and sincerity. Numerous favorable comments have been made on this part, and we are to have the pleasure of seeing more of his work in the near future.



"Just Tony"

WE have seen many "clothes horses" starred in productions that cannot act, act, not even with a good story, but Tony, a real horse and a real actor, is a star without even a story to back him in "Just Tony." It is a thoroughly entertaining film and far more interesting than a great many pretentious ones. The whole atmosphere and slight story breathes freedom.

There are human actors in the story, but Tony out-troups them. Even Tom Mix retires in favor of Tony when a close-up is due.

Of the humans, Dan Clarke, the cameraman, deserves greatest credit. The scenes on the plains and in the hills are soul-satisfying pictures.

The picture is good for screen students to think on. It is worth studying because it tackles entertainment from a new angle—not because of structural merit. Lynn Reynolds, the director, deserves praise; he did the best he could with the inferior continuity prepared by Lynn Reynolds, the adaptor of Max Brand's novel, "Alcatraz."

R. W.

"Omar, the Tentmaker"

A PRODUCTION viewed in the rough cannot be justly criticized. However, "Omar, the Tentmaker," though incomplete, stands high on the scale of production. This second Richard Walton Tully-Guy Bates Post combination has profited greatly by the mistakes in the first offering, "The Masquerader." Although Post is still a bit exaggerated in action he has entered into the spirit of pictures and has become a regular in the ranks. His splendid interpretation of Omar is just the sort of character that we liked to picture him when reading the Rubaiyat many years ago.

The next in line for credit is the camera and laboratory work. Here is a most important co-operation many times overlooked. George Benoit was the master mind back of the camera. He paints pictures with his lightings and soft tones. Then there is the tinting that makes the photography complete.

The continuity of cutting is almost mechanically perfect.

All these things make one feel gracious toward this silent drama—but the story—there is the catch. It shuttles from drama to hokum and back. The plot has many inconsistencies and is chronologically inaccurate.

Direction by James Young has the same solid foundation as his former productions.

Virginia Brown Faire has the feminine lead. She has a certain amount of oriental beauty and graceful ability.

Patsy Ruth Miller has a small part which she portrays well.

Boris Karloff is splendid in an old character role.

Douglas Gerard capably plays the heavy. Edward Kimball is also a reliable character who does excellent work.

Rose Dione, the French actress, plays a small emotional part well.

Evelyn Selby as the servant is well cast and does justice to the character.

Many others of talent have bits.

R. W.

Where to Find People You Know

Kid Wagner is working with Reginald Denny in the "Leather Pushers" series.

Director Gasnier is in the midst of the picturesque exterior scenes that mark his Special Picture for B. P. Schulberg from the Bertha M. Clay novel, "Thorns and Orange Blossoms." The company is working on a picturesque orange grove near Pasadena, where the scenes depicting Southern life in America are being shot.

"Buddy" Messenger, the 125 pounds of boy acting genius, has been signed by B. P. Schulberg to play the part of "Mista Bad Boy" in "Ching, Ching, Chinaman," being filmed under direction of Tom Forman. "Buddy" fits the part as if made to order.

Dan Mason portrays the character of a sleuth in the seventh of the series of Plum Center Comedies, now being filmed at the Paul Gerson studios in San Francisco, under the direction of Robert Eddy. Thomas Hendricks and Edward O'Brien play the chief supporting roles.

Johnny Jones, young star of the Johnny Jones comedies released through Pathe, is working on his fifth production which will be finished in a few days.

Nola Luxford has returned from San Francisco where she has been playing opposite Lawson Butt in "The Flying Dutchman."

Write! Write! Write! Watch the Writers' Issue.

Stan Laurel is the star of the newest story to be produced by Amalgamated Productions at the Fine Arts studios. Work on the picture will start this week under the direction of G. M. Anderson.

Clarence Burton is in the Paul Powell cast that features Agnes Ayres in "A Daughter of Luxury."

Joe Ray is cast for the Wallace Reid story that James Cruze is directing, playing the captain of a vessel.

Vernon Walker has been engaged to work for the Chas. Seeling Company, which have signed Bessie Love and an all-star cast. There is said to be thirty people who are to go to San Francisco to appear in some of the scenes. Walker is the cameraman on the job.

Emile Chautard has been engaged by Universal to direct an all-star dramatization of "Forsaking All Others," a magazine story by Mary Lerner.

Andree Tourneur, has been engaged to play opposite Roy Stewart in the Universal two-reel "Lumberjack" stories now being filmed under Robert Hill's direction at Fort Bragg, in Mendocino County, Cal.

"Drifting," William A. Brady's stage play of last season, has been bought by Universal. It is probable that it will be used as a starring vehicle for Priscilla Dean.

Who's Where

TALLY'S THEATER
Famous Players-Lasky presents
Constance Binney
in

"THE SLEEPWALKER"
Story by Aubrey Stauffer
Scenario by Wells Hastings
Directed by Edward J. Le Saint

CAST
Doris Dumond.....Constance Binney
Philip Carruthers.....Jack Mulhall
Sister Ursula.....Edythe Chapman
Mrs. Fabian Dumond.....Florence Roberts
Ambrose Hammond.....Bertram Grassby
Mrs. Langley.....Cleo Ridgely
Mary Langley.....Winifred Edwards

LOEW'S STATE THEATRE
William Fox Presents

Dustin Farnum
in
"STRANGE IDOLS"
Story and Scenario by Jules Furthman
Direction by Bernard Durning

CAST
Angus MacDonald.....Dustin Farnum
Ruth Mayo.....Doris Pawn
Ted Raymond.....Philo McCullough
Malcolm Sinclair.....Richard Tucker

MILLERS THEATER
William Fox presents

Tom Mix
in
"JUST TONY"
From Brand's novel, "Alcatraz"
Scenario and direction by Lynn F. Reynolds

CAST
Tony.....By Himself
"Red" Ferris.....Tom Mix
Marianne Jordan.....Claire Adams
Oliver Jordan.....J. P. Lockney
Manuel Cordova.....Duke Lee
Lew Hervey.....Frank Campeau
"Shorty".....Walt Robbins

PANTAGES THEATER
William Fox presents

"Buck" Jones
in
"TROOPER O'NEILL"
Story by George Goodchild
Scenario by William K. Howard
Directed by Wallace and Dunlap

CAST
Trooper O'Neill.....Charles ("Buck") Jones
Pierre.....Francis McDonald
Black Flood.....Claude Peyton
Rodd.....Sidney Jordan
Marie.....Beatrice Burnham
Paul.....Jack Rollens
Jules Lestrangle.....Karl Forms

CLUNE'S THEATER
Metro Pictures Corp. presents
"THE STROKE OF MIDNIGHT"
Scenario and direction by Victor Seastrom
Story by Selma Lagerlof
David Holm.....Victor Seastrom
His Wife.....Hilda Bergstrom
Edith Larssen.....Astrid Holm
Geller.....Tore Svennberg

Edward Peil is playing the heavy with Tom Mix. He has also signed to play a Chinese heavy with the Seeling Feature Films, a part similar to the one he played in D. W. Griffith's "Dream Street" in which he scored so heavily.

By all means don't miss the Writers' Issue.

Tom McGuire is playing in the Jackie Coogan feature at the United studios.

Otis Harlan is cast in the William Farnum story now in the making at the Fox studios under the direction of Emmett J. Flynn. Farnum goes with Jerome Storm in his next vehicle that he is to direct.

Allan Hale is to do the leading role opposite Shirley Mason, aided by George O'Hara, who has come over from the Sennett forces to play on the Fox lot.

"Kewpie" King has transported his two hundred and forty-three pounds to the Century studios where he will be seen in support of Lee Moran in the Century Comedy which Al Herman is now preparing.

Hoot Gibson has gathered a very capable cast in "Ridin' Wild," which is now under production. Gertrude Claire is playing his mother and William Welsh his father. Edna Murphy is his leading lady. Some clever character parts are taken by Don Bailey, Otto Hoffman and Joy Winthrop.

Harry De Roy is working with Larry Semon.

Marshall Neilan has engaged Dagmar Godowsky, daughter of the celebrated pianist and wife of Frank Mayo, to appear in his production, "The Strangers' Banquet," now being produced at the Goldwyn studio.

Louis Calhern opened at the Nora Bayes Theater, New York, in a new Shubert play called "East Side, West Side." As already stated in these columns Calhern has been engaged to play opposite Doris Keane in the "Czarina" for the coming season. He will probably open in the latter production next month and will then be compelled to terminate his engagement in the Shubert play.

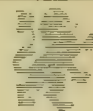
Count Mario Caracciolo, late of the Italian diplomatic service at Washington, D. C., later of William Farnum's company in "Stage Romances" and still later a boon companion of his fellow-countryman, Monty Banks, has arrived in Hollywood to devote himself to enacting roles in photoplays. The Count is considered one of Italy's most talented actors.

Walter Emerson, now playing the important juvenile part in support of Henry B. Walthall in the William Fox production of "Drink," has just returned with Director Jack Ford from "location" work on Santa Cruz Islands.

Gaston Glass will play in a picture to be made by another concern before returning to the Goldwyn studios, where he has been playing the male lead in Rupert Hughes' "Gimme."



Pickups By The Staff



TELLS IT WITH MUSIC

While other directors may find the ever-ready megaphone an adequate agency for conveying their thoughts to screen players, Victor L. Schertzinger, just completing "The Lonely Road," in which Katherine MacDonald is starred, has a method that is proving far more effective.

For Mr. Schertzinger, who is as well known as a composer as screen director, tells it with the violin. Whenever a scene requires the "lifting up" that only music can supply, Victor L. Schertzinger makes use of the violin that brought him fame as a soloist with the Philadelphia Symphony Orchestra. While directors on other stages are working with the aid of small orchestras, Schertzinger organizes himself into a one-man troupe and provides the music himself for "The Lonely Road," in which Katherine McDonald is starred.

Order your copy of the Writers' Issue now.

Johnny Jones comedies, featuring Johnny Jones and Gertrude Messinger, have been booked with the California Theater by their producer, J. K. McDonald, at one of the highest prices ever secured for first-run two-reel kid pictures in Los Angeles theater history. The first picture of the production titled "Supply and Demand," was shown during the first week of September.

Watch! Wait! Read the Writers' Issue.

Reginald Barker had twenty cameramen, covered with asbestos, twenty Mexicans pouring three car loads of gasoline on a forest that it took the Louis B. Mayer company days to erect, a railroad spur laid, an engine running through six acres of burning pine trees at San Fernando with a forest fire raging, that was never equalled. Three truck loads of excelsior kept the fire going. Thrills galore and a number of real accidents was the lot of director Barker.

Coming soon—the Writers' Issue.

The Los Touras Country Club has opened the old Matthieson estate in the mountains near the Ventura-Los Angeles county line to location companies. It covers 90,000 acres of very beautiful country. Harry Keepers recently finished an exploitation picture for them there.

Order your copy of the Writers' Issue now.

Raymond Griffith, comedian whose first dramatic work was in "Fool's First," will be seen in "Minnie," Marshall Neilan's newest picture for First National.

Watch for the Writers' Issue.

ELAINE HAMMERSTEIN SCORING

Marcus Loew has found Elaine Hammerstein so tremendously popular with the patrons of his magnificent State theatre on Broadway, New York, that he has given every one of her pictures a pre-release showing at this house. The latest to be exhibited is "Under Oath" which is the current attraction at the State.

E. K. Fernandez is here from Honolulu, making arrangements to take some people to the Hawaiian Islands with him. He is about to close a proposition which will call for "Little Napoleon," the chimpanzee, and his trainer, Andre Anderson, making a tour of the islands. Should this arrangement be made, Anderson will close down his show at Long Beach.

Subscribe now so you won't miss the Writers' Issue.



Being a screen mother has its advantages. It brought Rose Rosanova to Hollywood by special demand.

A carnival of writing—the Writers' Issue, here soon.

Earle Williams has two directors handling him in his present story, Bert Ensinger and Dave Smith who are aided by Vincent McDermott and Fred Tyler, Gertrude Astor playing opposite Williams. The title of the story is "You'll Never Know" and deals with a society and underworld angle.

Watch! Wait! Read the Writers' Issue.

Something new in the way of transportation of motion picture film was put into effect by Douglas Fairbanks when Harry D. Buckley left Los Angeles to personally conduct the first print of Doug's film version of Robin Hood into New York.

The film is said to be insured for half a million dollars. Buckley, who is Doug's road show manager, will chaperon the film through the "trouble zone" in Chicago and conduct it into New York where arrangements will be made for showing it at a gigantic premiere in one of the legitimate theaters on Broadway. Buckley will establish headquarters in New York and following the opening of the Fairbanks version of Robin Hood, which is officially titled "Douglas Fairbanks in Robin Hood," will send out several road shows, each of which will have a personally chaperoned print of the picture.

GERSON MEMBER OF COMMITTEE

Paul Gerson, president of the Paul Gerson Pictures Corporation, of San Francisco, is a member of the committee elected at the recent convention of M. P. T. O. A. of Northern California, held at the Palace Hotel in San Francisco, to form an organization that will represent and embody all branches of the motion picture industry.

As head of the only permanent film producing plant in San Francisco, Mr. Gerson represents the producing interests in the new association. The other members of the committee are prominent exhibitors and exchange managers.

The object of the new organization is primarily to handle all matters affecting the motion picture industry, to combat adverse legislation and censorship in any phase where the industry as a whole might suffer.

Harry Wilbur, proprietor of the Rialto Theater at Fullerton, Calif., has been awarded the \$250 prize offered by Thomas H. Ince, the motion picture producer, for the best screen title for the film version of "Jim," a love and adventure story by Bradley King. Wilbur's entry was "What a Wife Learned."

Watch for the big writing blow-out, the Writers' Issue.

This has been an exciting week for the Hoot Gibson company filming "Ridin' Wild." Three of the company, Edna Murphy, the feminine lead, Wilfred Taylor, who plays her father, and a "prop" man had accidents all in one day. The auto in which Miss Murphy was riding was run into by another machine and overturned, but Miss Murphy suffered only a shaking up. Wilfred Taylor was almost run over while on his way to the studio and escaped with a mangled hand. The "prop" man was removing a large mirror from a truck when a machine ran into him and sent him crashing through the mirror. The mirror was smashed to atoms but the man escaped without serious injury.

The Writers' Issue will be the forerunner of a bigger, better CAMERA! Wait for it, here soon.

THAT TITLE

Many readers have asked whether Camera! had coined a new word or was launching a guessing contest after reading the title of last week's cover picture.

We apologize for unwittingly whetting curiosities; the title should have been "The Counterfeiter."

Wait for the Writers' Issue—the big literary fiesta.

Larry Semon does most of his own cutting of his comedies, with A. A. Jordan giving him a lifting hand whenever it is needed. Larry has Tom Buckingham directing him at present and Joe Basil is Larry's right hand man.

Watch William Wing write in the Writers' Issue.

Chatter of Southland Folks - By.... Harry Burns

Fontaine La Rue, having enjoyed a brief vacation, is now ready to get busy once more. She has deserted comedies for the more serious line of acting.

Mr. and Mrs. Bobby Vernon have moved to the beach for a rest until the Christie funster gets a call from the studio to start another picture.

Harry Pollard has started another one of those Leather Pushers stories. This time it deals with a small town circus and a bully that Reginald Denny cleans up. Plenty of small town characters appear as atmosphere.

Lucile Young has been cast to appear in the James Cruze feature that is being made at the Lasky studios.

Jack Richardson's pet dog has proved himself a hero. When an autoist was backing his car up, a small child toddled out in the path of the machine. The dog, seeing this, rushed out and dragged the child out of harm's way. This was viewed by some of Jack's neighbors who told him about the happening.

Alf E. Greene is getting to be a real commuter. Every now and then when he finishes a picture, he takes a flyer East, the last time to show George Ade his original story of "The Leading Citizen." To whom he is going now is a mystery.

Ward Lascelle returned from Riverside where he has been shooting some racing scenes at the Riverside Fair Grounds. One of the autos turned over while another went through the fence.

Arthur Currier is working with Monty Banks, who is being directed by Ward Hayes at the Berwillia studios. The story deals with a boarding house, pawnshop, and prize-fight arena. Buddy Ross is aiding Hayes on gags and stories, while Mark Goldaine is alternating on the direction of the funsters.

William Fairbanks is to start another picture about the second of next month with Louis King once more directing his five-reel western story. They will do most of their filming in the hills along the Ridge route.

Alfred Gosden is photographing the Bobby Dunn comedies. Gosden has held six jobs in the last 24 years as a photographer, starting with the Kinemacolor company in London when he shot still pictures.

Bobby Dunn had a birthday the other day and Slim Summerville helped him celebrate it. The boys called in some of our best picture people and had a jolly good time, even if Bobby was too shy to tell his right age.

Frank Cavender has been looking after the offices of the Anchor Distributing company in the absence of Morris R. Schlank who is in New York City in the interests of the firm.

Ray Reis has been working for the different studios, doing miniature and trick photography work. His latest efforts were for the R-C corporation.

Thomas Wonder, six-year-old dancer, who will be remembered by Angelenos for his solo dancing with Gus Edwards and Annette Kellerman during their Los Angeles engagement, makes his debut into pictures in support of Baby Peggy in "The Little Match Girl."

Betty May, who is Century's latest addition to the ranks of fair-to-look-at ingenues, will be a featured member of Al Herman's cast in Lee Moran's next two-reel Century Comedy for which Al is now preparing.

Miss May has a prominent part in Herman's two previous pictures, "True Blue" and "Running Wild."

Al Herman, who has directed so many animal pictures for Century Comedies that he has learned to talk Fox Terrier, Baboon, Truck Horse and Nanny Goat, is back from a brief sojourn in the northern part of the state and is putting into shape his next two-reeler in which Lee Moran will be starred.

Tom Crizer, who has been chief cutter for Hal E. Roach for so many years that he has stopped counting 'em, is still the boss of that department, and any one that sees the Roach Comedies can well know why they are so well cut, for Tom has had a wide experience and has learned the director general Hal E. Roach's angle from the very beginning of his career, and has come right along with him to the very height of his career, which is admitted by the knowing ones as the present state of affairs down at the Culver City plant.

Les Bates is playing a heavy role with the Sequoia Motion Picture company in Sacramento. Eileen Sedgwick is the star. George Chesebro is the leading man. Breezy Eason is directing and his brother, Mike, is assistant director.

Zack Williams is once more working in an Al E. Christie comedy. His big, good-natured smile is always with him, which makes him one of the most popular of colored artists making the rounds of the studios.

A stage play, "Su Shon," in which Gloria Ray plays the title role, is now in the midst of rehearsals. Arthur Millett, well known motion picture actor, plays opposite Miss Ray. The stage manager, Ray Clifton has arranged for some wonderful paintings by Edward Flagg. He is being assisted by Harry La Verne. The production opens the 21st at the Cumnock Theater on Vermont Avenue for a week's run. There will be a change of bills weekly. The company is known as the Co-Operative Theater Association with Harl McInroy manager and director.

Joe Brandt, head of the Federated Corp., Inc., is in the city where he is the guest of Harry Cohn, who is producing the Hall Room Boys series.

Jane Black is working in the small town scenes of the Charles Ray production now in the making.

Fred Jefferson made three pictures for the New York Non-Theatrical company who deal in biblical stories which will be released by the Pictorial Club of the metropolis. Jefferson is working in a studio out at Burbank, having contracted for twenty-six more such subjects.

Dan L. Sharits had a very long engagement with C. M. Franklin through thirty-four weeks of filming for the Technicolor company of Boston. The completed story is to be shipped to Boston where it will be released.

Frankie Adams is right hand man to Harry Pollard who is directing the "Leather Pusher" series out at Universal. Frankie is lining up the fighters and working in the stories and watching some of the detail along these lines, while Frank Messenger is Pollard's assistant director.

Vera Lewis gained the consent of Mr. Schulberg of the Katherine McDonald company to release her from "The Lonely Road" in which she was to have appeared, so that she could accept the part of "Mrs. Chichester" in "Peg O' My Heart" with Laurette Taylor, under King Vidor's direction for the Metro Corp.

Big Boy Williams expects to get started again soon. William Hughes Curran directed his last three pictures, which have received very favorable reports from New York.

Vernon Dent, while waiting to start with Thos. H. Ince accepted a position with one of the Universal companies.

George Reed is working with Gasnier at the Louis B. Mayer studios.

Max Mogi is going to add his comedy company to the field of funmakers on the United lot with Bebe Ellen, and the dog, Buster, sharing honors in the two-reeler. Max has had wide experience in comedy and this is his first starring venture.

Bessie Bird is arranging a vaudeville sketch for Florence Murth, Fritz Fern and Jane Black, which will take them east where they will join a larger act. They are rehearsing their first vehicle which they hope to have in shape for a local showing prior to taking to the road.

Irving Cummings has moved his company over to the Hollywood studios where he has started a picture. Ralph Lewis, Milton Sills and Alice Lake are in the cast.

Ollie Sellers will be responsible for J. W. Kerrigan's comeback as a star in filmland. Mr. Kerrigan has said "No" to a lot of producers, and now that he has his own company, his efforts will be watched with interest. The company is working at the Hollywood studios.

Ida and Raida Schumaker are with Charles Ray, appearing in a husking bee sequence.

Jack Hoxie's latest story, "Riders of the Law," was given a preview at the Glendale theater, Monday evening. It was directed by Robert Bradbury. Jack Pearce was his assistant director.

The Screen Writers' Page - Conducted by William E. Wing

Hold 'Er Newt!

The Order of Amalgamated Screen Writers of the World should beware!

The old steed Ambition is rearin'.

Fond hope is a good thing. It should never wane. But every individual who is given to effervescing should keep a hand on the brakes.

For eagerness in the line of endeavor, nothing has ever equalled the fellow who believed he could write photoplays.

The studios themselves lent him the greatest encouragement by the lameness of productions. The amateur said in his heart, in his home, upon the street and everywhere else where an attentive ear could be found:

"If I couldn't write one better than that, I would make a hole in the ocean."

Thus far there are no visible holes in the big pond.

The flood began many years ago but, unlike Noah's little shower, it never has ceased.

The public, once enthused about a little thing like writing scenarios, never grows weary. The plain people dash 'em off, rush 'em out, fire them in shrapnel, or fling them from the balloon of fancy from the heights. They fairly rain down and, unfortunately, they all heap up in the studios.

Consequently the contributors to ye editorial shop are to blame, in great degree, for the present situation; an offensive feeling of the studio staff towards the flood of incoming manuscripts, the vast majority of which are not even half-baked.

It is not a fact that the many imaginative, but untrained persons of the earth, have "more plots than they can ever write." They are genuine in the belief. I have heard this declaration from a brainy fiction writer. He was only undeceived after a conscientious study of photoplay writing, of the studio and its needs for many months.

The men and women of photoplay wisdom will tell you that a writer should turn out but one or two scenarios a year, giving a majority of his time to the product.

That is a command to go to work.

It means hard work and plenty of it.

But whatever the product, at the end of the long period of effort, it will represent your best.

If such a story goes over, it will be a real credit to the writer.

But, the question now arises, will the studio remunerate the writer for his year of effort, by paying adequate prices for the two stories?



Are managements ready to meet this long gamble in time with a check to cover?

There are a few which still are willing to pay honest prices for really big photoplays in the original, but the majority of studios still are reserving the big roll for the printed fiction story, regardless of the fact that it really is not big.

There are signs that the independent, who is turning his attention to specials, will come

to the relief of the situation. And these, in addition to the wiser program managements, perhaps will create a ready market for the once of twice-a-year story, despite its high price.



Just Titles

It is the frequent comment of editors that writers fail to give the time and attention to those lines which might be used for titles throughout the story, that they give to plot and situation.

In other words photoplaywrights are overlooking the opportunity of adding sales values to their scenarios.

Even though the movement of the synopsis may stagger a little at times, or the action sag, a meanful phrase, or a clever line easily will jerk the weary manuscript reader to attention again.

You see, the studio reader and editor knows the full values of a title which will sink in or brighten up the audience.

Many a set of titles have lifted a mediocre production, giving it a dignity and polish that were lacking previously.

Therefore it will pay well for the writer, when he has completed his scenario, to retrace his steps and, from the very beginning, reconstruct so far as effective lines are concerned.

It should be a special task.

It should require much time and thought.

But the result will prove itself in more sales and bigger prices.

Too Much Action

Undoubtedly every type of wholesome picture must be made to fit all classes of people. The rapid fire film has its worshippers in no small number. Even the so-called "high-class" houses love high drama and fight.

But there is a type of photoplay which dominates all audiences. It carries along high and low on the tide of its appeal.

Therefore the writer, who has acquired a very good knowledge of photoplay construction, and who has gained a grip on good plotting, should pause and consider that too much cry for action may have plunged him into an over-supply of physical movement.

Advancing the plot does not always mean that the shadow people move about, or that the locale changes frequently.

The evolution of the mind of an erring man, or the ages compressed into moments for the sufferer who is confronted, alone, with a situation which tries the soul of man, is screen movement, in its peculiar way.

And mental suggestion which reaches the audience, from the hush of a gripping moment upon the screen, carries more solid worth than the handsome hero bringing his lovely burden down the burning stairway.

Love, sorrow, poignant pain, the sweetness of brotherly love, are greater factors than physical thrills, breathless situations

of danger, and the fireworks of the western battle royal.

Write fast action when you conjure up a good story of that class, but do not become obsessed by the physical.

Melodrama will always live, but the story that will linger longer in the minds of your audience is the unfoldment which reaches heart as well as brain.

That is the story which will make for your reputation.

Now You Know It

If you do not touch the human note, you have no story.

There is a story for every smile and every heart-ache in the world.

The writer who only works mechanically to "put it over," never makes a name for himself.

Praise virtue, but do not condone wrong, regardless of any screen "success" you have ever witnessed upon the silver sheet.

Do not have your characters cross the ocean more than a dozen times in one scenario. Very few managers can swim that far.

Now and then does your fancy bring forth something which sings so sweetly that listeners forget sorrow? Then you have accomplished much.

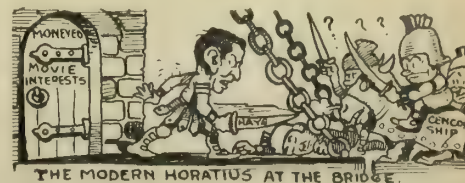
The Vikings were a striking people and picturesque. If period stuff is really coming back, then the red-blooded viking certainly should have his chance.

There is no more reason that grandmother should not be the lead in your scenario, than there is reason in always making your heroine young and beautiful.

With few exceptions, alleged comedy makers had to wait for the dramatic production to really reveal true sources of laughter, by introducing relief situations.

Stories based upon actual happenings do not fatten the sales of the average writer. There is something about cold facts which seem to hamper an ideal scenario development.

Applause at the conclusion of a photoplay does not always mean it is a success. A passe tenor gets the same kind of applause if he still has his wonderful top note for the conclusion of his selection.



If Mr. Hays can turn public sentiment against the narrow-minded censor, every photoplay writer extant will give him three rousing cheers, and their remaining small change with which to carry on the good work.

Pulse of the Studios

For Week Starting Monday, September 11

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by promptly reporting any error to Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress	
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J	
BACHMAN STUDIO. Kenneth Bishop, Casting. 216 E. 31st St.						S. 4504	
Rose Fisher Productions.	Kenneth Bishop	Bumps Adams	Fred Roth	Arthur Hilton	Larry Adams	2-Reel Comedies	Casting
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130	
Eddie Lyons Productions (Arrow release).							
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Preparing	
Eugene DeRue	Bobbie Dunn	A. Gosden	Joe Cooke		Comedies	2d Week	
Richard Thomas Productions.							
Richard Thomas	All-Star	J. W. Fuqua	F. L. Hemphill	L. W. Jackson	"The Silent Accuser"	2d Week	
Ben Wilson Productions.							
Mark Goldane	Eddie Barry		Wm. Nobles	Ward Hayes	Comedy	Editing	
Ward Hayes	Monty Banks	Wm. Nobles		Staff	"The Go-Getter"	Editing	
Lewis King	Wm. Fairbanks	Wm. Nobles	Montague	W. C. Tuttle	5-Reel Western	1st Week	
Edward Sloman Productions.							
Ed Sloman	All-Star	Max Du Pont	Sherry Hall	Hylda Hollis	"The First Man"	Preparing	
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146	
BRONX STUDIO. Bob Horner, Casting. 1745-51 Glendale Blvd.						54109	
Western Arts Film Co.							
Bob Horner		Jim Reed	Ted Melford	Bob Horner	"Pride of the Prairies"	Preparing	
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.							
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96	
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"The Movie Queen"	1st Week	
Al Herman	Lee Moran	B. Wagner	Pembroke	Al Herman	"Camping"	1st Week	
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070	
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin		Idle	
Syd Chaplin	Edna Purviance			M. Bell	Comedy Drama	Preparing	
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100	
Al Christie	Dorothy Devore	Nagy	Hagerman	Frank Conklin	"Chop Suey"	2d Week	
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115	
Blanchard					Educational	Idle	
Federal Photoplays					Standard Novels	Idle	
Great Authors					Clara Louise Burnham	Idle	
Trimble-Murfin	"Strongheart"					Idle	
Cinal Productions.							
Pilot Productions, Eric Ergenbright, Mgr.							
Hubbard-Shumway	All-Star	Miles Burns			2-Reel Comedies	Schedule	
COURT ST. STUDIO. Individual Casting. 410 Court St.							
Jimmie Clemens Productions.							
Jack C. O'Brien	Jimmie Clemens	Carl Widen	Stuart Hunter	Anne Scott	"One Glorious Day"	5th Week	
American-Polish Production Company.							
Jack C. O'Brien	Louis Gootgeld		Stuart Hunter	Louis Gootgeld	Drama	Preparing	
Kel-Pine Productions.							
Will Kelpin	All Star			Mollie Mackey	Comedy	Preparing	
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165	
Halperin Productions.							
	All-Star	Ross Fisher	Crone	Victor Halperin	"Tea With A Kick"	Preparing	
David Ingraham Productions.							
Lloyd Ingraham	All-Star					4th Week	
Perfect Pictures Corporation.							
Nat Deverich	Barbara Bedford	H. K. Fafrall	Harry Renalle	Nat Deverich	Drama	Preparing	
Cosmopolitan Film Company.							
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox		Drama	Preparing	
Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).							
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty	Western Feature	1st Week	
Fine Arts Productions.							
Nat Deverich	All-Star			Nat Deverich	Drama	Preparing	
Amalgamated Productions.							
G. M. Anderson	Stan Laurel	Irving Reis	Fred Church		Feature	1st Week	
Sanford Productions.							
"Twedy"	Pete Morrison	Cotter	Alex Alt	"Twedy"	Western Feature	1st Week	
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd.						Holly 6200	
Frances Ford	Peggy O'Day	Jack White		Frances Ford		Idle	
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711	
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Souls For Sale"	Preparing	
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	Editing	
Allan Holubar	All-Star	B. C. Haskins	Harry Bouquet	Carey Wilson	"Broken Chains"		
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Passions of the Sea"	8th Week	
Marshall Neilan	All-Star	David Kesson	Tommy Held	Frank Urson	"The Stranger's Banquet"	6th Week	

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
FOX STUDIO. C. A. Bird, Casting. N. Western Ave.						Holly 3000
Rowland V. Lee	Shirley Mason	Schneiderman	Keefe	Robert N. Lee	"A Circus Story"	4th Week
Scott Dunlap	Charles Jones	J. D. Jennings	R. Flynn	Strumwasser	"Bells of San Juan"	Editing
Mitchell	Wm. Russell	Ables	Thompson	Ioland	"A Great Night"	5th Week
Al St. John	Al St. John	Depew	Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Ed Kennedy	Chester Conklin	Vallijo	Gordon Hollingshead		Comedies	Schedule
Raymaker	Pee Wee Holmes	Williams	Cohen		Comedies	Schedule
J. G. Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Regaie		Comedies	Schedule
Franz	Jack Gilbert		R. Flynn		"Where the Heart Lies"	2d Week
Bernard Durning	Dustin Farnum	Short	Wellman		"While Justice Waits"	2d Week
Ernett J. Flynn	Wm. Farnum	Andriot		McConville	"Without Compromise"	3d Week
Jack Ford	All-Star				"Drink"	4th Week
Lynn Reynolds	Tom Mix	Clark	George Webster	Reynolds	"An Arabian Knight"	5th Week
Ballard McDonald	Joe Roberts	Roberts			Comedies	Schedule
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Wallace Worsley	Clara K. Young	Wm. O'Connell	Frank Bereford		"Enter Madame"	Complete
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Al Santell	Sid Smith	Billy Williams	Charles Lamont	Edward J. Le Saint	"Only a Shop Girl"	Preparing
Noel M. Smith	Geo. Monberg			Hank Mann		
Reisner-Kingsley	Dinky Reisner		Walter Stevens		"Comedies"	Preparing
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1437
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star	George Benoit	Walter Mayo	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	Geo. Dromgold	Mason Litson	6th Production	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	"Over Here"	Editing
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star	Dal Clawson	J. Gormly		Drama	Idle
Wm. R. Lighton Productions, Inc.						
Ollie Sellers	J. Warren Kerrigan			William R. Lighton		Preparing
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	2-Reel Fairy Tales	3d Week
Cosmopolitan Production (F. P. L. release). Wm. Sistrom, Mgr.						
Frank Borzage	All-Star	Chuck Lyons	Buddy Dull	Grant Carpenter	"The Pride of Palomar"	5th Week
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly			Idle
Grover Jones	Richard Talmadge	Arthur Todd	Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Al Neitz	Franklin Farnum		Morris Hughes	Weitz	"The Speed King"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler	A. L. Todd	Chas. Chic		Features	Idle
Malobee Production. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr. Holly 910.						
Maloney-Beebe	Leo Maloney	Latham-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	Schedule
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Tweedy	Geo. D. Crocker	Alexander Alt	Marcel Perez	"Step On It"	4th Week
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 910.						
Wm. Kraft	Geo. Larkin	Doc Cook	Harry Moody	Geo. Hively	"The Flash"	On Location
Leo Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Billy Joy	All-Star	White	Merriott	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1442 Beachwood Drive.						
C. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Leah Baird Productions. (Associated Exhibitors, release.)						
Wallace Worsley	Leah Baird	Alfred Todd	Harry Schenck	Leah Baird	Drama	1st Week
Thos. H. Ince Productions. (First National Release.)						
John Wray	All-Star	Henry Sharp		C. Gardner Sullivan	"The Blood Bond"	Preparing
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc. (First National Release.)						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	"The Love Nest"	4th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Cecil B. De Mille	All-Star		Cullen Tate	Jeanie MacPherson		Preparing
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Waldemar Young	"Ebb Tide"	Finished
James Cruze	Wallace Reid	Karl Brown	V. Keays	Thomas-Hamilton	"Thirty Days"	4th Week
Alan Dwan	Rodolph Valentino	James Van Trees	M. Graham	June Mathis	"A Spanish Cavalier"	Preparing
Sam Wood	Gloria Swanson	Al. Gilks	Frank Armer	Percy Heath	"His American Wife"	Preparing
Wm. deMille	Daniels-Stone					Preparing
Chas. Maigne	Mary Miles Minter		Leo Pearson	Will M. Ritchey	"Sacrifice"	1st Week
Joseph Henabery	Jack Holt	Faxon Dean	Johnston	Kyne & LeVino	"Making a Man"	2d Week
Penrhyn Stanlaws	Bebe Daniels	Paul Perry	Bob Lee	Bingham-Adamson	"Singed Wings"	6th Week
Al Green	Tom Meighan	Alvin Wyckoff	Harold Swartz	Condon-Ritchey	"Man Who Saw Tomorrow"	7th Week
Geo. Fitzmaurice	Compton-Lytell	Arthur Miller	Frank O'Connor	Ouida Bergere	"Kick In"	7th Week
Paul Powell	Agnes Ayres	Bert Baldrige	Fred Robinson	Beulah Marie Dix	"A Daughter of Luxury"	5th Week
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg.						Home 609
Hampton Del Ruth	All-Star	Dal Clawson	Scott Beal	Del Ruth	"The Marriage Chance"	5th Week
Milburn Morante Production. (State right release.)						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	"The Knife"	9th Week
Stater-Stark Productions.						
C. W. Stater	All-Star	Staff	Norman Webb	C. Smith	Drama	3d Week
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Schedule
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
John M. Stahl	All-Star	Jack Rose	Sidney Algiers	Hawks-Meredyth	"Hearts Aflame"	Editing
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Hawks-Rigby	"Captain Applejack"	Preparing
Fred Niblo	All-Star		Doran Cox			
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release.)						
Victor Shertzinger	K. MacDonald			Hope Loring	"The Lonely Road"	2d Week
Louis J. Gasnier	Estelle Taylor	Carl Struss	Geo. Yahalen	Eve Unsell	"Thorns & Orange Blossoms"	4th Week
Tom Forman	Lon Chaney		James Dugan		"Ching Ching Chinaman"	5th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Bernard McConville	"Miss Emmy Lou"	2d Week
Emile Chautard	Billy Dove	Arthur Martinelli	A. J. Lena	Edith Kennedy	"Country Love"	Editing
Clarence Badger	All-Star	Rudolph Bergquist	Charles Hunt	Bernard McConville	"Quincy Adams Sawyer"	Editing
Irvin Willat	Laurette Taylor	George Barnes	Albert Kelly	Mary O'Hara	"Peg o' My Heart"	4th Week
King Vidor	All-Star	Robert Kurlie	John Walters	Julien Josephson	"All the Brothers Were Valiant"	2d Week
Hunt Stromberg Productions. (Metro Release).						
Hughie Fay	Bull Montana	Lockwood	Coy	Hunt Stromberg	"A Punctured Prince"	Finishing
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Josephine Lovett	"Tess of the Storm Country"	Idle
J. S. Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett			Editing
Arthur Rosson	Jack Pickford	Lyman Browning	Claude Mitchell			Idle
RAY STUDIO. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Geo. Rizard	Harry Decker	Al Ray	"The Girl I Love"	9th Week
R-C STUDIO. Melrose and Gower. R. C. Picture Corp. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	E. Manlove Rhodes	"The One Man"	3d Week
Malcolm St. Clair	Mr. & Mrs. DeHaven	Lee Garmes	Moreno	Beatrice Van	2-Reel Comedies	Schedule
Wesley Ruggles	Ethel Clayton	Joseph A. Dubray	A. M. Unander			Idle
Chester Bennett	Jane Novak	Jack McKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	6th Week
Sherwood McDonald	Gloria Joy	John P. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. A. Seiter	Helen Jerome Eddy		Ralph Waters	Winifred Dunn	"Love's Coming of Age"	Editing
Wm. K. Howard	Johnnie Walker	Lucien Andriot		Eye Unsell	"Captain Fly-by-Night"	4th Week
Emory Johnson	All-Star	Henry Sharp	Dick Rosson			Idle
Norman Dawn	All-Star			Guyol-Catlin	Drama	Preparing
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
(Pathe Release)						
F. Newmeyer	Harold Lloyd	Walter Lundin	R. Golden	Roach-Taylor	Comedy	2d Week
Charles Parrott	Snub Pollard	Robt. Doran	Bob Evans	Chas. Parrott	Comedies	Schedule
Davis-Howe	"Paul" Parrott	Frank Young	Henecke	Staff	Comedies	Schedule
M'Gowan-M'Namara		Len Powers	C. Morehouse	Tom McNameara	"Our Gang"	Schedule
ROSE FISHER STUDIO. Kenneth Bishop, Casting. 216 E. 31st St.						South 4504
Kenneth Bishop	Bumps Adams	Fred Roth	Art Hilton	Larry Adams	2-Reel Comedy	Starting
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Mack Sennett Comedies. (First National Release.)						
F. Richard Jones	Phyllis Haver	Homeer Scott	Ray Grey			Preparing
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Edward Babilie	Coogan, Sr.	"Fiddle and Me"	Finishing
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Udegraff	Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Rodeo Comedies.						
Geo. Marshall	Walter Robbins	McClung		Tuttle	Western	Schedule
Jos. M. Schenck Productions.						
Frank Lloyd	Norma Talmadge	Tony Gaudio	Harry Wile			Idle
Selznick Productions. (Select Release.)						
Vic Heerman	Owen Moore	Gerstad	Ed. Sturges	Heerman	Comedy	Preparing
Geo. Archainbaud	All-Star	Cronjager		Montagne	"One Week of Love"	Editing
Richard Walton Tully Productions. (First National release.)						
Jas. Young	Guy Bates Post	Benoit	Evenes			Idle
United Studios Productions. (Pathe release.)						
Warde	Ruth Roland	Thompson Wheeler	Gereghy	Jenkins-Smith	Serial	Starting
Jack White Corporation (Educational release.)						
Harry Edwards	Lige Conley	Linden	Rea Hunt		Comedy	Schedule
Fred Hibbard	Jimmy Adams	Fred Corby			Comedy	Schedule
Principal Pictures Corp. Sam O'Shea, Mgr.						
Colln Campbell	Dorothy Phillips	Dal Clawson	Geo. Berthelon	Elinor Glyn	"The World's a Stage"	Editing
Hawks-Morisco Productions						
Jack Conway	Chadwick-Dix	Rosson-McWilliams	J. P. Hogan	Staff	"The Border Patrol"	3d Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Ed. Sedgwick	Frank Mayo		Harry Webb		"Hot Head"	2d Week
Emile Chautard	All-Star				"Forsaking All Others"	Preparing
Rupert Julian	Lon Chaney			Staff	"Hunchback of Notre Dame"	Preparing
McGowan	Wm. Desmond		Marchant	Carl Coolidge	Around the World in 18 Days	1st Week
Hobart Henley					Special Assignment	Preparing
Nat Ross	Hoot Gibson	Virgil Miller	Dave Brandman		"Ridin' Wild"	3d Week
Stuart Paton	Herb. Rawlinson	Dwight Warren	Slavin	George Hull	"One Wonderful Night"	2d Week
Ed Kull	Jack Mulhall		Billy Pummell	Emma Clifton	"Tales of the Fish Patrol"	Schedule
Darling	Lewis Sargent	Irving Riese	Arthur Smith	Scott Darling	Comedy	Schedule
Edw. Laemmle	Art Acord			Anthony Guldway	"Trail Blazer"	Preparing
Wm. Watson	Neely Edwards	Wm. Daniels	A. Thompson		Comedy	Schedule
Tod Browning	Priscilla Dean		Leo McCarey	Chas. Kenyon	"Lady Raffles"	7th Week
Eric Von Stroheim	All-Star	Daniels-Peck	Sowers-Sullivan	Von Stroheim	"Merry-Go-Round"	3d Week
Harry Pollard	Reginald Denny	Frank Messenger			"Leather Pushers"	Schedule
King Baggott	Gladys Walton	Joe Barry	Vic Milnar		"The Runaway Girl"	1st Week
Bob Hill	Roy Stewart		Taylor & Humblestone	Bob Dillon	Lumberjack Series	Schedule
Independent Companies						
Ward Lascelle	Trixie Friganza	Abe Scholtz	Joe MacDonough	H. Landers Jackson	"Mind Over Motor"	Editing
Wm. Steiner	Neal Hart		Neal Hart		Western Feature	5th Week
Cummings, Irving Production Co.						
Irv. Cummings	All-Star	Vic Minler	Wm. Crinley	R. Ramsey	Drama	Preparing
Joe Rock Productions. (Federated Release.)						
Peebles-Smith	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Two-Reel Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Frank Clark	"Judith the Conqueror"	Complete
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham	Larry Semon	Hans Koenenkamp	Joe Basil	Semon	Untitled	3d Week
Wm. Duncan	Duncan	George Robinson	Don Clark	Bradley Smollen	"When Danger Smiles"	5th Week
Robert Esminger	Earle Williams	Steve Smith	Vincent McDermott		"You Never Know"	3d Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140.
Harry Rapf Productions.						
Wm. Beaudine	Wesley Barry		James Hogan	Mildred Considine	"Little Heroes of the Street"	Editing
Sidney Franklin	All-Star	Tony Gaudio		Julien Josephson	"Brass"	Preparing
Warner Brothers Productions.						
Wm. A. Seiter	All-Star			Olga Printzlau	"Church Around the Corner"	Preparing
	Marie Prevost	Dupar-Dupont		Olga Printzlau	"The Beautiful and Damned"	Casting
	All-Star			Julien Josephson	"Main Street"	Preparing

NORTHERN STUDIOS

For Week Starting Monday, September 4

BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. McQuarrie	Kenneth Earle	Bill Searies	K. E. McQuarrie		"Just In Fun"	3d Week
GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.						Market 844
Paul Gerson Pictures Corp.						
Robert Eddy	Dan Mason				Plum Center Comedies	Schedule
	Wilna Hervey					
JACOBY STUDIO. San Francisco.						
Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr.						
Wm. H. Clifford	Hobart Bosworth	J. O. Taylor	Max Stengler	Wm. Clifford	"Scottish Chiefs"	Preparing
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc.						
Max Graf	Milton Sills				"The Modern Madonna"	Complete
SHIPMAN STUDIO, Minnehaha Park, Spokane, Washington.						
Shipman-Van Tuyle	Nell Shipman	Walker	Dagwell	Nell Shipman		Complete

EASTERN STUDIOS

For Week Starting Monday, September 4

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.						Kingsbridge 270
Whitman Bennett Productions. (Affiliated Distributors).						
Kenneth Webb	All-Star		John MacKnight	Dorothy Farnum	"The Secrets of Paris"	Finishing
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Tremont 5100
Malcolm Strauss	All-Star			Malcolm Strauss	"Salome"	1st Week
Inspiration Pictures, Inc. (First National Release.)						
Henry King	Barthelmess		Joe Boyle	Charles Whittaker	"Fury"	1st Week
Tiffany Productions. (Metro release)						
Robt. Leonard	Mae Murray	Ollie Marsh	Robt. Ross	Edmund Goulding	"A Broadway Rose"	Editing
BLACKTON STUDIO. 423 Classon Ave., Brooklyn, N. Y.						Prospect 9683
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
FAMOUS PLAYERS-LASKY STUDIO. Astoria, Long Island City, N. Y. Thomas Geraghty, Mgr.						Astoria 3500
Paramount Pictures (F. P.-L. release).						
Chet Withey	Elsie Ferguson				"Outcast"	1st Week
Victor Fleming	Alice Brady	Gilbert Warrenton	Edward Brophy	Margaret Turnbull	"Anna Ascends"	5th Week
FOX STUDIOS. West 55th St., N. Y. James Ryan, Casting.						Circle 6800
Herbert Brenon	All-Star	T. Molloy	N. Hollen	Paul Sloane	"Penzie"	5th Week
Harry Millarde	All-Star			Staff	Drama	6th Week
GRIFFITH STUDIO. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1190
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	
IDEAL STUDIO. Jersey City, N. J.						
Burton King	All-Star		Ben Silvia	Burton King	Drama	5th Week
JACKSON STUDIO. 126th St., at 2nd Ave., New York, N. Y.						Harlem 2698
Cosmopolitan Production (F. P.-L. release).						
Robert Vignola	Marion Davies		Morgan	Staff	Special	1st Week
Alan Crosland	Lionel Barrymore		Chaston	Staff	"The Face in the Fog"	Completed
Frank Borzage	Alma Rubens		Chaston	Staff	Special	9th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
METRO STUDIO. 3 West 61st St., New York.						Columbus 8181
Ham Smith	All-Star	Caldwell	Roberts	Ham Smith	Drama	5th Week
Edwin Carewe	All-Star			Gerald Duffy	"Mighty Like a Rose"	Standing
MIAMI STUDIO. John Brunton, Casting. Miami, Fla.						
Christy Calanne	All-Star			Wray Physioc	Drama	1st Week
Wray Physioc	Marguerite Courtot				"The Filigreed Flask"	Schedule
Rex Ingram Productions (Metro Release).						
Rex Ingram	All-Star	John Seitz		Staff	Drama	1st Week
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		Dramatic Comedies	Schedule
Charles C. Burr Productions. (Affiliated Distributors).						
Dell Anderson	Johnnie Hines				"Sure Fire Flint"	Finishing
PATHE. T. W. Goodwin, Casting. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder		B. Millhauser	15 Episode Serial	Editing
Geo. B. Seitz	Pearl White	E. Snyder		B. Millhauser	15 Episode Serial	In Progress
PARAGON STUDIO. Fort Lee, N. J.						
Clarence Brown	Hope Hampton			Staff	Drama	1st Week
O. Lund	All-Star			Staff	Drama	6th Week
PYRAMID STUDIO.						
Smallwood Productions (American Release).						
Ray Smallwood	All-Star				"When the Desert Calls"	Location
TILFORD CINEMA STUDIO. East 44th St., New York.						
Lem Kennedy	All-Star		Val Cleveland	Val Cleveland	Drama	1st Week
Albert Parker	John Barrymore		Albert Parker	Albert Parker	Drama	Schedule
TEC-ART STUDIO. 318 East 48th St., New York. Chas. M. Seay, Prod. Mg						Vanderbilt 4338
Sidney Olcott	All-Star		Ligori	Haddock	"Timothy's Quest"	Complete
J. S. Dawley	All-Star		J. S. Dawley	J. S. Dawley	Drama	Schedule
VITAGRAPH STUDIO. East 15th St., at Locust Ave., Brooklyn, N. Y.						Midwood 6100
Edwin Hollywood	All-Star				Yale Historical Series	Schedule

People

Mrs. Hank Knight is now engaged in the present Chas. Ray production, an adaption from one of James Whitcomb Riley's poems.

Lillian A. Lawrence is also one of the character women in the Chas. Ray production now filming.

Claire Du Berry, Coy Watson, Jr., James Conway, Louis Deumar and Walter Cooper have been cast for the Earle Williams production.

Euna Luckey keeps moving about the Vitagraph studios like a checker player makes a play, and just as conservatively, her position with the organization is a responsible one.

Eddie Dennis seems to be coming into the light. A financier has taken an interest in him and they are getting a five-reel script for him to be starred in. At present Eddie is doing a small town character for Harry Pollard out at Universal.

Jack Duffey is working with Joe Rock under the direction of Mort Peebles and John Smith. "Little Red Riding Hood" is the name of the story.

Chas. Clary, Melbourne McDowell, Helen Ferguson, Al McQuarrie and others are working under the direction of Ed Sedgewick at Universal. Ted Billings is prop man, while Harry Webb is the assistant director.

Helene Chadwick has returned from Fort Huachuca, Arizona, where she worked on "location" with the Morosco-Hawks company in "Border Patrol."

Claire DuBrey, George Field, Louis Dumar and Coy Watson are in the current Earle Williams cast.

Euna Luckey of Vitagraph has returned from an eastern trip which included sojourns in New York, Chicago, Detroit and Canada.

Plunk, plunk, plunkity, plunk, plunk. Listen to the typewriters sing. They're preparing the Writers' Issue for you. Ask CAMERA! about it.

Order your copy of the Writers' Issue now.



Gertrude Astor has been engaged to support Earle Williams in his new production, "You Never Know."

Ed Moriarty, who writes "Do You Remember" notes in the Examiner every morning and at the same time is the head of the publicity department at Vitagraph, took a holiday and motored down to Colorado with his mother over Labor Day.

H. F. Koenekamp is still shooting Larry Semon in his funny antics. Let it be known that Koene has a he-man's sized job which it takes a master to hold, for one must know speeds and angles that would make a Philadelphia lawyer go loco trying to figure out.

"Broken-Nose" Murphy and his loud clothes were on deck in the George Fitzmaurice production of "Kick In." He looks tough enough to make any one kick with all they possess if you happen to meet him on a dark night with a dark thing in his hand.

Dick Sutherland, whom the film world is laughing at when they witness Harold Lloyd's efforts of trying to capture Richard, the bad man of the community in "Grandma's Boy," is working in "Kick In."

Young Griffio, outside of being a regular leather pusher, makes a typical New York gangster of the Third Street Dock Gang on the screen.

Harry Lamont is around with a chip on his shoulder. The other day some mistook him for Wallace Beery, and now he feels that the resemblance mustn't only be in looks but in acting ability as well. Now he is acting as he never did before in the Jackie Coogan and Reginald Barker pictures.

Sylvia Ashton is back with Lasky working with Agnes Ayres under the direction of Paul Powell, the veteran director of the Lasky lot.

Contemporary Criticisms

"DUSK TO DAWN" (Pathe)

"Several subtitles in the introduction to 'Dusk to Dawn' prepare the observer to give free play to his imagination for what is to follow. The story is a rather unusual one, evolving about a girl who, in her dreams, each night is living another life in far-away India.

"There is an intriguing element to the production which gives it a strong interest and makes of it absorbing entertainment throughout. Florence Vidor does her usual excellent work and is supported by a strong aggregation of players.

"The scenes in India are elaborately staged with an array of picturesque natives and animals."

—Exhibitors Herald.

"The fine cast and the high artistic mounting given this production are the biggest points of appeal. . . . It takes a real artist to make the dual role of Marjorie Latham and Aziza, beggar girl of India, convincing. The fact that Florence Vidor is a real artist saves the situation. . . . Miss Vidor contributes to the screen an appealing and colorful portrayal.

"We think the picture would be vastly improved if the sub-theme in India had been eliminated—keeping a few flashes only. It would make the story much easier to follow and not detract in any way from the power of the plot.

"This picture has one of the finest mountings seen this year. . . . The shots of India are artistic gems, especially the views of the marriage procession. . . ."

—Motion Picture News.

"WHEN HUSBANDS DECEIVE" (Pathe)

"This picture is undoubtedly the best Leah Baird has appeared in up to date. The production is one that gives some pointed truths about wedlock. . .

"The cast has been well selected. Jack Mower is convincing as the leading man and William Conklin contributes a fine bit of 'heavy' characterization. Katherine Lewis repeats her former success in the role of a flapper. One of the big features of the picture is the introduction of 'Teddy,' the famous dog actor, and a monkey that gives the dog a close race for histrionic honors.

"The feature abounds in dramatic and melodramatic scenes."

—Motion Picture News.

"Here is a strong drama of domestic life and a worthy successor to Miss Baird's previous vehicles. It is very ably handled and hits upon hard facts, true to life in many respects.

"Leah Baird has chosen a subject which she is thoroughly capable of executing to best advantage. 'When Husbands Deceive,' which she wrote and scenarionized, is a strong dramatic feature. . . . The subject is handled with utmost skill and, with few exceptions, holds steadfast interest.

"Miss Baird wears her usual beautiful gowns and does excellent work."

—Exhibitors Herald.

"Miss Baird wrote the story, made the scenario, arranged the continuity and then played the leading role. And she has done everything expertly, also with an eye towards the showmanship angle. The story strikes a popular note and it has been pictorially expressed to good advantage.

"Wallace Worsley, the director, was about the only other person concerned with production except the cameraman and the film editor. He accomplished his part of the finished product with his customary skill. The cameraman and editor also deserve praise for their share of the entertainment value.

"The chief appeal of the picture will be found to lie in its intensely dramatic story, it being told in such a way that the drama is enhanced."

—Moving Picture World.

"DON'T SHOOT" (Universal)

"Smoothly constructed and acted, 'Don't Shoot' succeeds in perpetuating the interest without suffering any jogs or lapses. It is unusually finished in this respect. The story strikes a popular note and, as treated here by a capable director and cast should be an easily salable product.

"Herbert Rawlinson is more romantic than real but this consideration in many cases will only increase his success as the character he plays has only the glamour of wickedness without the sordid touches.

"There are several points of distinct appeal. There are some charming exteriors, a few striking carbarret shots, several moments of intense drama and a fight that is reckless enough to interest the most red-blooded."

—Moving Picture World.

"'Don't Shoot' is from the pen of George Bronson Howard. . . . This time it might appear as if Mr. Howard

wrote hurriedly and without much attention to compact construction and hewing to the line. He takes entirely too much time in beginning his story. It is about the middle of the second reel when the crook in the case enters a certain house at midnight and is forced into a marriage with a girl he has never seen before in his life.

"It is, however, an interesting crook tale and Herbert Rawlinson manages to make James Harrington Court, attractive, despite his tendency to over-swagger. Edna Murphy is a charming heroine and the rest of the cast is adequate."

—Motion Picture News.

"The story moves along pleasantly without causing any great amount of excitement but at the same time furnishing sufficient entertainment value to keep it from being too draggy. The plot is somewhat similar to others wherein the crook reforms because of a girl but a few new twists have been added here and there to freshen it up.

The photography is generally good throughout the picture, although some of the exterior shots are a little too glary. Interior lightings satisfactory. Continuity agreeably handled and continuity good."

—Exhibitors Trade Review.

"WEST OF CHICAGO" (Fox)

"'West of Chicago' does offer new thrills and it offers them in a way that the average picture audience seems bound to approve.

"It is a picturization of a good story well told and well acted by a small cast from start to finish. A westerner will readily recognize each of the types as he has seen them, and an easterner will recognize them as he has seen them in fiction.

"Charles Jones, the hero, gives an excellent portrayal of the role and is as picturesque as one could wish for.

His exploits are numerous and some of them hair raising.

"The story is well moulded and the continuity splendid. There is action every foot of the way."

—Motion Picture News.

"'West of Chicago' fills the bill as a western story, consisting of some worth while value. . . . There are a few thrills and some riding stunts and the development of the romance of the story is pleasing.

"Charles Jones gives a peppy performance and no doubt will delight his audience with suave mannerisms and dare devilry. Rene Adoree is pleasing in the role of Della More and gives good support. Philo McCullough is a thoroughly despicable villain and his work registers well.

"There are some attractive outdoor shots that have been nicely filmed. The interiors are adequate for the story and the lighting is good throughout."

—Exhibitors Trade Review.

"Swift action and plenty of intrigue make this an effective feature for Charles Jones. It is a stronger subject than some of his recent vehicles and promises greater drawing powers. Getting started with the thrills early in the picture proves to be a psychological advantage, for the star's ride with the senorita and his escape afterwards is picturesque and dashing and prepares one for active entertainment.

"The director and the actors have secured an effect of uninterrupted speed and enthusiasm.

"Rene Adoree is a charmingly different type and is suited to the sympathetic demands of her part."

Moving Picture World.

"There is no lack of pep in any ten feet of the film. The comedy is clean throughout. Rene Adoree is a thoroughly delightful heroine and Charles French one of the handsomest of villains."

—Morning Telegraph.

What Folks Think

WHAT FOLKS THINK

Editor "Camera!"—In a well known magazine, a year or more ago, I read a statement signed by the editor at Universal, in which he said that in the last five years his company had not purchased a single original script from persons outside the organization.

I suppose other companies buy about as many as Universal. If that is the truth, are you enough of a mathematician to estimate the amount of postage that would be required in order to sell a story to one of the producers.

Of course, judging by the pictures one sees, I would not be rash enough to intimate that they care much about real stories, but I write this after reading some articles on the "Scenario Market."

May I add that we think your screen criticisms most excellent and that they show far more taste and judgment—or is it perhaps less outside influence—than many which you quote from other publications. It is a pity more people cannot read them and so save themselves much money and disappointment through endeavoring to

obtain mental relaxation by a haphazard visit to many well touted pictures which turn out to be nothing more than a lot of clap trap and rubbish intermingled with some fine outdoor scenes or a display of a human clothes horse.

Gratefully yours,

ONE WHO ENJOYS A GOOD SCREEN PLAY,

CHARLES M. FARRER.

WILL PRODUCE NO MORE

LOS ANGELES, Aug. 26.—Editor Camera!—Returning to town after several months in the mountains, I find that a number of players and others have asked my study when I plan to resume production.

Several months ago I disposed of my picture interests and retired from business; it is not my intention to engage in picture production again, either now or in the future.

My motion picture interests have been obtained by a new corporation, Federal Photoplays, Inc. Prominent in this corporation is W. G. Logan, a

Los Angeles business man of high standing, who is giving his time and attention to the company. Mr. Logan is creating an organization of experienced picture men, with the intention, I am advised, of beginning production some time this fall. Lincoln Hart, well known favorably in the industry, is Production Manager.

My hearty wishes for great success are with Mr. Logan, Mr. Hart and the other members of the organization, but I am not an officer of the company, nor a member of its board of directors, nor connected in any way with its management.

BENJ. B. HAMPTON.

SCREEN RIGHTS PURCHASED

By Fox—to "West," by Charles Alden Seitzer.

By Fox—to "The Roof Tree," by Charles Neville Buck.

By Fox—to "Lynch Lawyers," "The Buster," and "Heart of the Range" by William Patterson White.

By Fox—to "In Calvert's Valley," by Margaret Prescott Montague.

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Yes quite a few have had their first Motion Picture Experience with me back east, The Lee Kids, Kelcy and Shannon, Noah Beery, Harry Millard, Harry Morey, Fritzie Brunette, Reta Jolivet, Edwin Law, and hundreds of others.

I wrote and produced After the Ball (Photoplay), Silver Threads Among the Gold. I picturized and produced Kaufman's House of Bondage, and as many as five hundred others from one to six reel subjects.

I wrote the following stage plays Deserted at the Altar, Kentucky Sue, From Ocean to Ocean, For the Honor of His Home, In Sunny Tennessee, Bells of Shannon, Step-brothers, etc.

Good stories make good directors, good parts make good actors. See me and talk it over. I have original material; I represent one of the oldest play brokers in New York—I know entertainment values, and box office values, I did not learn the Technique of the Drama or the Screen from books, but in the good old world of experience. As an actor, writer, and producer, Phil Goldstone, whom I sold the photo-play rights of "Deserted at the Altar" to, tells me that he is more than pleased with it and expects to have an unusual clean up with it.

I produce Educational and Industrial Subjects on contract, and will send my cameramen anywhere. Will supervise from story to screen, and guarantee results. Two top-notch cameramen with our own outfits now available. If you are an actor in pictures or on the stage? see me for new material. If you are going in pictures or on the stage? see me—I will start you right.

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Our Travelogue

From Holland—Oscar Apfel, Evelyn Greeley and Carlyle Blackwell, after filming "Bulldog Drummond" for Hollandia Film company.

From New York—George Hackathorne to play in "Merry-Go-Round." Erich von Stroheim directing.

From Vienna via New York—Pola Negri, to play in "Bella Donna," George Fitzmaurice, direction. Due September 23.

From New York—Forrest Robinson, character actor, and Mrs. Robinson.

From Europe—Peter Gardner has returned to Hollywood and pictures after an extended trip abroad.

To Holland—Wyndham Standing and Margaret Marsh to star in "The Lion's Mouse," from the book by C. and N. Williams, for Hollandia Film company.

To Mexico—Louise Lovely passed through Chicago on her way south, coincident with rumor from Winnipeg, that she would star in a picture in Canada.

Phil Goldstone is expected back here from New York by the 15th of this month.

Doris Baker has returned to Hollywood to re-enter the picture game after an absence of a year, during which she has been playing in vaudeville in the East.

J. C. Van Trees is going to Honolulu to make a picture. His last work here was as cinematographer for Phil Rosen who directed Rodolph Valentino in "The Young Rajah."

John Stumars and Al Willey have left for San Francisco where they are to work with a northern company. John is the cameraman, while Al shoots second camera.

Theodore Roberts has gone to Frisco to open up with his sketch during his vacation from Paramount pictures. He ought to be back about the time Cecil B. De Mille starts the ball rolling on his next picture.

Bill Craft and the Russell company went to Portland with George Larkin and a company of players, including Harry Moody who is assisting him and Doc Cook as cameraman. They will make three pictures in the Oregon territory and return south.

Tom Forman has taken his entire cast of players to Del Monte, where a fishing village has been constructed on the rugged shores of the bay for the big scenes of "Ching, Ching, Chinaman." The principals include Lon Chaney, Marguerite de la Motte, Harrison Ford, Walter Long, John Sainpolis, little Buddy Messenger, Frances Raymond and William Dudley.

The entire Shipman company has now returned from Canada to Los Angeles. There were twenty-five men and women in the cast. Nell Shipman is engaged in cutting the picture, "The Grub Stake," at the Downing laboratories with the assistance of Joe Walker who is finishing the double exposures.

COMING FROM TAHITI

R. A. Walsh and company of players returned to Los Angeles Tuesday after having spent two months in the South Sea Islands filming Carey Wilson's story, "Captain Blackbird."

PRIVATE SECRETARY

Young man, 24 years old, single, well educated, refined, and of neat appearance, desires position with established actor, actress or motion picture executive. Can operate automobile and play piano. At present employed. Can give the best of references.

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"Last of the Mohicans"; "The Mikado";
"Treasure Island," and many others.

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Character Heavies

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CARPENTIER SINGER AND POET

It is not generally known that among his accomplishments Georges Carpentier, who plays the leading role in the J. Stuart Blackton film, "A Gipsy Cavalier," is a singer of ability, and also a poet. The noted Frenchman has a rich baritone voice of melodious and sympathetic quality, and a wide repertory which he has learned. He knows many of the beautiful French folk songs and has completely learned 17 operatic roles. Carpentier is now collaborating with a French dramatist in the writing of a play which will appear in Paris in the autumn. Among others he has written are the lyrics to a song entitled "Vagabond Philosophy" with music by Florian Brock.

Sloane House, where the garden fete scenes in the J. Stuart Blackton film, "A Gipsy Cavalier," with Georges Carpentier were staged, is the London residence of Mr. Blackton. This fine old-world structure was built over 200 years ago by Sir Hans Sloane, founder of the British Museum, and contains many fine specimens of art and antique furniture. Sloane House is situated in the heart of Chelsea, and is surrounded by the studios of many artistic people.

C. W. Smiley played a cop for Earle Williams and acted like he knew what a real minion of the law did under such circumstances.

FRANK P. DONOVAN

Director of Vitagraph, Pathe, General and Mutual Releases, Paramount Pictures, etc.

GREEN ROOM CLUB New York City

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

French cameraman at liberty; art photographer, experienced, formerly with Gaumont, expert in laboratory work and on lights, age 30, single, knows 5 languages; wants work in America as cameraman or in laboratory. Marcel Lambert, Ritz Hotel, Rue Augustin, Brussels, Belgium.

Wanted—Position by experienced film cutter and assistant continuity writer. Salary \$50.00. Serial company preferred. L. R. F. Camera! laboratory work and on lights, age 30, single, knows 5 languages; wants work in America as teacher wants Hollywood and Wilshire pupils;

Tutoring; certified grammar and high school teacher wants Hollywood and Wilshire pupils; bright or backward children a specialty; class or individual instructions; references. Telephone Hollywood 4149.

WANTED: SCRIPT AGENT IN HOLLYWOOD—Out of town writer wants representative in the studios. Agent with some critical discrimination desired. Address WRITER, Box A-7, Camera!

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SCREEN TESTS WANTED—If you photograph them write rates and particulars to Box 1-14, Camera!

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Mr. Rex McDougall, an English actor, who has made some fame in America, has a leading role with Georges Carpentier in the J. Stuart Blackton film, "A Gipsy Cavalier."

Horace Williams, casting director of the Thomas H. Ince studios, has a placard tacked up in his offices which reads, "The Price of 'Hams' have come down." He clipped this out of an ad in one of the leading morning newspapers and is a fitting one for the present way of things in film-dom, slangily speaking.

Dorothy Phillips is resting, preparatory to starting work on Allen Holubar's next melodrama for First National, in which she will be starred. Mr. Holubar and Harvey Gates, author of "Hurricane's Gal" and other Holubar successes, are now putting the story into continuity.



Arthur Edmund Carew has moved his make-up box from the Coogan sets to his home where he will remain for a while until starting on his next production.

BLACKTON STUDIOS, LONDON

Mr. J. Stuart Blackton has completed an arrangement with the International Artists film company, Ltd., whereby that company, of which Mr. Alan S. Butler is president, will present "A Gipsy Cavalier," the film production presenting Georges Carpentier, and a notable cast of artistes.

The Gaumont Film company will release this film throughout the United Kingdom. The Trade Show date has been set for August 31.

Miss Flora Le Breton, who plays the heroine with Georges Carpentier in the J. Stuart Blackton film, "A Gipsy Cavalier" has been called by Mr. Blackton the "Dresden China Doll" of the English screen. This title has been given this charming artiste by Mr. Blackton because of her daintiness and doll-like appearance, especially in the 18th century costumes.

Henry Herbert is doing a Don in the William Duncan story now being made. Edith Johnson has the role of a senorita, the daughter of the Don. The production is being directed by William Duncan, who is the star.

An Appreciation

AFTER many months of wandering, the first film-born of Omar and his Rubaiyat has returned to the City of the Angels, and home, with never a christening in the presence of its god father, The Public.

It has been adventuring in far-off cutting rooms, possibly to prove that all the "assassins" were not confined to the tribe of Hassan.

But Ferdinand Pinney Earle, creator of the production, lured his offspring back again and, although an arm was where a leg formerly functioned, an ear missing, and raiment mussed a bit, an audience of discrimination sat in a Hollywood theater, at a private showing, during which two solid hours vanished as but a minute, so fascinating did the production prove.

Mr. Earle, like Rex Ingram, came from the world of brush and canvass, to spread his art upon the greater screen. He created a new Rubaiyat with such spiritual colors, that they swayed.

But his genius went further. When a mixed audience, composed of financiers, society folk, writers, artists and studio emineents burst into wildest applause time after time, at the appearance of "mere sets," one may well bow to a new genius of filmland.

And all this despite the fact that the East has sent back a print of Rubaiyat which would discredit the intelligence of a school boy.

It has been my fortune to see some of the most wonderful sets that this Old Earth possesses, but I may truly say that none seized me more suddenly, or broke with greater, sudden inspiration upon the view and the brain, than some of Ferdinand Earle's backgrounds, in his Rubaiyat.

His vision and inspired art seem to promise something bigger and better for the future screen.

The screen people, the groupings and atmosphere of Mr. Earle's Rubaiyat merge, in pastel, to sing the limpid refrain of that poem of romance and tragedy, with the grand Frederick Warde in the van.

This is not a review of Mr. Earle's creation. That must come later, when that kindly physician performs many minor and not a few major operations upon the patient which—despite his adventures in a tough old world, continues "singing in the wilderness."

WILLIAM E. WING.

A bigger, better, finer CAMERA! is coming. The Writers' Issue will be the forerunner. It will be here soon.

Fred Newmeyer, who directs the film destinies of Harold Lloyd, shot some scenes the other day just off of Hollywood Boulevard, and the way the natives eat up every movement of the company leads one to believe that they don't see movies made here.

ON LOCATION?

—Let the folks in Hollywood know what's doing.

—Write the news and the personalities in a letter to

CAMERA!

Story By

Eve Unsell, newly appointed head of the story producing department at the Schulberg studios, has written the screen version of "Are You A Failure?" It is probable that one sequence of the plot will require the sending of an expedition to the North Woods for a series of exterior scenes that could not be faithfully reproduced about Hollywood.

Henry McCarty is preparing the continuity for a new five-reel western drama starring Lester Cuneo. Work on the picture will start within the next few days under the direction of Mr. McCarty. Francelia Billington (Mrs. Cuneo) has the leading feminine role.

Richard Thomas is preparing a five-reel society drama, that carries a spell of mystery that holds every one in doubt, until the finale of the narrative, as to who is responsible for something that happened during the reeling off of the subject.

With John Grey, Mell Brown and Rex Taylor officiating in the Mack Sennett scenario department, the picture public may look forward to shortly seeing some new and novel comedy entertainment. This trio of writers, known for their ability to originate funny situations, have been very busy preparing scripts for the 1922-1923 Mack Sennett producing campaign, which starts about September 15.

THE CAMERA BOYS

Al Gilks, A. S. C., is filming "His American Wife," starring Gloria Swanson.

King Gray, A. S. C., will film Hallroom Boys comedies

Steve Norton, A. S. C., will photograph two-reel historical productions for Choice Productions at Universal City.

Rene Guissart, A. S. C., will continue indefinitely as chief cinematographer for Harley Knoles Productions in London, according to word received from England yesterday.

Edward Kull, A. S. C., will direct Jack Mulhall in Universal's series of productions of Jack London's "Tales of the Fish Patrol."

Belasco Productions, Inc., of San Francisco is in Los Angeles to produce "Her Price," under direction of Dallas Fitzgerald. They have no connection with the Belasco studio, F. H. MacQuarrie, director, of San Francisco.

Scott R. Beal is assistant director to Hampton Del Ruth in the "Marriage Chance" at the Long Beach studios.

Parker McConvill has been engaged by Warner Brothers for the part of Maury Noble in "The Beautiful and the Damned."

Joe Waiker, head cameraman for Nell Shipman and his wife, Marjorie Warfield, have returned from Canada where they have been filming "The Grub Stake." Miss Warfield and Joe Walker were married just before starting north, and made use of the expedition as their honeymoon.

Edward Montagne, June Mathis, Jeanie Macpherson, Frank Woods—there are many writers, but only one WRITERS' ISSUE. It's coming. Wait for it. Ask CAMERA!

Cutting Up

(Vitagraph)

Byron Robinson is handling the cutting of "When Danger Smiles" which has as its stars William Duncan and Edith Johnson (Mrs. Duncan). The story is filmed by George Robinson, while Don Clark is the assistant director.

A. A. Jordan, besides being head of the cutting staff, handles the Earle Williams feature, "You'll Never Know." Williams is the star, supported by Gertrude Astor, directed by Bert Ensinger and Dave Smith, with Vincent McDermott and Fred Tyler assistant directors. It was photographed by Steve and Ernie Smith.

W. S. Smith, general manager of the Vitagraph studios, his son, Frank Smith, assistant manager, and Duane Wager, casting director, keep their best eye on the daily work of the companies, and with the co-operation of A. A. Jordan and Sam Lipkin, the cutting department of that studio have turned out pictures that the New York offices from A. E. Smith on down, have placed their approval on.

Chuck Reisner's initial efforts with his son, "Dinkey," as a star, will soon know the verdict of his efforts, for the picture is in the final stages of its cutting, according to Earl Neville who is doing the trimming.

Watch! Wait! Read the Writers' Issue.

Having completed the cutting of "The Voice from the Minaret," Frank Lloyd is preparing the scenario for Norma Talmadge's next production, "Within the Law."

CHANGE IN TITLE

Thos. H. Ince, besides being busily engaged in the cutting of his fall and winter releases through First National, is also seeking titles for those productions. To date "Jim" has been changed to "What a Wife Learned"; "The Brotherhood of Hate," to "Scars of Jealousy," and "Someone to Love" to "Ten Ton Love."

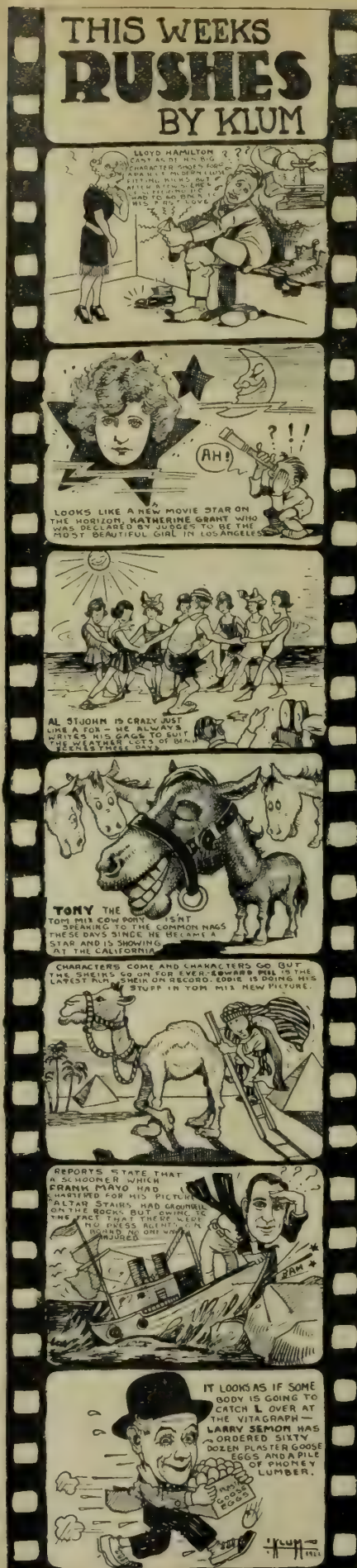
Alfred Hollingsworth has just finished a Christie comedy, "Choose Your Weapons," in which he staged a series of broadsword fights with Bobby Vernon. This is the second picture in which Hollingsworth has acted as maitre d' arms, for he also arranged the fights in "A Barnyard Romeo," where Bobby dreamed of the days of D'Artagnan and fought at least a dozen men at one time.

Allan Hale, who went from a long engagement with Douglas Fairbanks in "Robin Hood," immediately to Shirley Mason's new production now being made at the William Fox studios, has rounded out a whole year without having one day between pictures.

Archie Stout has joined the Jimmie Clemmens company as cameraman at the Court Street plant. Jack C. O'Brien is directing a series of two-reel comedies with kiddies and grown-ups.

Madame Rosanova will remain in Los Angeles until the western showing of "Hungry Hearts," in which she comes to the front as a new screen mother.

Cullen Landis is back from location with the Harry Carey company and anxious to start work on his first starring picture.



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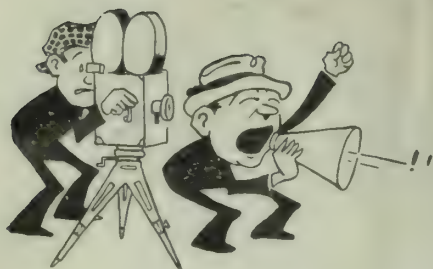
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CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, September 9, 1922

No. 22

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DENOUNCES REPUTATION WRECKERS

In an editorial titled "Hysterics or Cussedness?" the Los Angeles Times has this to say about the charges brought by a 16-year-old girl against Eugene O'Brien, film actor:

"Although The Times has no inside information as to the truth or falsity of her story, an examination of the stated facts would seem to indicate that the girl made up this yarn about Mr. O'Brien out of whole cloth—a yarn adorned by gifts of automobiles that she can't describe; by alleged mock marriages the details of which she cannot remember.

"Another girl of about the same age has brought to the public notice somewhat similar charges against another movie actor, Herbert Rawlinson.

"Although occasionally it is announced that the girls in question have decided to 'drop' the charges, the questions at issue still remain undecided.

"It would seem that the public has some rights in these matters. If the charges made by these girls prove to be true, both the actors in question should be driven out of the films. If the charges are not true, these girls should be imprisoned and punished.

"There is altogether too much of a tendency to allow these sensational-hunting flappers to bring disgrace and shame upon some celebrity and scandal upon the public; then dismiss the whole affair with an indulgent smile as the vagaries of a hysterical girl.

"Any girl 16 years old, with brains enough to concoct an elaborate story such as these girls concocted is old enough to be held responsible.

"If it is proven that these girls have lied such an example should be made of them that the next girl seeking notoriety will find another avenue for her avid egotism without destroying the reputations of men in the public eye or destroying the faith of the public."

Crane Wilbur has written a play that for grisly horror is said to exceed anything on Broadway. It is called "The Monster."

Larry Semon's pictures have caught the eye of Sid Grauman, who has signed to take three subjects. The first will be "Golf," recently completed and shipped to New York. Semon week will be celebrated September 3 to 11 in California.

In the Ring With Toreador

Returning to the studio, members of the "Captain Blackbird" company tell of being caught in a gale off Tahiti. The Goldwyn press department promises to let us know next week whether they were saved, or not.

Mary had a little smile
That used to knock 'em dead;
She took it to a casting man
And stood him on his head.

Speculators are hastening to purchase junk of several years ago, to foist upon the market. Now if the exhibitor could discover which is the ancient firver, and which the present-day production, he might do something about it, couldn't he?

Prohibition agents pretend to be film folks on location making "Uncle Tom's Cabin" in order to trap five Polish moonshiners near a New York town.

Guess that'll hold the reformer who charged that motion pictures were interfering with dry law enforcement.

"Oh, ma, may I go in to swim?
No, no, my precious pearl;
That sure would spoil your chance to be
A movie bathing girl."

AS WE GO TO PRESS A RUMOR FLOATS UP CAMERA! ALLEY THAT BILL HART, JR. PLANS HIS OWN COMPANY TO PRODUCE "WHAT IS HOME WITHOUT A POPPA!" IN FIVE SCREAMS.

"I am hopeful of the day when motion pictures will go out of control of the devil."—William Jennings Bryan in Bible school talk.

Thanks, Bill. We'll try to feel optimistic about politics, too.

"Manslaughter"

This stunt cannot fail to attract attention. Buy a dozen sheets—ordinary Irish linen will do—and paint on them: "If you approve of 'MANSLAUGHTER' see picture at Blank's theater."

Now hire a dozen assorted ballyhoosers and coach them. Send them out one at a time. The Director-General of Exploitation should follow with a sheet. The ballyhooser approaches a pedestrian and inquires courteously: "Good day, sir! Is it hot enough for you?"

When pedestrian goes on, the D.G. of E. throws the sheet over the ballyhooser's body and goes back to the theater for another.

The P. A.'s Friends

James Starr is editing a daily syndicated newspaper column called "Movieganda" from 6401 South Park avenue.

Alma Whittaker, 1040 Kensington road, is writing a weekly film news letter for British consumption.

The Greenville (S. C.) News has added a four-page Sunday rotogravure section.

The Worcester (Mass.) Sunday Times starts publication tomorrow (September 10.)

Among newspapers of the United States the first half of 1922, four Los Angeles dailies held the following positions in volume of advertising: Times, first Sunday, third morning; Examiner, fifth Sunday, seventh morning; Herald, fourth and Express ninth, evening.

Editor & Publisher lists net paid circulation as follows: Herald, 150,463; Examiner, 127,033 (Sunday, 261,229); Times, 110,190 (Sunday, 163,396); Express, 83,008. Figures on The Record were not given.

The El Paso (Tex.) Post started publication August 21. It's a Scripps-McRae afternoon paper.

The Morristown (Tenn.) Evening Mail has been merged with the weekly Gazette, and becomes the Daily Gazette.

ABOUT FILM PUBLICITY

"We tried to eliminate it once, and while we get a kick from the picture houses, we got a bigger kick from our readers," says Frank D. Throop, publisher of the Davenport (Ia.) Democrat and Leader. "I find that people are very much interested in how pictures are made, what is being made, and various incidents concerning the making of pictures."

Throop relates that when he returned home after the Rotary Club convention in Los Angeles, he found everyone more interested in Hollywood than in any other feature of the entire trip.

William S. Hart, Jr., weight 9 pounds, arrived at Santa Monica, Wednesday morning. Winifred Westover-Hart is doing well and so is the new juvenile.

Joseph A. Jackson and Peter Gridley Smith were Monday appointed Wampas correspondents to Camera! by Arch Reeve, president.

Jean Hersholt has completed his engagement with Marshall Neilan in "The Stranger's Banquet." He will not return to directing by taking charge of the megaphone at J. Warren Kerrigan's studio as reported. Mr. Hersholt intends to continue playing the parts of bad men in front of the camera.

Vol. 5 No. 23

SATURDAY, SEPTEMBER 16, 1922

Camera!

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MOTION PICTURE INDUSTRY



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Edwin Zunn

At present with the
Charles Seeling Productions
At the Fine Arts Studios

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Sweet Music

to jaded ears is what the "Writers' Issue," out October 7, will be to Camera! readers. This forerunner to a bigger, better publication for film folk will contain, in addition to the regular departments, articles by well-known writers and motion picture people.

We need your suggestions for making this a worthwhile enterprise. We'd like to hear from you.

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Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Vol. V.

SATURDAY, SEPTEMBER 16, 1922

No. 23

Needed: Think-or-Quit Orders

“OUR people as a whole are suffering from moving pictures and newspapers that save them the trouble of thinking.”

William Peter Hamilton is quoted as saying that. Hamilton is editor of the Wall Street Journal. Although Wall street is popularly supposed to run the motion picture business, Hamilton is not talking as an expert on motion pictures. He is talking as an observer of motion pictures—and of life.

Motion pictures *can* make people think and still be entertaining. Outside of “Nanook of the North,” Camera! can’t point out any examples, however. Anyone who has other examples is hereby invited to present them for proper credit.

Why should so many trashy fiction stories be elaborately picturized and solemnly “presented”?

The old, thumb-marked excuse of giving the public what it wants is no answer to that question.

If the public now reached by pictures “wants” trash, why not go after a new public? The present picture public is not more than 20,000,000—there are 85,000,000 more persons in our states alone who should be given some interest in motion pictures.

What bright young producer will break the ice?

What we need in this industry is a think-or-quit order.

* * *

Lots of onlookers wondered where the camera was concealed when William Russell rescued a woman from drowning at Venice.

Some day some persons will realize that screen thrills are not all faked, and that screen heroes can be real-life heroes, too.

* * *

Ideals from Hollywood

“TOO many of our people are getting their ideals from Hollywood and not from heaven,” said Dr. Clarence True Wilson, urging censorship of pictures at the Oregon conference of the Methodist Episcopal church.

Maybe Dr. Wilson hasn’t heard of “The Pilgrimage Play.” Maybe he doesn’t know half of Holly-

wood spends three evenings a week on a hillside listening to music.

Probably he visualizes Hollywood boulevard as one long Cecil DeMille set with buxom bathing beauties lolling on every corner.

Probably, too, he had just read the joke in Judge about the applicant before the pearly gates. St. Peter asked where he was from. “Hollywood.” “Well, go on in,” said the saint, “but I’m afraid you won’t like it!”

* * *

Muriel McCormick spurned a \$1,000,000 film offer (thought those days were gone forever!) to study music in an attic. The attic is across the street from Mother’s home. Mother is John D. Rockefeller’s daughter.

Muriel has self-denial!

* * *

The Camel in the Tent

THE censors are getting bolder.

We’ve been trying to tell the world that, with motion picture censorship as a precedent, further inroads on the American right of free speech would be made.

A new attempt is reported from the east. A group of purists has written book publishers suggesting that a committee be appointed to pass on the morals of manuscripts before they are printed.

Motion picture censorship let the camel’s head through the tent flap.

Book censorship will be the camel’s forelegs.

Magazine censorship and newspaper censorship—logically following books—will be the camel’s back.

Radio broadcasting censorship comes next—the camel’s hindquarters.

A final swish of the camel’s tail and we must move out of our little tent of freedom—sans right to see, read, hear or talk of anything not censored—all to make room for the ugly beast of censorship.

Film Capital Production Notes

"THE FAMOUS MRS. FAIR"

"The Famous Mrs. Fair," the James Forbes play, has been chosen by Fred Niblo as the first of his series of all-star special which Louis B. Mayer will present through Metro. Work on the scenario has already been started.

"Captain Applejack," originally scheduled for production, is enjoying such a remarkable run in New York that Mayer consented to hold up the making of the film.

Irving Cummings will start production this week on the first of a series of Irving Cummings productions to be released and distributed by Principal Pictures corporation. This story was written by Harvey Gates. The cast includes Milton Sills, Alice Lake, Ralph Lewis and Richard Headrick. It is being filmed at Hollywood studio.

Nat Deverich, president of the Fine Arts studios, is named as director of the first story to be produced by the Fine Arts studios. The stories will be of the dramatic type and each will be presented with an all-star cast. Deverich will direct, and work on the initial picture is expected to commence this week.

Charles R. Seeling productions has taken space at the Fine Arts studios where work is scheduled to commence at once on "The Purple Dawn," a melodrama from the pen of Mr. Seeling. First scenes for the picture will be taken on Ria Vista island in the Sacramento river. Bessie Love, Priscilla Bonner and others are named in the all-star cast. Park Frame is assistant director and Vernon Walker is behind the camera.

Gil Pratt will direct the new series of pictures to be made under the banner of Amalgamated Productions, of which G. M. "Broncho Billy" Anderson is the head. The company has taken production quarters at Fine Arts where first scenes for the company's newest story will be shot this week. Stan Laurel is star of the series.

B. P. Schulberg has announced the purchase of screen rights to "The Hero," from Sam H. Harris, who staged it so successfully with Richard Bennett in the leading role.

The story already is in the hands of Miss Eve Unsell, editor-in-chief at the Schulberg picture plant, who probably will revise it for the screen herself.

"The Hero" presents to the screen a characterization so entirely new that it can be compared to nothing heretofore seen on stage or screen, unless it be "Lilliom." The play, which is from the pen of Gilbert Emery, best known as a short-story writer, was declared to be "one of the most promising first plays ever to come from the pen of an American author."

Chuck Reisner has started on the first of a series of two-reel comedies at the Hall Room Boys studios, featuring his son "Dinkey." The subjects will be known as Dudley-Dean comedies. After completing that contract Chuck is to make a five-reel feature with Harry Cohn at the helm.

Robert Eddy, director of Plum Center Comedies for F. B. O. release, is assembling his cast for the eighth of the series of twelve comedies to be produced by the Paul Gerson Pictures of San Francisco. Dan Mason is the star of the comedies, and Wilna Hervey the leading woman. A. H. Gribler, scenario chief, is whipping a story into shape.



Bessie Love in "The Purple Dawn"

Harry Rapf, who will produce Charles G. Norris' famous novel, "Brass" for Warner Bros. expects to leave sometime this week for Saratoga, Cal., to confer with Norris.

A. Warner one of the officials of the Warner Bros. organization in the east arrived in Los Angeles Monday to confer with J. L. and S. L. Warner concerning next year's production schedule and also the enlargement of the Warner Bros. studio on the coast. The Warner Bros. plan to produce eighteen popular novels for which the film rights have already been bought and announcement of which will be made in the near future. Each production will be done by an all-star cast.

William Desmond has started another serial. Laura La Plante is his leading lady, with Reeves Eason directing and Mack Wright carrying the script.

THE DAYS OF '48

"The Covered Wagon," Emerson Hough's successful novel will be made as a James Cruze production for Paramount pictures. It will be an epic drama, embracing the westward journey of the prairie schooners which started from Westport Landing, now Kansas City. Three hundred and fifty of these great land ships will be shown. Among other things a buffalo hunt is to be filmed. Jack Cunningham adapted the book and a cast of featured players will be chosen.

"JAVA HEAD" TO BE SCREENED

Joseph Hergesheimer's novel, "Java Head," is to be made as a Paramount Picture. It will be a George Melford production and exteriors will be filmed in Salem, Mass., and vicinity, while the Long Island studio will be used for interiors. The author will collaborate on the scenario and Waldemar Young has already gone East to perfect these arrangements. Mr. Melford will follow in a few days with his staff. Leatrice Joy, Jacqueline Logan and Raymond Hatton will be among the featured players in this story of the sea-faring days.

William deMille is back from a few days rest and is getting ready to start work on his next Paramount production in which Bebe Daniels and Lewis Stone are cast for the leading roles. Kathlyn Williams will also have an important part. Clara Beranger wrote and adapted the story, which affords Miss Daniels a very powerful characterization.

Another new company has taken production quarters at the Fine Arts studios. Charles R. Seeling Productions moved into the plant this week where work will commence at once on "The Purple Dawn," a dramatic story from the pen of Mr. Seeling. Bessie Love, William E. Aldrich, Eddie Peil, Pat Harmon and others are in the all-star cast.

"Chicago Sal" is one of the first of a series of three super features which Irving Cummings is producing for the Principal Pictures Corp. at the Hollywood Studios, Inc.

An all star cast has been engaged for "Chicago Sal" including Milton Sills, Alice Lake, Ralph Lewis, Claire McDowell, Richard Headrick and others.

Announcement has been made by the management of the Fine Arts studios that present indications are that the plant will be filled to production capacity within a short time. Three new units were added to the studios this week, making a total of eight companies now engaged in production there.

To make George Ade's second original story, written expressly for him, Thomas Meighan, Paramount star, left this week for New York. The picture "Back Home and Broke," is to be made at the Long Island studio. Alfred Green, the director, will follow with his staff shortly and with Mr. Meighan will meet George Ade at the latter's home in Indiana, for a final consultation. Lila Lee goes east to play the feminine lead and Laurance Wheaton will also be cast for an important part.

Mary Miles Minter's new Paramount picture, directed by Charles Maigne and adapted by Will M. Ritchey from Stephen French Whitman's novel, "Sacrifice," will shortly take the company into jungle scenes, representing the heart of the African forest. Semi-tropic locations made purely tropical by the hands of the studio experts have been discovered not far from Hollywood.



Current Reviews



"Trooper O'Neill"

ARTISTS would be amused were a thriller in Detective Stories illustrated by exquisite etchings—and readers of the thriller probably wouldn't appreciate the art. Perhaps a steady diet of it would gradually gain their appreciation, however.

There is an analogous situation in "Trooper O'Neill," which is just another northwest mounted police story, graced by occasional screen paintings of beauty by Lucien Andriot, an artist of the lens. Not many art lovers will see the picture, but the folks who do see it will unconsciously absorb some appreciation of artistic composition.

There is one moment of unstilted drama in this story by George Goodchild, and William K. Howard's script handle it in just the right way. A woman has died. Three men with eyes tear-dimmed throw dice for the privilege of avengement. The dice are not shown, but the actors' faces are. Then the action jumps to another sequence. Good suspense here later serves to keep spectators guessing.

That is merely introduction. The real story is a trite affair that any bright little scenario student can reconstruct in a moment, when he learns that Trooper O'Neill is assigned to "get his man," and that the dead woman has a charming sister.

Scott Dunlap directed. He steps the action forward as fast as the script permits.

Francis McDonald has the "fat" characterization. His scowls are monotonously the same, but his dramatic demeanor is convincing.

Charles Jones ("Buck") Jones, if you don't recognize the name—is Trooper O'Neill. The most that can be said for Trooper O'Neill is that he is clean-cut, rides a horse well, and salutes smartly. But Charles' uniform is so stiffly starched, the poor boy can do little else.

Jack Rollens enacts a plump but tough recruit in a human way, and gets all the chuckles lying about loose.



The cutter left in too much of Beatrice Burnham's lip-trembling in her early scenes, which prejudices spectators. Also too much of some over-saintly poses.

Karl Forms as the old father, Sidney Jordan as the impetuous brother, are acceptable.

Claude Peyton does some wild scrapping with Jones in the early portions, and steps in later in time to be conveniently killed.

T. T.

"Men Of Zanzibar"

THERE is great mystery in the first reel of "Men of Zanzibar." The mystery being, where is the cast and what does a reel of stock film and letter insertions mean? In the second reel of Richard Harding Davis' submerged story, one of Fox's male "idols" is seen, William Russell. Edward LeSaint captured the original story and brought it into captivity by filling it with civilized hokum and dashing into it "daring" titles of insipid variety. Rowland V. Lee gets the credit of bringing to the screen one of the marvels of the age. We see women who, the titles tell us, have been on the island for years, in the latest Parisian gowns, dancing the newest roof garden steps, and natives of Zanzibar regaled in the garb of Sheikland. This is the height of economy on the part of the fast-producing Fox organization. We hope that the thought will not occur to them to produce a picture of Chinese locale, for they have not yet used up the sets and costumes of "Monte Cristo."

William Russell overestimated his importance to the screen. Brilliantine and eyelash cosmetics play a big part of his career. Perhaps this egoism had something to do with the fact that one of the better male actors of the cast was not credited on screen or program. That person is Claude Peyton who played a heavy with skill.

Ruth Renick has the advantage of being the only woman in the picture. There is no snap to her acting but she is pretty and plays the part with serenity.

Harvey Clark does good work in the toupeed character and once in a while lands a big laugh.

Arthur Morrison plays an indifferent role with sincerity. The interior camera work is only ordinary and sometimes groggy, but occasionally, as if through sheer luck David Able shoots a nifty forest.

R. W.

"Strange Idols"

AN aspiring writer by the name of Jules Furthman has made a novel discovery in the line of film plays. He has written a story that he terms "original," dealing with a heretofore unheard of thing the "triangle" situation. This unique story contains the hero, —ine, and villain. Such originality should not pass by unsung. Bernard Durning had the honor to direct the masterscript and it is difficult to know whether it was wrecked in the making or was born deformed. It was rather annoying to see the leading lady, a blonde, become a decided brunette when doubled in long shots, dancing.

From the first opening shot, a huge interior, the photography was beautiful and distracted one's mind from the horrors and triteness of the plot. Don Short was back of the camera.

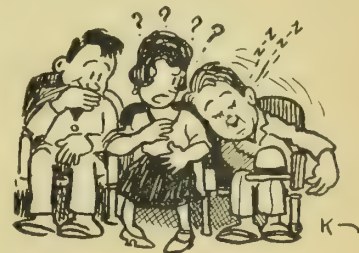
Dustin Farnum retains his magnetic personality in spite of his mileage over the years. Never does he forget to smile face

front to the camera nor hesitate turning the heroines back to us when proving himself a cinema "great lover."

Doris Pawn has personality, lots of it. But she has little chance to use it and it falls in the shadow of the star.

Philo McCullough as a dancer is a good actor. He has an indifferent part that he struggles with nobly.

Richard Tucker as a cafe owner has virtue that is unbelievable, but he works well and fast for his time is brief on the screen.



This concludes the epidemic of Fox films this week.

R. W.

"Broadcasting"

A FOURTH McDonald-Johnny Jones comedy-melodrama has reached the screen with a slight deviation from their usual kid comedy picture. This production, "Broadcasting," is a timely subject with a bit of drama and suspense in the plot. The fact that children have taken up the radio craze makes the theme logical and comedy situations run rampant throughout the two reels.

Mrs. L. K. Deighton wrote the story and Mason Litson wrote the continuity. Not only did Litson adapt it to the screen, but he directed the subject and handled the kiddies in the skillful manner and with as good results as former ones.

This picture cannot be compared to its forerunners because of the difference in type, and while it is entertaining it takes a half reel to get to the story.

Roy June, the cameraman, got some fine exterior shots and lightings, while the interiors were just straight photography.

Johnny Jones is the same poised boy actor. He is ever at ease before the lens and adapts himself to his part whatever it may be.

But of the children Gertrude Messinger is the prize emotional actress. Her naturalism and naivete are charming to see.

On Kenneth Green, the fat boy comedian, rests the greater part of slapstick comedy.

Other clever kids, members of the "gang" are present in all their talented glory.

R. W.

A preview of Bertram Bracken's all-star production, "Over Here," was given September 7. Prominent in the cast are Jean Perry, Edward Kimball, Tully Marshall, Wilfred Lucas, Snitz Edwards, Kenneth Gibson, Eddie Traebol and Ben Dely. The feminine roles were assumed by Estelle Taylor, Winifred Landis, Milla Davenport, Margaret McWade and Kate Price.

Where to Find People You Know

Theodore Kosloff, Bert Lytell and Betty Compson head the cast for the George Fitzmaurice production, "To Have and To Hold."

Ralph Cloninger is playing a leading role in the Reginald Barker production, "Timber."

Adolphe Menjou has completed the role of Stem in "Clarence" and is vacationing before the new William De Mille production is started. In "Notoriety" he will be co-featured with Lewis Stone, Bebe Daniels, and Kathlyn Williams.

Ernest Torrence, who played the part of the heavy in "Tol'able David" has completed "Singed Wings" at the Lasky studio. In this he will be seen as the half crazy clown, Emilio.

Cullen Landis will soon begin work on his first starring vehicle for Robertson Cole under the personal supervision of Sherwood McDonald.

Eva Novak has completed two pictures with Jack Holt and Tommy Meighan at the Lasky studio. Her next will be "Rock of Ages" with her sister, Jane.

Sylvia "Mother" Ashton, prominent character actress in Paramount pictures, has been loaned to Christie comedies for a houseboat comedy in which Neal Burns is featured. Burns, Director Sidney, Charlotte Merriam, Sylvia Ashton, Don Bailey and others of the cast are now at Balboa Beach.

"Bebe" Blackburn, three and a half years, has been engaged for a new Christie comedy houseboat story. The new movie youngster dives and swims under water just like a little mackerel.

Shannon Day will play the featured feminine role with Johnny Walker in "Captain Fly-by-night," a R-C production. William Howard will direct. Production will begin shortly.

In order to keep a promise made several years ago, Hobart Bosworth, who has just completed "The Beloved Unknown," has journeyed south to Los Angeles and has temporarily laid aside his stellar robes to play an important part in a production now being made by Marshall Neilan.

Fred Cavens, former co-director for Max Linder, is now in San Francisco at the Loew Theater, playing the prologue for the prisoner of Zenda. At the expiration of a two weeks engagement he will open for two weeks at the Loew's State in Los Angeles.

Emile Chautard is engaged by the Universal to direct a magazine story by Mary Lerner. It is called "Forsaking All Others."

Alyse Hunt Whitaker, newspaper and scenario writer, formerly of Goldwyn, was guest of honor at a luncheon on Thursday, at the Writers' Club, given by Mrs. Adeline Alvord, critic and author's representative.

Ray Rennahan, cameraman of the Technicolor company, is considering a proposition to go to Boston for that company. They are making productions entirely in natural colors.

Tenny Wright is back from Europe where he has been for many weeks helping Eddie Laemmle start "Ivanhoe." His debut, however, has been postponed and Eddie Laemmle should be setting foot on New York soil soon. He may return to the coast to start shooting another feature with one of the Universal stars.

Lydia Yeamans Titus, character actress, has arranged with Edward M. Kimball for one of his one-act playlets entitled, "Weighed in the Balance," as she is considering returning to vaudeville. Kimball wrote and produced the sketch in the east five years ago.

George Kuwa, who plays in "The Beautiful and Damned," has not only been on the stage but has taken a crack at the commercial life. Before he left Japan he was a bank clerk and after he came to California he was a very successful tobacco salesman.

Harry Rapf, producing for Warner Bros. is planning a series of entertainments for Vera Gordon who comes to the Orpheum in a few weeks. Miss Gordon made several motion pictures under Mr. Rapf's supervision and her vaudeville act was staged under his direction.

Cleo Ridgeley has been cast to play the part of the show girl in Warner Bros. production of F. Scott Fitzgerald's, "The Beautiful and Damned," which William A. Seiter is directing.

Emmett King, character man, has been signed by Warner Bros. to play the part of Marie Prevost's father in their forthcoming production of "The Beautiful and Damned."

Estelle Taylor set about preparing one of the most elaborate wardrobes of her screen career for the role of "Rosita" which she is enacting in "Thorns and Orange Blossoms," the new Preferred Picture which is being filmed as a Gasnier production.

Charles Chaplin has returned from a short vacation at Catalina, and is putting the final touches to his latest comedy for First National release. Charlie hasn't yet decided upon a title for it.

Ralph Cloninger, who recently completed "Hearts Aflame" with Reginald Barker, is recruited from his own stock company in Salt Lake City and Spokane. Mr. Cloninger played Fernand in "Monte Cristo."

Clarence Burton has been cast in a Warner Bros. production of F. Scott Fitzgerald's novel, "The Beautiful and Damned."

Tully Marshall will play the part of "Cross" Patch in the Warner Bros. production of F. Scott Fitzgerald's novel "The Beautiful and Damned," which William A. Seiter is directing.

George Williams signed contracts the other day to appear in 38 comedies of the two-reel length, working opposite Syd Smith in the Hall Room Boys series for Harry Cohn.

Pola Negri will shortly begin work on "Bella Donna," George Fitzmaurice's production for Paramount, adapted by Ouida Bergere from Robert Hichen's novel. Conrad Nagel plays the male lead.

Irving Ries has been engaged as cameraman for the new series of stories to be produced by G. M. "Billy" Anderson at Fine Arts.

O. O. (Bunny) Dull is assisting Frank Borzage at the Hollywood studios.

When Cullen finishes his present part with Harry Carey and starts making pictures as a star for Sherwood McDonald on the R-C lot, it is possible that Al Russell will direct.

Rose Gore has been cast to play a heavy woman in the Gladys Walton feature at Universal.

Eva Thatcher is working for Larry Semon in his present comedy.

Irving Cummings is working at the Hollywood studios. William Crinley is looking after his interests and is aided by Chas. Wulstenhulme. An all-star cast is in the production which will be the second of a series that the star-director has contracted to make for Universal.

William E. Aldrich, Pat Harmon and Eddie Peil are working at the Fine Arts studios with Charles R. Seeling productions.

John Herdman has a part in the latest western starring Pete Morrison. The actor claims he has not been idle for two months.

Charles R. Seeling has signed William Zung, Chinese artist, for a part in his latest dramatic feature, "The Purple Dawn," which he is directing at Fine Arts.

Thelma Worth, cousin to Betty Compson, has been engaged by Henry McCarty to enact the leading feminine role in the latest Lester Cuneo western, being produced at the Fine Arts studios.

Leontine Brown has been engaged by Jack C. O'Brien for a leading role in his American-Polish drama as yet untitled. She recently came from New York to enter the picture game after fifteen years' stage experience.

Marie Prevost reports a fishing trip last week which resulted in the usual fisherman's luck.

Cast of the Week

"THE PURPLE DAWN"

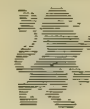
(Charles R. Seeling Production)

Bessie Love
Eddie Peil
Bert Sprotte
William E. Aldrich
Priscilla Bonner

James B. Leong
Edwin Zunn
Forbes Aitken
William Horn



Pickups By The Staff



NEILAN NOT DIRECTING BLANCHE SWEET

As a result of the fact that Marshall Neilan recently photographed various camera tests of Blanche Sweet and has supervised her preliminary preparations in connection with her appearance on the screen in "Quincy Adams Sawyer," the impression has been evident that he is directing his wife in this production.

"It is not fair to the producers of the picture in which Miss Sweet is appearing to say that I am supervising her work before the camera in this photoplay and I would like to correct this impression," said Mr. Neilan.

The latest thing in dances, the "Mexican Minorca," will be seen on the screen for the first time in the Selznick production, "One Week of Love," which features Elaine Hammerstein and Conway Tearle. It is the innovation of Senor Lascales and Senorita Sanchez, foreign dancing team.

Anna Q. Nilsson, who was seriously burned recently when she drove a locomotive through a forest fire for a scene in the Reginald Barker Production, "Hearts Aflame," has entirely recovered from her injuries and is now back at work on the Mayer studio lot. It was at first feared that Miss Nilsson would be disfigured or marked by the effect of the flames, but by good luck she has gotten through the experience without a blemish on her face, neck or shoulders which were badly seared when that portion of the engine cab beside the throttle caught fire.

Penrhyn Stanlaws is expected to bring his company back from location in San Francisco shortly, when further interior scenes and a big sequence of a fantastic nature, will be filmed at the studio for this Paramount photoplay in which Bebe Daniels is featured. Conrad Nagel, playing the male lead, and Ernest Torrence in a clown role of dramatic character, are both doing excellent work. This picture was adapted by E. A. Bingham and Ewart Adamson from the story by Katherine Newlin Burt.

NEW POLICY AT LOEW'S

Loew's State Theater will become an exclusive picture theater on Sunday, the 17th. With the last performance on Saturday, the 16th, the five vaudeville acts which have always been part of the regular program will be entirely eliminated, in accordance with a new policy recently inaugurated by Marcus Loew and affecting Loew's State Theater, Los Angeles, and Loew's Warfield Theater, San Francisco.

This new policy of operating solely as a high-class motion picture theater became effective in San Francisco on August 27th, and, according to report, the wisdom of Mr. Loew's action is clearly seen in the way San Francisco theater patrons are flocking to the Warfield.

E. C. Bostick, manager of Loew's State in Los Angeles, is completing final plans for the opening and promises theater-goers one of the most interesting and enjoyable openings in the history of the city.

The opening picture will be Rex Ingram's "The Prisoner of Zenda," made by Metro.

In order to make additional room for the Administration Department of the Lasky studio, a second story is being added to the main building facing Vine Street. When completed, this floor will house the auditing department, which is now on the lower floor. New and spacious offices will be arranged for various officials.



The stage has claimed Otto Lederer for a while, but we hope he will soon return to the screen.

Under the direction of Henry McCarty, Doubleday Productions, starring Lester Cuneo, left the Fine Arts studios this week for Keen's Camp, near Hemet, where at least a week will be spent filming exterior scenes for the company's latest western, as yet untitled. Thirty-two persons comprised the party.

Elaine Hammerstein and other members of the Selznick company, who are taking part in "One Week of Love," have left with George Archainbaud for the Yosemite, where scenes for the production will be filmed. With the completion of these scenes, the film will go to the cutting room to be made ready for showing.

Myron Selznick has received an offer from a New York theatrical producer for the dramatic rights to "Evidence," the production which Elaine Hammerstein was presented in a few months ago. "Evidence" was an original story written for the screen by Edward J. Montagne, associate editor of the Selznick scenario department.

A preview of Finis Fox's recently completed picture, "The Bishop of the Ozarks," was held at Hunley's theater in Hollywood last week and, according to a statement issued by the theater management, the picture brought a considerable number of favorable reports from the audience. Fox will soon start production of a new story at the Fine Arts studios.

DISABLED AMERICAN VETERANS OF THE WORLD WAR

Active participation by stars of the stage and screen in the National "Forget-Me-Not Day" of the Disabled American Veterans of the World War, on Saturday, November 4th, has been pledged in numerous telegraphic messages and letters already received at the national headquarters of the organization with 100,000 of America's wounded and disabled heroes of the great war within its ranks.

C. Hamilton Cook, national commander of the Disabled American Veterans of the World War, is directing the preliminary work of the "Forget-Me-Not Day" movement, which is to take place in every city and town in the United States, on November 4th, when all America will buy little "forget-me-nots." Establishment of clubrooms, creation of summer camps, relief of the wounded and disabled veterans, assistance for the unemployed, and numerous other projects are to be benefited by the coming "National Forget-Me-Not Day."

The Seeling company of fifteen went to San Francisco Tuesday night to work at Rio Visto on the Sacramento river and in Chinatown, San Francisco, for a week. The picture will be completed at the Fine Arts studio.

Jack Laughlin, New York producer, who has been associated with the Eastern studios, is now producer at Dalton's, Broadway, where he and June Laughlin his wife, are starred. They already have received several offers, which they are considering.

OFFICIALS SPONSOR SAN FRANCISCO PRODUCING

Mayor Rolph, the Board of Supervisors, and Chief of Police, Daniel O'Brien, as well as committees from the Chamber of Commerce and various civic associations of San Francisco were guests of the Paul Gerson Pictures Corporation at the Strand Theatre last Tuesday evening.

The occasion was the first presentation in a San Francisco theatre of the initial comedy, "Pop Tuttle's Clever Catch," starring Dan Mason, produced by the Gerson Company, the only permanent resident film producing organization in San Francisco.

The Gerson Pictures corporation, since last February has been engaged in regularly turning out film comedies. Seven of these pictures, known as Plum Center Comedies have been filmed under the direction of Robert Eddy and beginning September 1st are being released to the exhibitors at regular intervals through Film Booking Offices of America.

Dan Mason, star of Plum Center comedies, released by F.B.O., is making personal appearances at the Strand Theatre in San Francisco, during the run of the first comedy of the series, "Pop Tuttle's Clever Catch," in that house. Mason is between pictures just now, having completed his seventh comedy and waiting to start on the eighth. He is appearing in character of "Pop Tuttle," the role he created for these comedies.

Chatter of Southland Folks - By.... Harry Burns

Charles J. Parrott is driving a classy limousine these days, and when one stops to think what Mr. Parrott has to be thankful for, just glance at this lineup. He is one of the leading directors of the Hal E. Roach studio; has two of the cutest daughters that the writer has had the pleasure of seeing grow up from tiny tots; owns his own home, beautifully located next to the hills; and Mrs. Parrott is, well, the sweetest . . . world. What could any one ask for better than this?

Eddie Gribbon is acting in a villainous way in the Johnny Walker company at the R-C studios, trying to put the kick into his work a la Wallace and Noah Beery style.

Fat Karr is still disporting his funny acting wares at the Fox studios.

John Brown worked in the Chris Martin picture for a couple of days, but, he had to have his trainer with him at all times, Bud White told John what to do, and the bear obeyed instructions to the last letter.

William Duncan has written finis to his last efforts at the Vitagraph and, after a brief rest, should be back on the lot once more.

Lige Conley was given a breathing spell in between pictures the other day by Jack White. The reason for this rest was that Jack White slipped away to the mountains, in the mean time Lige's bruises and bumps were given a chance to recover while he rested.

Cliff Elfelt has some great plans lined up for his units working at the Brentwood studios. J. B. Warner is to go on making the series that he started, and there will be other companies making anything from a feature to a short reel fun-film. Cliff just got back from New York, where he talked things over with his producers.

Chris Martin is being directed by Harry Burns in an Indian comedy drama of two reel duration. The company have been working on location, and expect to finish the story this week. Martin will take the picture to Mexico to release it, and bring back Mexican capital to make a series of such subjects.

George Nichols is working in "The Pride of Palomar," at the Hollywood studios.

Doc Joos expects to affiliate himself with a well known comedy producer. Then watch the fun, for Doc will be busier than a bird dog after a scent, and just doesn't know which way to turn first.

Gordon Mullen has joined the Ruth Roland company as character heavy. Gordon is making his first venture into serials. George Marshall is directing, with Joe McCloskey his assistant. They have been on location for the past week at Victorville.

Mervyn LeRoy, late of LeRoy and Cooper vaudeville brigade, acts as assistant to the assistant director, or sort of a handy Andy man about the Lasky Famous Players sets. His latest work was with George Fitzmaurice during the filming of "Kick In."

Al St. John and a company of seven slipped away from the Fox studios and journeyed up to the Sierra Mountains and fished and hunted in the hills. All voted Al a prince of a good fellow—it was he that footed the expenses for the trip. The company have started on another comedy. Jimmy Bryant has fixed up a set of block and tackle to do wire stuff which will mean greater safety to the actor.

Robert McGowan is on his eighth "Our Gang" comedy that he and Tom McNamara are making for Hal E. Roach.

J. A. Howe now signs his name to all comedies that he produces, just as Marshall Neilan and D. W. Griffith do on their features. Howe is alternating with James Davis in the handling of Paul Parrott, whom the Roach studios have high hopes of making into another star of the Harold Lloyd magnitude.

Larry Semon revealed some secrets on how to make successful comedies when one of the spectators asked, "What are the rudiments of making comedies that will be laughed at?" He said: "Let your actors act natural, and put their own personality into their scenes. Don't rehearse them until they become mechanical, but let them ad-lib their action. Start your picture at a certain tempo and never let it drop until the final scene has been screened, and you have a picture that theatergoers will enjoy."

Clyde Cook returned from the East where he had Bonesetter Reese adjust his injured limb and is now able to start working on a comedy that he just started when he met with the accident.

Sam J. Mintz, brother to Jack, played in "You'll Never Know," which is being produced by Vitagraph with Earle Williams as the star.

Jack Duffey turned to a new line of endeavor, when he acted as barber and trimmed Reginald Lyons' mustache so it looked as though he had visited one of the city's best tonsorial parlors. The pair are working with Larry Semon, and when the boys saw that Jack was a handy fellow with the scissors, they lined up and wanted everything from a haircut to trimming their upper lip adornments.

Danny Crimmons played the proprietor of a French restaurant, while Bull Montana was the cook in a Hunt Stromberg comedy which Hughey Fay is directing at the Metro studios.

Billy Armstrong seems entrenched at Fox's and is lined up to stay there for some time. The funster was going great at Sennett's when they closed down for a brief spell, and he turned his attentions to the Sunshine comedy lot.

H. M. Horkheimer has the producing bug working again and was about the Fine Arts studios looking over some sets and talking things over with some of the people that he expects to do business with in the near future.

Art Acord was out at Universal the other day, by the aid of a cane, and said that he is feeling very fit considering the accident he had lately. It looks as though Art won't be able to work for some time if outer appearances are to be taken for any value, as to making a decision.

Peggy Coleman made up part of the acting artillery on the Harry Carey set the other evening at the R-C studio.

Joe Harris and Vester Pegg are playing a couple of villains for Harry Carey in his present picture.

Rollie Asher and Al Santell are taking the Hall Room Boys company to Frisco to film some scenes.

Ed Labbe, owner of the Kiser studios of Portland, is a Southland visitor, and Joe O'Donnell showed him the making of motion pictures in Hollywood.

Clyde McAttee registered his hundred and forty-fifth butler role, when he filled such a position for Eric Von Stroheim at the Universal.

Chas. (Dick) Rush is directing Dick Hatton in a five-reel western. Hatton is the star, and takes a hand in the direction as well.

Scott M. Beal finished at Long Beach where he was aiding Hampton Del Ruth produce a five-reel feature, and with this out of the way Scott returns to the Thos. H. Ince fold to take up his old position with one of the Ince directors.

Eddie Sowders and Jack Sullivan have had their hands full supplying the demands of Eric Von Stroheim, who has started working on a much improved schedule to what he started off on "Foolish Wives."

Ed Yeager has plenty of help to make "The Harvest Barn Dance," that the Reliable Photoplayers Association are to hold the 16th of this month, at the Fine Arts studios, a great big success. A number of committees have been appointed and they are bringing in encouraging reports of a banner sized crowd "Buying tickets for the doin's."

Irving Pringle has been cast for the Eric Von Stroheim story at Universal. Irving has got to have his hair cut so that he will look exactly like they did in the days of Franz Joseph's rule.

Stanley Laurel has hit the mark with his comedies under the managerial wing of G. M. Anderson. Last Monday they started another subject at the Fine Arts studios with Gilbert Pratt directing, Percy Pembroke as studio manager and Fred Church as business representative. The latter is soon to go to New York in the interests of the Anderson-Laurel comedies.

Walter Wilkinson has a pet rooster and some trained ducks who trail him wherever he goes. New York artist passing by the Wilkinson home the other day was so impressed with that combination, that he hired Walter and his animal pals to pose for him.

The Screen Writers' Page -

Conducted by
William E. Wing

Stories First

"CONSCIOUS of the public and exhibitor outcry about the decline in the quality of the stories produced into motion pictures, we have made certain that our producers obtained the right material to meet the public favor. Since quality of story was the first essential, the matter of direction was held in abeyance. Having the stories that would measure up to the public demand, we then set out to see that the right stories went to the right directors. This welding together of factors was slow but definite.

"We have provided and counselled producers to make stories that afford legitimate, strong drama; pathos, romance, adventure, fun and humor; vigorous action. All of these, strong stories and clean.

"To gain strength, none of our producers have had to resort to dirt, vulgarity, commonness or cheapness."

This is not evidence in favor of the story first by a manufacturer. It is from the pen of F. B. Warren, vice-president of the American Releasing Corporation, an organization which must meet public approval with its products or fail.

Here is a corporation risking its very existence upon the products it handles, depending entirely, primarily, upon the story itself. Mr. Warren not only thus testifies, but does so in the first annual announcement of that corporation.

But Walter E. Greene, president, has something to say anent the many subjects to be offered for public approval. One extract is as interesting to writers as anything which has been published in the past year.

"The screen has ample brains in its authorship division, but is under-supplied with the proper makers of screen blueprints—continuity writers," says President Greene.

"Great motion pictures are, and always will be a matter of perfectly constructed continuities plus directorial intelligence. When the industry starts from there, it will finish far above the present level of story standards in motion pictures.

"With this demanded improvement of continuities based upon and built from good stories must come new types of stories; not a whipping over and over of the parent and "type" stories that prevail so widely now. The producer mind in America must change, and change drastically.

"The collective mind of American audiences has undergone a great change. It has wearied of the fare that producers are providing.

"Distributors know this better than producers, many of whom are working 3000 miles away in California. A distributor senses and touches his exhibitor market from a thousand points of contact."

President Greene strikes upon one subject which has proven the secret worry of certain prominent manufacturers—the need of the advanced continuity writer. Unpreparedness for a great change, which was bound to occur, is responsible.

Now that much damage has been done, the scramble to lock the barn has begun.

The official corroborates Camera! in the declaration that there is ample brain in the authorship division.

But, the matter of a receptive circle in the studio, to welcome the good story instead of

You cannot halt a slump with an outpouring of promise without performance. Only the writer with the better story, and the producer who is willing to abandon the old treadmill, can do that.

meeting it with a chip on the editorial shoulder, or the personal likes and dislikes of several other humans in the studio acting as handicaps, is quite another thing.

They should call in the doctor for that ailment also.

No, Evangeline, you are wrong. Hokum is Egyptian for how come?

Characters

AMONG the "best sellers" of the screen, several quite recent productions have defied precedent to quite an extent, but nevertheless, have scored so definitely as to become remembrances.

It is doubtful if "Humoresque" and "The Good Provider" ever will be forgotten by the majority of people who witnessed these productions. And yet the secret history of the first picture reveals the fact that its sponsor had little or no faith in the outcome. After it literally lifted itself by its own boot-straps, to an exalted position among stellar productions, "The Good Provider" was sent forth by the same corporation with much more confidence.

You see, the Old Guard made a hard-and-fast rule that no screen production could—or should—succeed, unless it was ground out, foot by foot, according to practically the first set of regulations provided.

"Interesting but little story," has been the cause of many rejections at the hands of the studio. But certain people—and they were few—decided that the manuscript of strong appeal was good enough for the screen, regardless of ancient screen rules.

Therefore not only were the above two productions sent on their way to shatter precedent and make for success over a new route, but others have followed which, in the picture sense, did not carry "much of a story."

Then came along one, Rupert Hughes, who had discovered for himself what the people wanted by writing books that could not come off the press fast enough to supply the demand.

He dipped into the game until he was able to direct. Thereupon he proceeded to write "Come On Over," which little piece he then transferred to the film. If any old-time manufacturer had read the synopsis of "Come



On Over," he would have gasped in horror to discover that Hughes was going to spend real money to produce the same.

But old-timers being a portion of the film ailment at present, none knew that the Hughes story, or odds and ends of certain other persons' stories, was another photoplay as sure fire as "Humoresque" and others of its class.

For it was characterization, and that something which attends it, which put these productions over.

They were unfoldments, which stirred the heart instead of the pulse.

To the writer who knows his business, an unusual character is filled with possibilities. It radiates from some peculiar member of the human race. Perhaps it is not an old character, but a person upon whom such great burdens are imposed as to incite the pity of the writer who visualizes him or her.

From characterization, and the situation in which the imaginative writer is bound to find them, flows the so-called story. And characterization has practically proven the success of half a dozen screen productions in the past three years.

Frequently a character in a cast, apart from the leads, actually sways the pendulum across the line from mediocrity to success.

Therefore, if eager students everywhere, including those who so constantly ask "Camera!" for a guide book to the royal road of success in photoplay writing, will study characterization upon the screen, analyze its relationship to the story and probe for the secret of its worth, they may get a new angle upon screen stories.

Many a screen success has been written from a single characterization conjured up by a writer and used practically as the corner stone of his foundation.

Don't title your arctic story, "A Summer's Song," or your ocean tale "Through Trackless Wastes." In other words, avoid bad examples.

Letters Home—No. 1

Dear Analine: I guess you'll be sirprised to hear I have quit the garage and gone in for skenario writing. Some other grease hound now can have my formerly previous job.

There ain't nothing to it, writing photoplays. All you got to do is to get some actorine in mind, say Threda Barer, and have her get a eye on some husbind. Of course he squorms but her eye and the clothes she don't wear does the bizness.

Wile the society stuff as per above is running along all O. K., shoot in some scenes from the garden of Eding or Cleo Patrick in a boat lamping King Squatro, with a adder concealed on her person.

Of course it don't mean anything to your story, but you ought to see the money they can spend on them intrusive episodas.

Go back to your victims onct in a wile, but don't forget to show the fall of Rome before you git done.

Then mail it in and collect your check.

Will let you know when I collect my first one.

Yours,
"CRANKSHAFT" JOE.

Make your story believable as well as human.

Pulse of the Studios

For Week Starting Monday, September 18

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by promptly reporting any error to Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
ASTRA STUDIO. Fred L. Bagley, Gen. Mgr. Glendale, Cal.						Glen. 2332-J
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Preparing
Eugene DeRue	Bobbie Dunn	A. Gosden	Joe Cooke		Comedies	Schedule
Richard Thomas Productions.						
Richard Thomas	All-Star	J. W. Fuqua	F. L. Hemphill	L. W. Jackson	"The Silent Accuser"	3d Week
Ben Wilson Productions.						
Mark Goldane	Eddie Barry			Ward Hayes	Comedy	Completed
Ward Hayes	Monty Banks			Staff	"The Go-Getter"	2d Week
Lewis King	Wm. Fairbanks	Wm. Nobles	Montague	W. C. Tuttle	5-Reel Western	
Edward Sloman Productions.						
Ed Sloman	All-Star	Max Du Pont	Sherry Hall	Hylda Hollis	"The First Man"	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BRONX STUDIO. Bob Horner, Casting. 1745-51 Glendale Blvd.						54109
Western Arts Film Co.						
Bob Horner	Jim Reed	Ted Melford	Bob Horner	"Pride of the Prairies"	Preparing	
BURBANK STUDIO. Burbank, Cal.						
Sacred Films, Inc.						
				"Isaac and Rebecca"	Preparing	
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
A. Goulding	Baby Peggy	Jerry Ash	Dave Smith	Alf. Goulding	"The Movie Queen"	2d Week
Al Herman	Lee Moran	B. Wagner	Pembroke	Al Herman	"Camping"	2d Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin	Comedy Drama	Idle
Byd Chaplin	Edna Purviance			M. Bell		Preparing
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Al Christie	Dorothy Devore	Nagy	Hagerman	Frank Conklin	"Chop Suey"	3d Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Blanchard						Educational
Federal Photoplays, Inc. Lincoln Hart, Prod. Mgr.						Idle
Great Authors						Standard Novels
Trimble-Murfin						Clara Louise Burnham
Cinal Productions.						Idle
Pilot Productions, Eric Ergenbright, Mgr.						Slow Motion Subjects
Hubbard-Shumway All-Star						Idle
Miles Burns						2-Reel Comedies
COURT ST. STUDIO. Individual Casting. 410 Court St.						Schedule
Jimmie Clemens Productions. (Independent Release).						
Jack C. O'Brien	Jimmie Clemens	Archie Stout	Stuart Hunter	Anne Scott	"One Glorious Day"	Editing
American-Polish Production Company. (Roadshow and European Release).						
Louis Gootgeld						Polish Drama Series
Kel-Pine Productions.						Preparing
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Halperin Productions.						
All-Star		Ross Fisher	Crone	Victor Halperin	"Tea With A Kick"	Preparing
David Ingraham Productions.						
Lloyd Ingraham	All-Star					5th Week
Perfect Pictures Corporation.						
Nat Deverich	Barbara Bedford	H. K. Fairall	Harry Renalle	Nat Deverich	Drama	Preparing
Cosmopolitan Film Company.						
Finis Fox	Millford M. Howard	Sol Polito	Wallace Fox		Drama	Preparing
Chas. R. Seeling Productions.						
Chas. R. Seeling	All-Star	Vernon Walker	Park Frame	Seeling	"The Purple Dawn"	2d Week
Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).						
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty	Western Feature	2d Week
Fine Arts Productions.						
Nat Deverich	All-Star			Nat Deverich	Drama	Preparing
Amalgamated Productions.						
G. M. Anderson	Stan Laurel	Irving Reis	Fred Church		Feature	2d Week
Sanford Productions.						
Marcel Perez	Pete Morrison	Cotter	Alex Alt	Perez	Western Feature	2d Week
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd.						Holly 6200
Frances Ford	Peggy O'Day	Jack White		Frances Ford		Idle

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
FOX STUDIO. C. A. Bird, Casting. 1901 N. Western Ave.						Holly 3000
Rowland V. Lee	Shirley Mason	Schneiderman	Keefe	Robert N. Lee	"The Boss of Camp 4"	5th Week
Van Dyke	Charles Jones	J. D. Jennings	R. Flynn	Strumwasser	"Shirley of the Circus"	Editing
Mitchell	Wm. Russell	David Abel	Thompson	Poland	"A Great Night"	Editing
Al St. John	Al St. John	Ernest S. Depew	Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Ed Kennedy	Chester Conklin	Valljo	Gordon Hollingshead		Comedies	Schedule
	Pee Wee Holmes	Williams	Cohen		Comedies	Preparing
J. G. Blystone	Lupino Lane	Turner	Blystone		Comedies	Schedule
Erle Kenton	Stock	Scheurich	Regaie		Comedies	Schedule
Franz	Jack Gilbert		R. Flynn		"Where the Heart Lies"	4th Week
Bernard Durning	Dustin Farnum	Don Short	Wellman	McConville	"While Justice Waits"	4th Week
Emmett J. Flynn	Wm. Farnum	Andriot			"Without Compromise"	5th Week
Jack Ford	All-Star				"Drink"	5th Week
Lynn Reynolds	Tom Mix	Clark	George Webster	Reynolds	"An Arabian Knight"	6th Week
Ballard McDonald	Joe Roberts		Roberts		Comedies	Schedule
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Helen Eddy	Wm. O'Connell	Louis Lighton		"An Old Sweetheart of Mine"	Preparing 1st Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Souls For Sale"	
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	Editing
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Paul Bern	"Passions of the Sea"	9th Week
Marshall Neilan	All-Star	David Kesson	Tommy Held	Frank Urson	"The Stranger's Banquet"	7th Week
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Al Santell	Sid Smith	Billy Williams	Charles Lamont	Edward J. Le Saint	"Only a Shop Girl"	Preparing
Noel M. Smith	Geo. Monberg			Hank Mann		
Reisner-Kingsley	Dinky Reisner	King D. Gray	Walter Stevens		Comedies	Preparing
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1437
Cummings, Irving Production Co.						
Irv. Cummings	All-Star	Victor Milner	Wm. Crinley	R. Ramsey	Drama	Preparing
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star			Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	Geo. Dromgold	Mason Litson	Comedies	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehfe	Bracken	"Over Here"	Editing
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star		J. Gormly		Drama	Idle
Wm. R. Lighton Productions, Inc.						
Ollie Sellers	J. Warren Kerrigan			William R. Lighton		Preparing
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	2-Reel Fairy Tales	Schedule
Cosmopolitan Production (F. P. L. release). Wm. Siström, Mgr.						
Frank Borzage	All-Star	Chuck Lyons	Buddy Dull	Grant Carpenter	"The Pride of Palomar"	6th Week
A. B. Maescher Productions. (Arrow Release).						
Jack Pratt		Harry L. Keepers				Preparing
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly			Idle
Grover Jones	Richard Talmadge		Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Al Neitz	Franklin Farnum		Morris Hughes	Weitz	"The Speed King"	Complete
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler		Chas. Chic		Features	Idle
Malobee Production. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr. Holly 910.						
Maloney-Beebe	Leo Maloney	Latham-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	Schedule
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Tweedy	Geo. D. Crocker	Alexander Alt	Marcel Perez	"Step On It"	5th Week
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 910.						
Wm. Kraft	Geo. Larkin	Doc Cook	Harry Moody	Geo. Hively	"The Flash"	On Location
Leo Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Billy Joy	All-Star	White	Merriot	Jee	Comedy	Schedule
Fashion Features. C. W. Gibson, 1442 Beachwood Drive.						
C. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Leah Baird Productions. (Associated Exhibitors, release.)						
Wallace Worsley	Leah Baird	Arthur Todd	Harry Schenck	Leah Baird	Drama	2d Week
Thos. H. Ince Productions. (First National Release.)						
John Wray	All-Star	Henry Sharp		C. Gardner Sullivan	"The Blood Bond"	Preparing
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc. (First National Release.)						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	"The Love Nest"	5th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Cecil B. De Mille	All-Star		Cullen Tate	Jeanie MacPherson		Preparing
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Waldemar Young	"Ebb Tide"	Editing
James Cruze	Wallace Reid	Karl Brown	V. Keays	Thomas-Hamilton	"Thirty Days"	Editing
Alan Dwan	Rodolph Valentino	James Van Trees	M. Graham	June Mathis	"A Spanish Cavalier"	Preparing
Sam Wood	Gloria Swanson	A. L. Gilks	John Waters	Monte Katterjohn	"His American Wife"	Preparing
Wm. de Mille	Daniels-Stone	L. Guy Wilky		Clara Beranger		Preparing
Chas. Maigne	Mary Miles Minter	James Howe	Leo Pearson	Will M. Ritchey	"Sacrifice"	2d Week
Joseph Henabery	Jack Holt	Faxon Dean	Johnston	Kyne & LeVino	"Making a Man"	3d Week
Penrhyn Stanlaws	Bebe Daniels	Paul Perry	Bob Lee	Bingham-Adamson	"Singed Wings"	7th Week
Al Green	Tom Meighan	Alvin Wyckoff	Condon-Ritchey		"Man Who Saw Tomorrow"	Editing
Geo. Fitzmaurice	Compson-Lytell	Arthur Miller	Frank O'Connor	Ouida Bergere	"Kick In"	8th Week
Paul Powell	Agnes Ayres	Bert Baldrige	Fred Robinson	Beulah Marie Dix	"A Daughter of Luxury"	Finishing
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg.						Home 609
Hampton Del Ruth	All-Star	Dal Clawson	Scott Beal	Del Ruth	"The Marriage Chance"	6th Week
Milburn Morante Production. (State right release.)						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	"The Knife"	Finishing
Stater-Stark Productions.						
C. W. Stater	All-Star		Norman Webb	C. Smith	Drama	4th Week
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
Louis B. Mayer Productions. (Metro Release).						
John M. Stahl	All-Star	Sidney Algiers	Jack Rose	Hawks-Rigby	"Hearts Aflame"	Editing
Reginald Barker	All-Star	Walter Mayo	Percy Hilburn	Doran Cox	"The Famous Mrs. Fair"	Casting
Fred Niblo	All-Star	Allen Seigler				
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Victor Shertzinger	K. MacDonald	Geo. Yabalen	Hope Loring		"The Lonely Road"	Finishing
Louis J. Gasnier	Estelle Taylor	James Dugan	Eve Unsell		"Thorns & Orange Blossoms"	5th Week
Tom Forman	Lon Chaney				"Ching Ching Chlnaman"	6th Week
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Bernard McConville	"Miss Emmy Lou"	3d Week
Emile Chautard	Billy Dove	Arthur Martinelli	A. J. Lena	Edith Kennedy	"Country Love"	Complete
Clarence Badger	All-Star	Rudolph Bergquist	Charles Hunt	Bernard McConville	"Quincy Adams Sawyer"	Complete
Irvin Willat	Laurette Taylor	George Barnes	Albert Kelly	Mary O'Hara	"Peg o' My Heart"	5th Week
King Vidor	All-Star	Robert Kurrie	John Walters	Julien Josephson	"All the Brothers Were Valiar"	3d Week
Hunt Stromberg Productions. (Metro Release).						
Hughie Fay	Bull Montana	J. R. Lockwood	Coy	Hunt Stromberg	"A Punctured Prince"	Editing
Tiffany Productions. (Metro release)						
Robt. Leonard	Mae Murray	Ollie Marsh	Robt. Ross		"Coronation"	Preparing
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
Allan Dwan	Douglas Fairbanks	Arthur Edeson	Dick Rosson	Josephine Lovett	"Tess of the Storm Country"	Idle
J. S. Robertson	Mary Pickford	Ch. Rosher	Shaw Lovett			Complete
Arthur Rosson	Jack Pickford	Lyman Broening	Claude Mitchell			Idle
RAY STUDIO. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Georges Rizard	Harry Decker	Al Ray	"The Girl I Love"	Finishing
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	E. Manlove Rhodes	"The One Man"	4th Week
Malcolm St. Clair	Mr. & Mrs. DeHaven	Lee Garmes	Moreno	Beatrice Van	2-Reel Comedies	Schedule
Wesley Ruggles	Ethel Clayton	Joseph A. Dubray	A. M. Unander	Achmed Abdullah	"Remittance Woman"	Preparing
Chester Bennett	Jane Novak	Jack McKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	7th Week
Sherwood McDonald	Gloria Joy	John A. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. A. Selter	Helen Jerome Eddy	Lucien Andriot	Ralph Waters	Winifred Dunn	"Love's Coming of Age"	Complete
Wm. K. Howard	Johnnie Walker	Henry Sharp	Dick Rosson	Eve Unsell	"Captain Fly-by-Night"	Preparing
Emory Johnson	All-Star					
ROACH STUDIO. Culver City. Warren Doane, Mgr. Charles Parrot, Supt. Director.						761-721
(Pathe Release)						
F. Newmeyer	Harold Lloyd	Walter Lundin	R. Golden	Roach-Taylor	Comedy	2d Week
Charles Parrott	Snub Pollard	Robt. Doran	Bob Evans	Chas. Parrott	Comedies	Schedule
Davis-Howe	"Paul" Parrott	Frank Young	Henecke	Staff	Comedies	Schedule
M'Gowan-M'Namara		Len Powers	C. Morehouse	Tom McNamara	"Our Gang"	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Mack Sennett Comedies. (First National Release.)						
F. Richard Jones	Phyllis Haver	Homer Scott	Ray Grey			Preparing
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Edward Babilie	Coogan, Sr.	"Fiddle and Me"	Editing
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte					Preparing
Lloyd Hamilton Corporation.						
Lloyd Hamilton	Hugh Fay	Reis	Bacon	Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Updegraff	Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Jos. M. Schenck Productions.						
Frank Lloyd	Norma Talmadge		Harry Wile		"Within the Law"	Preparing
Selznick Productions. (Select Release.)						
Vic Heerman	Owen Moore	Gerstad	Ed. Sturges	Heerman	Comedy	Preparing
Geo. Archinbaud	All-Star	Cronjager		Montagne	"One Week of Love"	Editing
Richard Walton Tully Productions. (First National release.)						
Jas. Young	Guy Bates Post	Benoit	Evenes			Idle
United Studios Productions. (Pathe release.)						
Joe McCloskey	Ruth Roland	Thompson Wheeler	Gereghty	Jenkins-Smith	"Haunted Valley"	1st Week
Jack White Corporation (Educational release.)						
Harry Edwards	Lige Conley		Rea Hunt		Comedy	Schedule
Fred Hibbard	Jimmy Adams	Fred Corby			Comedy	Schedule
Principal Pictures Corp. Sam O'Shea, Mgr.						
Colin Campbell	Dorothy Phillips		Geo. Berthelon			Idle
Hawks-Morosco Productions						
Jack Conway	Chadwick-Dix	Rosson-McWilliams	J. P. Hogan	Staff	"The Border Patrol"	4th Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Ed. Sedgwick	Frank Mayo		Harry Webb		"Hot Head"	3d Week
Emile Chautard	All-Star			Doris Schroeder	"Forsaking All Others"	Preparing
	Lon Chaney			Perley Poore Sheehy	"Hunchback of Notre Dame"	Preparing
Reeves Eason	Wm. Desmond	Reeves	Jay Marchant	Carl Coolidge	Around the World in 18 Days	2d Week
Hohart Henley					Special Assignment	Preparing
Nat Ross	Hoot Gibson	Virgil Miller	Dave Brandman	Roy Myers	"Ridin' Wild"	Editing
Summit Union	Herb. Rawlinson	Dwight Warren	Slavin	George Hull	"One Wonderful Night"	Editing
Ed Kull	Jack Mulhall		Billy Pummell	Emma Clifton	"Tales of the Fish Patrol"	Schedule
Darling	Lewis Sargent	Irving Riese	Arthur Smith	Scott Darling	Comedy	Schedule
Edw. Laemmle	Art Acord			Anthony Caldway	"Trail Blazer"	Preparing
Wm. Watson	Neely Edwards	Wm. Daniels	A. Thompson		Comedy	Schedule
Tod Browning	Priscilla Dean		Leo McCarey	Chas. Kenyon	"Lady Raffles"	5th Week
Eric Von Stroheim	All-Star	Kaufman-Daniels	Sowers-Sullivan	Von Stroheim	"Merry-Go-Round"	5th Week
Harry Pollard	Reginald Denny		Frank Messenger		"Leather Pushers"	Schedule
King Baggott	Gladys Walton	Joe Barry	Vic Milnar	Hugh Hoffman	"The Runaway Girl"	3d Week
Bob Hill	Roy Stewart		Taylor & Humblestone	Bob Dillon	Lumberjack Series	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Independent Companies						
Ward Lascelle Wm. Steiner	Trixie Friganza Neal Hart	Abe Scholtz	Joe MacDonough Neal Hart	H. Landers Jackson	"Mind Over Motor" Western Feature	Complete 6th Week
Joe Rock Productions. (Federated Release).						
Peebles-Smith	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Two-Reel Comedy	Schedule
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard			Idle
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham Wm. Duncan Robert Esminger	Larry Semon Duncan-Johnson Earle Williams	Hans F. Koenekamp George Robinson Steve Smith, Jr.	Joe Basil Don Clark Vincent McDermott	Semon Bradley Smollen	Untitled "When Danger Smiles" "You Never Know"	4th Week 6th Week 4th Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Harry Rapf Productions.						
Wm. Beaudine Sidney Franklin	Wesley Barry All-Star	Tony Gaudio		Mildred Considine Julien Josephson	"Little Heroes of the Street" "Brass"	Complete Preparing
Warner Brothers Productions.						
Wm. A. Seiter	All-Star Marie Prevost All-Star	Dupont-DuPar	Frank Kingsley	Olga Printzlau Olga Printzlau Julien Josephson	"Church Around the Corner" "The Beautiful and Damned" "Main Street"	Preparing 3d Week Preparing

NORTHERN STUDIOS

For Week Starting Monday, September 11

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						
F. H. McQuarrie	Kenneth Earle	Bill Searies	K. E. McQuarrie		"Just In Fun"	4th Week
GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.						Market 844
Paul Gerson Pictures Corp.						
Robert Eddy	Dan Mason Wilna Hervey				Plum Center Comedies	Schedule
JACOBY STUDIO. San Francisco.						
Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr.						
Wm. H. Clifford	Hobart Bosworth	J. O. Taylor	Max Stengler	Wm. Clifford	"Scottish Chiefs"	Preparing
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc.						
Max Graff	Milton Sills					Complete

EASTERN STUDIOS

For Week Starting Monday, September 11

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.						Kingsbridge 270
Whitman Bennett Productions. (Affiliated Distributors).						
Kenneth Webb	All-Star		John MacKnight	Dorothy Farnum	"The Secrets of Paris"	Editing
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Freemont 5100
Malcolm Strauss	All-Star			Malcolm Strauss	"Salome"	2d Week
Edwin Carewe Productions. (First National Release).						
Edwin Carewe	All-Star	Sol Polito	Bob De Lacy	Gerald Duffy	"Mighty Lak A Rose"	1st Week
Inspiration Pictures, Inc. (First National Release.)						
Henry King	Barthelemess	Roy F. Overbaugh	Joe Boyle	Charles Whittaker	"Fury"	2d Week
BLACKTON STUDIO. 423 Classon Ave., Brooklyn, N. Y.						Prospect 9683
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
FOX STUDIOS. West 55th and 1th St., N. Y. James Ryan, Casting.						Circle 6800
Herbert Brenon Harry Millarde	All-Star All-Star	T. Molloy	N. Hollen	Paul Sloane Staff	"Penzie" Drama	6th Week 7th Week
GRIFFITH STUDIO. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 133
D. W. Griffith	Carol Demnater	H. Sartov	H. Sutch		Comedy Drama	
IDEAL STUDIO, Hudson Heights, Jersey City, N. J.						
Burton King	All-Star		Ben Silvia	Burton King	Drama	6th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
JACKSON STUDIO. 126th St., at 2nd Ave., New York, N. Y.						Harlem 6298
Cosmopolitan Production (F. P.-L. release).						
Robert Vignola	Marion Davies	Ira H. Morgan	D. P. Carle	Staff	"Adam and Eva"	4th Week
Alan Crosland	Lionel Barrymore					
Frank Borzage	Alma Rubens		Chaston	Staff	Special	10th Week
LASKY STUDIO. Astoria, Long Island City, N. Y. Ned Hay, Casting.						Astoria 3500
Paramount Pictures (F. P.-L. release). Thomas Geraghty, Mgr.						
Alfred Green	Thos. Meighan			George Ade	"Back Home and Broke"	Preparing
Chet Withey	Elsie Ferguson				"Outcast"	2d Week
Victor Fleming	Alice Brady	Gilbert Warrenton	Edward Brophy	Margaret Turnbull	"Anna Ascends"	6th Week
METRO STUDIO. 3 West 61st St., New York.						Columbus 8181
Ham Smith	All-Star	Caldwell	Roberts	Ham Smith	Drama	6th Week
MIAMI STUDIO. John Brunton, Casting. Miami, Fla.						
Christy Cabanne	All-Star			Wray Physioc	Drama	2d Week
Wray Physioc	Marguerite Courtot				"The Filigreed Flask"	Schedule
Rex Ingram Productions (Metro Release).						
Rex Ingram	All-Star	John Seitz		Staff	"The Passion Vine"	2d Week
MIRROR STUDIOS. Glendale, Long Island, New York. Walter R. Sheridan, Casting.						Richmond Hill 3545
Frank W. Tuttle	Glenn Hunter	Fred Waller, Jr.	W. R. Sheridan		"Merton of the Movies"	Preparing
Charles C. Burr Productions. (Affiliated Distributors).						
Dell Anderson	Johnnie Hines				"Sure Fire Flint"	Editing
PATHE. T. W. Goodwin, Casting. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder		B. Millhauser	15 Episode Serial	Completed
	Pearl White			B. Millhauser	15 Episode Serial	In Progress
PARAGON STUDIO. Fort Lee, N. J.						
Clarence Brown	Hope Hampton			Staff	Drama	2d Week
O. Lund	All-Star			Staff	Drama	7th Week
PYRAMID STUDIO.						
Smallwood Productions (American Release).						
Ray Smallwood	All-Star				"When the Desert Calls"	Location
TILFORD CINEMA STUDIO. East 44th St., New York.						
Lem Kennedy	All-Star		Val Cleveland	Val Cleveland	Drama	2d Week
Albert Parker	John Barrymore			Albert Parker	Drama	Schedule
TEC-ART STUDIO. 318 East 48th St., New York. Chas. M. Seay, Prod. Mg						Vanderbilt 4338
Sidney Olcott	All-Star		Ligori	Haddock	"Timothy's Quest"	Complete
J. S. Dawley	All-Star			J. S. Dawley	Drama	Schedule
Selznick Productions. (Select Release).						
David O. Selznick	Theda Bara					Preparing
VITAGRAPH STUDIO. East 15th St., at Locust Ave., Brooklyn, N. Y.						Midwood 6100
Edwin Hollywood	All-Star				Yale Historical Series	Schedule

People

Madame Rosa Rosanova, who played Rodolph Valentino's mother in "Blood and Sand," will be featured in "Hungry Hearts" when that Goldwyn production is released here some time next month.

Arthur Edmund Carewe, who just finished with Jackie Coogan, is motoring through the northern part of the state before beginning a new production.

Theodore Kosloff brings to the screen a picturesque villain in his characterization of Lord Carnal in "To Have and To Hold" in which he is co-featured with Betty Compson and Bert Lytell.

"Mother" Sylvia Ashton who "cooked" her way into the movies is compiling a book of her own recipes to put on the market this fall.

Aside from his duties as director of "The World's A Stage" Elinor Glyn's romance of Hollywood Movie Life which Colin Campbell is directing for the Principal Pictures Corp. at the United Studios. Colin Campbell will also cut, edit and title the production.

Clarence Kolster, film editor at the Warner Bros. studio, is rapidly getting Wesley Barry's last picture into shape for an early preview. It was titled, "Little Heroes of the Street."

Edwin Zunn, at Fine Arts with the Seeling Productions was a candidate of the Royal Academy of Art and Literature, Peking, China, and was also educated at Boston University and Harvard. Since the Chinese revolution of 1912 he has been a poet and actor-playwright, and has staged several plays with remarkable success. He has appeared on the English speaking stage with various dramatic companies in the East.

Arthur Edmund Carew has completed his role of the celebrated violinist in the new Jackie Coogan production. Mr. Carew plans to motor to Frisco before starting a new picture.

Helen Dale has finished her first picture with the Eddie Lyons company, opposite Bobby Dunn, at the Berwilla studios, and is preparing to start work on the second of the series immediately.

Lloyd Talman has returned from San Francisco where he spent several weeks with his folks. Many favorable comments have been made on his portrayal of "Allan O'Dale" in "Douglas Fairbanks in Robin Hood" and doubtless his work here will open the way to bigger opportunities.

Kathleen Key who has been cast to play in the coming Warner production of F. Scott Fitzgerald's novel, "The Beautiful and Damned," which William A. Seiter is directing, spent a year in Australia with the Snowy Baker productions.

Marie Prevost's spare time is being taken up in learning the art of staying on the top of an aquaplane. For the edification of the novice an aquaplane is one of those boards attached to the stern of a launch on which one stands (or tries to stand) while the boat travels at the rate of thirty knots per hour. "It is thrilling," says Marie, "especially when ones chin collides with the edge of the board."

Frank Capra is cutting and editing the seventh of the Plum Center comedies, just completed by Robert Eddy at the Gerson studios in San Francisco for F. B. O. release.

Doris Deering, screen ingenue, has entered the ranks of matrimonial life. Snowden Baxendale has caused her to change her name.

Marguerite de la Motte, the talented young actress who plays the leading feminine role in "Ching, Ching, Chinaman," the first of the Tom Forman productions for Preferred Pictures, is learning Chinese. Lon Chaney is taking the role of teacher between the scenes in which he enacts "Yen Sin," a Chinese philosopher.

Hernando G. Villa, artist, designed the unique Cafe of the Deep to be seen in Katherine MacDonald's new First National production.

James P. Hogan will soon get busy directing a western feature.

Contemporary Criticisms

"THE VALLEY OF SILENT MEN" (Paramount)

"Mystery, strong dramatic situations, straightforwardness of plot and unusually effective scenes of snow-clad mountains, are the outstanding points of the Cosmopolitan production, 'The Valley of Silent Men.' It is based on a James Oliver Curwood story and has the virility and red-bloodedness characteristic of this author's work.

"As was to be expected from Frank Borzage, the direction is excellent; he has stuck closely to the main theme without running in any diverting out-ofside matter and has held the suspense and mystery well.

"Alma Rubens gives a fine performance as the only feminine character. Particularly effective is her repressed work. . . . Lew Cody, better known for his work as a heavy, also proves excellent in a straight heroic role."

—*Moving Picture World.*

"The pictorial appeal of the 'Valley of Silent Men' is every where here. It actually dwarfs the story which concerns a couple of mounties chasing a mountie and the girl of his choice. Borzage has hidden the rusty machinery of the plot fairly well. He starts you off tingling with suspense because of the man hunt.

"Curwood seldom varies in his plots. Consequently the steady follower of his stories can anticipate the end far in advance."

—*Motion Picture News.*

"Of course you have the great outdoor stuff which Curwood always uses, and director Borzage has found some great locations including a magnificent snow-clad glacier. Chester Lyons has used a telephoto lens with mighty good result, and some of the shots drew applause from the audience for their sheer beauty alone.

"This is one of the best pictures recently shown which holds the atmosphere of suspense so well.

"Alma Rubens is quite satisfying. At times she is very beautiful. Lew Cody as usual does very good work. . . . Mario Majeroni does a character bit very well."

—*Film Daily.*

"FORTUNE'S MASK" (Vitagraph)

"The fact that the action is kept moving swiftly is a saving grace in this picture. One doesn't stop to consider the impossibility of many of the situations. Earle Williams has been given a good role in this picturization of a popular O'Henry tale. He gets a lot out of the character of Dicky Maloney, who returns to his father's land to 'kick out' the gang of intriguers. The selection of Patsy Ruth Miller for the principal feminine was a fortunate one. Patsy makes an ideal senorita and she is one of the brightest spots in the picture.

"The settings, while not elaborate, are adequate. The costuming is correct in detail, especially the uniforms of the officials. . . . Oliver Hardy as the Commandante is amusing at times."

—*Motion Picture News.*

"A rather amusing comedy drama with Williams in the role of a care free young Irishman who figures in the overthrow of a government in a Central America country. Light and whimsical entertainment with a number of comedy situations such as this type of picture affords.

"Earle Williams has a role that is quite away from the parts he is usually given. He is supposed to be a dashing young Irishman and to carry the part wears a wig throughout the picture. The result is that his followers are due to be somewhat disappointed in his appearance.

"In spite of these handicaps the star manages to inject considerable energy into the picture and it should prove a pleasing and amusing diversion."

—*Exhibitors Herald.*

"EAST IS WEST" (First National)

"Now that it has been screened and has the popular Constance Talmadge in the role of Ming Toy, it leaves little to be desired in the way of entertainment.

"Throughout the picture Miss Talmadge gives an excellent, conscientious performance of a part that could be easily overplayed. With all 'East is West' is a distinct brilliant in the established crown of Constance Talmadge.

" . . . The photography, too, is above the average and there are many unusually striking shots.

" . . . Both Nigel Barrie and Edward Burns fully measure up to the requirement of their parts. E. L. Warren as Lo San Kee, and Frank Lanning as Hop Toy, are impressive."

—*Exhibitors Herald.*

"'East Is West' as a play was a prodigious success. 'East Is West' in film form should equal, if not exceed, the stage version in popularity. The picture has everything the play had and a little bit more.

" . . . The result is an artistic achievement that has every possible element for unusually wide popularity.

"Beginning with Frances Marion's scenario down through each step in the production, embracing Sidney Franklin's direction, capable editing and titling extraordinarily fine performances by the star and supporting cast, and artistic photography by Antonio Gaudie, there has been brought to bear a keen perception of showmanship that makes 'East Is West' easily one of the outstanding pictures of a year.

"Constance Talmadge is delightful as Ming Toy, realizing every possibility, latent or obvious, that the unusually rich role contains. For sheer sparkle she exceeds anything she has done before in comedy dramatic work. . . . One of the finest character performances ever reflected on a screen is contributed by Warren Oland in the extremely difficult role of Charlie Yong, the 50-50 American-Chinaman. His work leaves absolutely nothing to be desired. E. A. Burns deserves special mention for a sincere natural performance that is gratifyingly unactorish."

—*Moving Picture World.*

"It is easily Constance Talmadge's finest achievement and her greatest portrayal since the mountain maid in 'Tolerance'.

"The picture carries so much charm, so much opulence, that even if you saw the play you are certain to call the new version a greater achievement insofar

as its background and atmosphere are concerned.

"The photography is of a de luxe quality. Sidney Franklin has brought forth the clamour of the East in vivid style. His Chinatown is truly atmospheric. And the manner in which he guides his players shows that he had his eye upon the correct dramatic values. Witness Warner Oland as Charlie Yong, the heavy of the story. This capable character actor, who can interpret the Chinaman more realistically than any other player, will receive an ovation everywhere."

—*Motion Picture News.*

"'East Is West' ought to be a smashing hit for Connie Talmadge. She does easily the best work of her career in this big production. There may be some difference of opinion coming from those who saw the stage play, as to the liberties taken in the characterization of Ming Toy, as presented by Connie. . . .

"Warner Oland's . . . mincing walk, his gestures, his complete indifference as the dandified Chinaman and the Oriental with a background of villainy make him stand out strongly. His is the best work in the entire picture.

"Frances Marion, always dependable, presented a scenario evidently intended to fit Connie. And it does . . . she is delightful."

—*Film Daily.*

"RICH MEN'S WIVES" (Lichtman)

"In 'Rich Men's Wives' Gasnier obviously determined not to rely upon lavishness and pictorial beauty to make his picture a success. On the contrary he has developed a story and a group of characterizations, together with a number of big dramatic effects.

"The production is big, lavish and well done throughout. Commencing with what at first is a rather slow-moving story. . . . Gasnier has speeded up the action and one master stroke follows another, creating a series of dramatic effects that stamp the production as a striking attraction."

—*Exhibitors Herald.*

"They will probably compensate for a story which is too trite and often stupid and which never gets down to the core of its subject matter—the 'paying the piper among the wealthy disciples of jazz.' It is only suggested, and so much incident and background are planted in the introductory reels that the plot seems to be an arbitrary side issue.

What Folks Think

Picks Pictures From Review

DENVER, Colo., Sept. 5.—Editor Camera!—Every week bright and fresh Camera! comes to me, and I wish to tell you how much I enjoy reading it. The reviews by R. W. are truthful and illuminating, pleasing and instructive. Once upon a time I mailed a check for \$3 to the Moving Picture World. Foolishly they returned it and refused to send me the publication. I am now trading my Camera! to a friend for his M. P. W.—and the best part is, he tells me he is getting more information hot off the griddle from Camera!, as it helps him in his selection of pictures for his theater—and no "apple sauce."

This leads to the thought, why not have a small paper to sell to the real paying public, giving short, sharp, cryptic reviews, so they can better judge the pictures they wish to buy tickets for.

I shall induce our clubs here to subscribe for Camera! so the members can consult that paper and give me a rest, as I have gained the reputation of knowing good pictures.

E. P. VARIAN.

Likes Hays Editorial

HOLLYWOOD, Cal., Aug. 28.—Editor Camera!—I returned from a month's vacation last week and could not help noticing as I read the back numbers of Camera! what progress the paper had made. Your fearless editorial regarding Hays was splendid. Everywhere among the guild members one hears comments on the Camera! that reflects credit on you. I am certain you are doing a fine work for picture people and that they appreciate it—at least I do, and wish you all the success your efforts deserve.

ADELINE M. ALVORD.

Hays Likes It, Too

NEW YORK, Aug. 10.—Editor Camera!—Thanks for your invitation, "Come Again," as printed in the Camera! of July 29. I certainly will want to again visit the coast. The real enthusiasm and splendid spirit of co-operation among those friends and co-workers I met there moved me very deeply. I am tremendously in earnest in this whole matter, and my one great wish is to be of any possible service. I am grateful for your co-operation.

WILL H. HAYS.

Script Market

(For stories now under production, study titles in "Type" column, Pulse of the Studios.)

Screen Rights Purchased

By Universal—to "Drifting," stage play for Priscilla Dean.

By Universal—to "The Ghost Patrol," by Sinclair Lewis.

By Universal—to "Gret'n Ann" (for Gladys Walton).

By Preferred—to "The Hero," play by Gilbert Emery.

By Murray W. Garsson—to "Way Down South," original story by Harry Diggs and Adelaide Leitzbach; (screen, play and book rights, \$25,000.)

By Metro—to "Scaramouche," novel by Raphael Sabatini; (for Rex Ingram production).

By Graham Wilcox (London)—to "Paddy the Next Best Thing," play.

HARRY L. KEEPERS

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"—she has been working on that Shirley Mason circus picture at Fox for the past four weeks. Here's her telephone number, Hollywood six-three-two-one, and if you want some one to do that character woman right Lule Warrenton's the one to go after....."

CALVIN ROBERTS

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S. A. McKENZIE

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Our Travelogue**Coming**

From London—Mae Marsh in New York after filming "Flowers of Passion" for Graham-Wilcox Productions at the F. P. L. London studio. She was to do two more films abroad.

From New York—Mae Murray and Bob Leonard to film "Coronation" for Metro.

From Honolulu—Clayton Hamilton, at Hollywood Hotel, ill.

From London—Harry Millard, director, and Percy Marmot, actor, to complete "If Winter Comes," exteriors of which were shot for Fox in England.

William S. Campbell returned from San Francisco and will start on a new series of comedies and then a serial.

Lester Cuneo has returned from Mount Baldy where he filmed the concluding scenes for the fifth of a series of western dramas, "Blazing Arrows," for the Western Pictures exploitation company. Francelia Billington plays the leading feminine role. While cutting and editing "Blazing Arrows" Cuneo will prepare a story for his next production.

Gus Saville has returned from Santa Cruz Island where he went with the company filming "Drink," featuring Henry Walthall.

Going

To New York—Lila Lee to play opposite Thomas Meighan in George Ade's "Back Home and Broke."

To New York—George Melford, Leatrice Joy and Jacqueline Logan to make a picture.

To London—Tom Moore sailed September 6 to play in Tom Terris' "Harbor Lights" with Wyndham Standing.

To New York—John S. Robertson, to consider future production plans; his Lasky contract has expired.

To France—Andree Peyre sailed from New York for France after her trip had been delayed by an attack of appendicitis. She will proceed to her mother's home in Paris where she will remain for several weeks after which she will return to Hollywood to continue work under her contract with Pathe.

To Canada—Helen Ruppert has motored up to Canada for a brief rest. She will return in about three weeks.

To New York—Thomas Meighan to star in "Back Home and Broke," George Ade's second screen original.

To New York—F. Richard Jones on his first vacation in 10 years, also to make screen tests of new comedy candidates.

Dr. D. F. Comstock, of the Technicolor Motion Picture Corporation, has returned to Boston with the master print of the first all-color production.

Myron Selznick has left for a trip to San Francisco on business matters, to be gone a week. This is the producer's first visit to northern California and will also be somewhat in the nature of a sight-seeing tour.

PRIVATE SECRETARY

Young man, 24 years old, single, well educated, refined, and of neat appearance, desires position with established actor, actress or motion picture executive. Can operate automobile and play piano. At present employed. Can give the best of references.


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"Golden Hoofs," "The Buggy Professor."

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Along the Rialto

By Raymond McKee

Bryant Foy, of the Foy family, is now making up Komicke Kracks for the Fox Sunshine comedies.

Jack Bergen, who doubled for stars in and around Fort Lee, should have starred in his own little drama and sent a double to the home of George Kline where he was killed. There is no doubt that Kline knew his business as a location man, at any rate he found a vital location when he sent the "45" spinning into Bergen. The entire true story will come out when Jersey Justice holds court.

It is reported that a popular dance rendezvous has offered Valentino \$3,000 weekly to appear there nightly. Ruddy is stopping at the Waldorf Astoria.

New Yorkers have long anticipated the coming of Harold Lloyd's latest, "Grandma's Boy." Now they are happy. It will be at the Strand next week.

September 10th will witness a banquet held in New York at the N. V. A. Club. Men from every business will be present to honor Fred Stone. Will Rogers will be toastmaster. The list of guests includes President Harding, Woodrow Wilson, Governors Miller and Edwards, Mayor Hylan, Rex Beach, Geo. M. Cohan and many others.

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

PROPS FOR SALE—1 complete western costume, hat, boots, belt, shirts, neckerchief, etc., 1 full dress suit, hat, shirts, collars, ties, shoes; 1 full leather extension suit-case, and various articles of men's clothing. Practically new and will be sold cheap in single lots, or all in one lot. M. Mathews, 1232 Citrus Avenue, Hollywood. Phone 579-374.

WANTED: SCRIPT AGENT IN HOLLYWOOD—Out of town writer wants representative in the studios. Agent with some critical discrimination desired. Address WRITER, Box A-7, Camera!

STILL OUTFITS FOR RENT. Highest grade equipment, \$5.00 per week. Complete stock of fresh still film always on hand. Popular prices on finishing. LITTLE, The Big Photographer, 5874 Hollywood Blvd. (cor. Bronson). Telephone 597-602.

FOR SALE—Motion picture camera, Universal-Underwood with 400-foot magazine; absolutely new. Bought for trip to South America. Sold at great sacrifice. Telephone Garvanza 2937.

Available now: Bell & Howell camera, 170 shutter, fully equipped, perfect condition. Elaine Walker, 914 So. Olive St., Main 3746.

Wanted—Position by experienced film cutter and assistant continuity writer. Salary \$50.00. Serial company preferred. L. R. F. Camera!

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Current Universal Production

"The Runaway Girl," Starring Gladys Walton.

Directed by King Baggott.

TORONTO'S THEATRICAL OFFERINGS

By David Bader—Camera's Traveling Correspondent

"The Prisoner of Zenda" has been playing here for the past two weeks at the Massey Hall. The picture is doing well considering that the National Toronto Exhibition is running in opposition. The picture plays twice daily.

Part of the entertainment at the annual Toronto Exhibition which takes in music by West Indies Bands, Creators' Band, Scottish Bands, Clowns, and a wonderful Prince of Wales Durbar, are a series of Century Comedies presented to the Fair by the local Exchange. "A Radio Hound" is being shown at the Radio and Sports Show, and "A Muddy Bride" with Baby Peggy is being shown at the Grand Stand. Brownie is the star of "A Radio Hound." Other entertainment is a musical contest and radio broadcasting.

"Loves of Pharaoh" are running their loving course at the Strand here. This picture is scheduled for a two week run, and likewise faces a small house due to the Exhibition.

"Sherlock Brown" played to good houses at Loew's State.

"A Bachelor Daddy," "For the Defence," "When Satan Sleeps," and others, are all playing to small houses. These two weeks here in Toronto are very bad for the silent and spoken drama.

"Orphans of the Storm," at Shea's here, played to a fair house. This picture played two weeks, and will be superceded by Lady Diana's latest picture.

"The Blushing Bride" is playing here prior to its opening of Buffalo's theatrical season. This show was well received, although it only played one week. It will be followed by "The Bat," which Los Angeles has already seen. This is a corking melo-mystery drama.

"The Dumbell Review for 1922," composed of ex-Canadian boys, has played here more than 20 weeks. It will either go to New York or London, after its run which terminates next week. No one has offered to buy the motion picture rights yet.

Everything is closed Sunday in Toronto. Great town, not.

ON BUFFALO'S BROADWAY

The Fall season will soon take hold in Buffalo, and "legitimate" is headed this way. Burlesque, stock companies and Shubert vaudeville will be ushered in within the coming week.

Jean Bedini's "Chuckles of 1922" is due here on August 31st. This show has just finished playing the English Music Halls, and is awaited with open arms.

Buffalo theatres are doing fairly well. There have been some very warm days, and business in the afternoon, in some theatres, was very quiet.

"Orphans of the Storm," Griffith's classic, is playing the Shea theaters. The picture is celebrating the eighth anniversary of Shea's Hippodrome theater.

Charlie Ray's "Deuce of Spades" will run a full week at the Lafayette theater, where first class vaudeville also reigns supreme. Ray is very popular here.

The Majestic Theater, Buffalo's theater of stock company's presentation of successes, will probably open with "The Star Sapphire." Other famous plays, such as "Abraham Lincoln," "Six Cylinder Love," "The Elusive Lady," "The French Doll," and others will play here the coming season.

A big year is expected, but it looks as though motion pictures will continue to lead. "Blood and Sand," "Human Hearts," "Grandma's Boy," "In the Name of the Law," "Little Red Riding Hood," "The Old Homestead," "The Prisoner of Zenda" and others are booked to play this city in the near future.

"The Storm" is booked into 20 houses for simultaneous playing.

Who's Where on Los Angeles Screens

LOEW'S
Metro

"THE PRISONER OF ZENDA"

Adapted by Anthony Hope

Scenario by Mary O'Hara

Directed by Rex Ingram

Rudolph Rassendyll.....	Lewis Stone
King Rudolf.....	Lewis Stone
Princess Flavia.....	Alice Terry
Colonel Sapt.....	Robert Edeson
Duke Michael.....	Stuart Holmes
Rupert of Hentzau.....	Ramon Navarro
Antoinette De Mauban.....	Barbara La Marr
Count von Tarlenheim.....	Malcolm MacGregor
Marshall von Strakencz.....	Edward Connelly
Countess Helga.....	Lois Lee

GRAUMAN'S

Famous Players-Lasky

"THE VALLEY OF SILENT MEN"

Story by James Oliver Curwood

Scenario by John Lynch

Directed by Frank Borzage

Photograph by Hester Lyons

Marette Radison.....	Alma Rubens
Corporal Kent.....	Lew Cody
O'Connor.....	Joseph King
Pierre Radison.....	Mario Majeroni
Inspector Kedsty.....	George Nash
Jacques Radison.....	J. W. Johnston

CLUNE'S
Selznick

"A WOMAN OF NO IMPORTANCE"

Adapted by Oscar Wilde

Directed by Denison Clift

George Harford.....	Milton Rosmer
Sir Thomas Harford.....	M. Gray Murray
Lady Cecilia.....	Hetta Bartlett
Elsie Farquahr.....	Gwen Carton
Rachel.....	Fay Compton
Her Father.....	Henry Vibart
Gerald Arbuthnot.....	Ward McAllister
Lady Hunstanton.....	Daisy Campbell
Hester Worsley.....	Lillian Walker

WHAT HAPPENED ON THE SET TODAY?

It got a laugh, or it got the director's goat, or something.

Don't wait for the publicity man to hear about it—write it on a post card, address CAMERA!, Hollywood, drop it in the mailbox—pronto!

Story By

Eve Unsell, head of B. P. Schulberg's story producing department, and **Hope Loring**, of short story fame, are jointly responsible for the remarkable screen version of "Ching, Ching, Chinaman," now being filmed as a Preferred Picture. The two writers are collaborating on the scenario of the Wilbur Daniel Steele story, which was selected as the honor story of Edward J. O'Brien's recent list of greatest American short stories.

Edward J. Montagne, author of "One Week of Love," "Evidence," "Under Oath," and other Selznick productions, got his early schooling by working for several of the New York dailies, and once published a weekly paper of his own.

The story which Bosworth is doing under the working title of "The Beloved Unknown" was written by Ethel Gillett Whitehorn, daughter of a former governor of California, and the scenes were taken on the exact spot where the scenes of the story were laid.

Glenn Lambert has moved his scripts and ideas to the Berwillia studio where he is gag man for Eddie Lyons and Bobby Dunn. Prior to this he and Maury Roth were writing for Al St. John at the Fox studios.

Henry McCarty is proving to his friends that he is as proficient a writer as he is a director. The last five stories made by Doubleday Productions, starring Lester Cuneo, were written as well as directed by Mr. McCarty.

"The Little Church Around the Corner," an original story by Olga Printzlau, is being put into production shape at the Warner Bros. studio and actual photographing will start soon.

Edward M. Kimball and Mrs. Kimball (Alyse Hunt Whitaker) are building a new home on Childs avenue, Hollywood, where provision for a large studio, to entertain their friends, has been made.


Taxidermy



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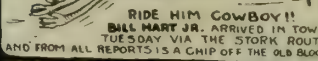
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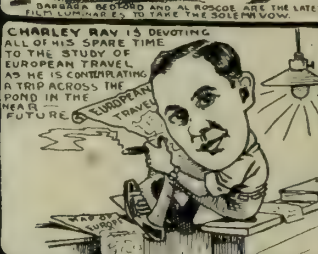
THE WEEKS RUSHES BY KLUM

WILLIAM FOX HAS BEEN BUYING UP ALL THE LATE NOVELS AND STORIES FOR EARLY PRODUCTION LOOKS AS IF THERE WILL BE PLENTY OF WORK ON THE FOX LOT FOR SOME TIME TO COME

BOOKS



A cartoon illustration of a car with a sign that says "WE ARE JUST MARRIED". The car is driving on a street, and a person is running alongside it, holding a sign that says "MARRIED". The car is also carrying a large sign that says "WE ARE JUST MARRIED". The scene is set in a city with buildings in the background.

[illegible]

IT IS REPORTED THAT MELBORE DAVIS
CONTRACT WITH HAROLD LLOYD HAS
EXPIRED AND SHE IS RECEIVING NO END OF
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VIC SCHERTZINGER IS WHAT YOU MIGHT CALL
DOURLINE IN BRASS THESE DAYS BETWEEN -
WEILDING A MEGAPHONE DURING THE DAY AND
BATON AT NIGHT VIC IS ONE BUSY HONDER

TITLE CHANGES

"If I Were Queen," from "The Three-Cornered Kingdom." (Ethel Clayton for F. B. O.)

"The White Flower" is the title which has been accorded Betty Compson's next Paramount star picture. This photo-drama was written expressly for her by Julia Crawford Ivers, who spent several months in Hawaii studying the locale. The exteriors will all be filmed in the Hawaiian Islands, principally in Honolulu. James C. Van Tress is to be the cameraman, and further details are to be announced shortly.

OFFICERS GET CINEMA CICERONE

For a small sum the youthful son of well-to-do English parents can be provided with a cinema cicerone to take him to the pictures and explain anything that mystifies him, Ormesby Burton writes the New York Morning Telegraph from London.

A thorough knowledge of Yankee slang for the interpretation of American subtitles is said to be a requisite.

Out-of-work ex-officers of the Officers' association get the jobs.

Starting in January, children may attend pictures in London only when accompanied by an adult.

Harry Myers had some rather interesting experiences in Vienna from whence he has just returned. "A good deal of fun is had at the expense of the government and the sudden drop their money has taken," says Harry. "The favorite joke over there is about the government money printer who was on the verge of starvation because he couldn't get his salary and had threatened to quit until the government compromised with him. He was to print money for the government five days out of the week and the sixth he could print his salary."

Although Charles Seeling had already shot fifty scenes of "The Purple Dawn," he started all over Tuesday when Eddie Peil strolled on the set. Seeling had despaired of obtaining Peil, and started with another actor in the principal Chinese role.

"The Birth of Cinematography" was the title of a five-page story in the Illustrated London News heralding an exhibition in South Kensington Museum of various inventions which made possible the evolution of motion pictures.

Percy Pembroke is assisting Gil Pratt in the direction of stories starring Stan Laurel at Fine Arts.

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----J. M. BUNDSCHO

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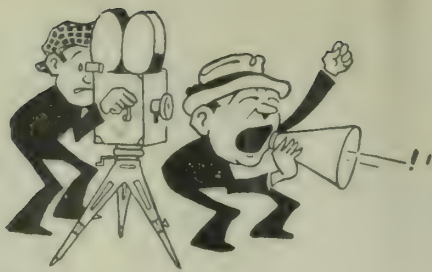
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CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, September 16, 1922

No. 23

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NEW PLACE TO PLANT PHOTOS

Pictures of motion picture folk at home, engaged in sports, or doing anything the average human being does, are desired by Linton Wells, manager of the Pacific bureau Pacific and Atlantic Photos, Inc., with office at The Times, (not at 520 South Broadway, as first announced.)

He at all times wants photographs of news value or of freak or unique appeal.

In the near future Wells will be in the market for full page layouts for rotogravure service.

All pictures must be exclusive. Wells promises to accept or return in 24 hours.

Organized seven months ago by Joe Medill Patterson to serve the Chicago Tribune, the P. & A. now serves 40 papers (including the New York News) with fast mail photos, and distributes a mat service to over 100.

TAX CLOSES GERMAN THEATERS

Picture theaters of Hamburg and Berlin threaten to be darkened by the German tax on admissions.

Hamburg's theaters are now closed. Ninety percent of Berlin's have agreed to close September 22, according to The Los Angeles Times. The German admission tax has a sliding scale that reaches 50 percent on 30-mark tickets. Thirty marks are about two and a fifth cents at present.

In the Ring With Toreador

Wonder what became of the old-fashioned director who wore puttees?

* * *

The nature fake story is not peculiar to American press agents.

W. P. Kellino, producing "Rob Roy" for Gaumont in England, sends out a call for a trained spider to do a Robert Bruce stunt.

* * *

Probably neither Ferdinand Earle nor Richard Walton Tully could use this idea in their current films, but if the author of the Rubaiyat were alive he would spend more time in the jug than the wine would.

* * *

Augustus Thomas, in becoming head of the Producers' Association, runs one very grave risk. Somebody may allude to him as the Will H. Hays of the stage.—Arthur H. Folwell in Judge.

* * *

Howja likta be
An R. N. W. P.?
When he's told to "get his man" he
Always does, by gee!

Wears a scarlet coat. . . .
Gets the tough guys' goat. . . .
Shoots and swims and chases sin. . . .
Kicks the villain in the shin. . . .
But is the gentleman *ad fin*—
That's the brave Redcoat!

It must be tough to be
An R. N. W. P.!
Duty comes before Romance—still
Scenarists are free.

* * *

"Wife Admires Rodolph Still."—*Headline.*
That's a wife's prerogative, Mrs. Toreador
Likes us that way, too.

* * *

Lasky has a publicity winner in Pola Negri.

She started right out in America by making reporters hold her hands and gaze into her eyes.

Mlle. Negri doesn't speak much English—she doesn't need to.

* * *

Bob Sherwood, celebrated Lifer, says Rodolph Valentino's mashnotes are decreasing.

How does he know? Dames are probably writing Bob instead.

The P. A.'s Friends

The Seattle (Wash.) Times is prepared to launch a morning paper on 72 hours notice, although it declares such move would be financially disastrous. The paper would compete with Hearst's Post-Intelligencer.

The Palm Beach (Fla.) Record will start publication about October 15.

The Lodi (Cal.) News is now a daily paper. Formerly tri-weekly.

Wilson Hicks has resigned from the Kansas City Star to join his brother, John W. Hicks, jr., Australian managing director of Famous Players-Lasky.

The Lard Laredo (Tex.) Morning News has started.

The Springfield (O.) Morning Sun is running a daily picture page.

The Yewwester is a new daily planned for Key West, Fla.

HOW PAPERS LOOK AT IT

From a symposium gathered by Editor & Publisher, these attitudes of newspapers toward amusement publicity matter are gleaned:

Cleveland Plain Dealer—Publicity material offered by theaters for publication ought to be considered strictly on the basis of its news or entertainment value.

Des Moines Capital—Does not run a press agent column and accepts only such matter as seems to carry legitimate gossip of the theater.

Winfield (Kan.) Daily Free Press—Theaters and the movies are public institutions, which have a great share in shaping the morals of the community. They should not be treated as commercial institutions, but as moulders of opinion and institutions of public importance.

Winfield (Kan.) Courier—Theaters and motion picture houses are commercial enterprises, just the same as the dry goods store. Policy of printing advance notices is governed by the question, "Is it news?"

Cedar Rapids (Ia.) Republican—Believes readers are entitled to the theaters; handles it briefly.

Portland (Me.) Evening Express—There is a news side to drama, but from our experience the press agents try to get all the free space they can in the papers.



Vol. 5 No. 24

SATURDAY, SEPTEMBER 23, 1922

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY



GUY BATES POST

America's most distinguished actor

Star of "The Masquerader" "Omar the Tentmaker"

Produced by RICHARD WALTON TULLY - Directed by James Young

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Per Year Local

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Entered as second-class matter October 16, 1920, at the Postoffice at Los Angeles, Cal., under the Act of March 3, 1879. Formerly entered as "Camera!" April 11, 1918.

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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing.....Managing Editor
Doris Mortlock.....Assistant Editor

Fred W. Fox.....Advertising Manager
Ora Brook.....Circulation Manager

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Phone 595-179

Vol. V.

SATURDAY, SEPTEMBER 23, 1922

No. 24

We've Lost Neutrality

NEUTRALITY has advantages.

But the motion picture industry is no longer politically neutral—not to the rest of the nation.

The motion picture is now Republican—it has a Republican boss.

It doesn't matter that the boss bosses a minority in the industry.

Whenever and wherever political matters affecting the screen arise, they will no longer be considered on their merits. They will be political issues.

Censorship and Sunday closing will no longer be argued for or against on moral or constitutional grounds. Republicans will be opposed to them; other parties in favor.

Admission taxes and film tariffs will no longer be discussed from the standpoint of good business and the nation's welfare—Republicans will be on one side, other parties on the other.

Censorship in Massachusetts will be voted upon November 7. That censorship is opposed to fundamental constitutional theories, will not enter into the matter. That motion pictures have a Republican boss, will.

What will we do about it?

It's up to organizations not affiliated with the Motion Picture Producers and Distributors of America to make themselves heard. It's up to them to emphasize that they are not taking political sides.

We're all for motion pictures—not for or against whatever party is in office and wields power.

Action is necessary by existing organizations.

Interests not organized should become so.

* * *

Many Scripts in Your Desk?

GOOD will is a tremendous asset in the valuation of any business. Over \$1,000,000 was paid in cash for the item of good will in the transfer of a big newspaper the other day.

Motion picture producers, apparently, have overlooked this valuable financial item. At least in minor points of contact with their public they neglect to properly build good will.

Take the one item of scenario reading and purchase or rejection. Trusting, ambitious writers submit hard-thought stories to the studios. They want to know one of two things: Is it acceptable for motion pictures, or isn't it?

Sometimes they find out, sometimes they don't.

The letter of Winona Boutree in the What Folks Think column, this issue, reflects the dilemma of thousands of writers.

Camera! ventures that in every studio in Hollywood there are scripts from 6 months to 6 years old tucked away in bottom drawers of desks in obscure offices. They were in the desks when present occupants took it over; no one knows why.

Here are thousands and thousands of well-meaning and ambitious persons submitting their heart-throbs (perhaps) to ruthless, sometimes careless, scenario editors;—and forming uncomplimentary opinions about motion picture courtesy and efficiency when they fail to hear from them again.

Why not have a house-cleaning, everybody!

Dig out all the scripts that are not your property. No matter if they're on wrapping paper in misspelled, penciled words, or the neatest typewritten product.

Someone is anxious about that story and should have it back, or a statement of its acceptability. Send them with a little apology, and say honestly whether or not you care to consider more originals from outsiders. Doing so will build that asset item of good will for you without fail.

Incidentally, if you have scripts on hand without addresses of their senders, give Camera! a list of titles and authors for publication, and owners will be invited to send postage for return of their works.

Film Capital Production Notes

MAE MURRAY TO FILM NEXT HERE

Mae Murray is in Hollywood with her husband-director Robert Z. Leonard, from New York. It is expected that Miss Murray will make several pictures for Metro release, probably at the Goldwyn studio. Miss Murray is under contract to Tiffany productions. Her most recently completed picture is "Broadway Rose."

Mack Sennett's "The Shriek of Araby" will be released through the exchanges of Associated First National Pictures, Inc., during the early fall. Ben Turpin is the featured comedian and Kathryn McGuire the leading feminine player.

This newest Sennett fun-maker satirizes Rodolph Valentino's masterful dramatic efforts in "The Sheik," with much subtleness.

Mary Pickford and Douglas Fairbanks are on their way to New York. They will stay east a month, seeing the Broadway premiere of "Robin Hood" the middle of October, and possibly the premiere of "Tess" a few weeks later. They will resume production at the western studio the middle of November.

Fairbanks' next is Booth Tarkington's "Monsieur Beaucaire," on which Lotta Woods is now supervising research and script preparation.

Miss Pickford will do "Dorothy Vernon of Haddon Hall."

Jack Pickford will make his next picture in New York. He is looking for a story with strong human interest element for a young fellow predominating.

The last shot has been fired on Marshall Neilan's "The Strangers' Banquet," at the Goldwyn studio.

Billie Dove is preparing to start work in "All the Brothers Were Valiant," Ben Ames Williams' sea story which Irvin Yillat will direct.

The second release of a series of two-reel specials, in which little Arthur Trimble is starring for independent release, has been completed at Hollywood studio. Frederick G. Becker directed. Bessie Love, who headed the supporting cast of the first production, is also in the second.

The third production will be started as soon as the second is edited. The series will be marketed as "The Strange Adventures of Prince Courageous."

The new Jackie Coogan production, tentatively called "Fiddle and Me," has gone to the cutting room.

Frank J. Hampton and Dick L'Estrange, formerly with Selznick in New York, have come from the east to Los Angeles to form a Hampton, L'Estrange and Hampton Producing company. They will produce only five-reel specials adapted from well known popular novels. The specials will be directed by L'Estrange and supervised by Hampton; they will be released through State Rights.

Pola Negri will soon arrive from New York to begin work in George Fitzmaurice's production, "Bella Donna," by Robert Hichens, author of "The Garden of Allah." Ouida Bergere is getting her adaptation ready. Conrad Nagel will have the role of the husband.



Baby Peggy and Alf Goulding, her director, are hard at work on "Peg of the Movies."

"Pop Tuttle, Fire Fighter," one of the series of Plum Center Comedies that are being produced by The Paul Gerson pictures corporation of San Francisco, was shipped yesterday to New York.

Casts of the Week

"A PUNCTURED PRINCE"

Directed by Hughie Fay
Photographed by J. R. Lockwood
Story and Supervision by Hunt Stromberg
CAST

Bull Montana	Harry Lamont
Maryon Aye	Eugene Burr
	Helen Broneau

"PEG O' MY HEART"

By J. Hartley Manners
Adapted by Mary O'Hara
Directed by King Vidor
Photographed by George Barnes

CAST

Laurette Taylor	Lionel Belmore
Mahlon Hamilton	Vera Lewis
Russell Simpson	Sidna Beth Ivins
Ethel Grey Terry	D. R. O. Hatswell
Nigel Barrie	Aileen O'Malley
	Fred Huntly

START SHOOTING

"Glad Rags," by J. R. Lockwood, cameraman, under direction of Hughie Fay at Metro studio.

"The Beautiful and Damned," by DuPar and Dupont, cameramen, under direction of William Seiter at the Warner Brothers' studio.

"Paths of Glory," by L. Guy Wilky, cameraman, under direction of William deMille at Lasky studios.

Plum Center Comedies, by Roy Vaughan, cameraman, under direction of Robert Eddy at Paul Gerson studios, San Francisco.

"My American Wife," by A. L. Gilks, cameraman, under direction of Sam Wood at Lasky studio.

Robert Eddy, with his company of Plum Center Comedians, headed by Dan Mason, started work on the direction of the eighth of a series of twelve comedies at the Paul Gerson studios in San Francisco on Monday. Wilna Hervey, leading woman, has one of the principal roles; Edward O'Brien and Seldy Roach play important parts. A. H. Geibler furnished the scenario and continuity, and Roy Vaughan is doing the camera work.

Monty Banks is preparing to start filming a new comedy which he announces will be a burlesque on "Blood and Sand." Monty has selected "Flood and Sand" as the title of his picture.

The Sam Mogi Comedy company has started work on its first two-reel comedy production. Mr. Mogi, the director and producer is likewise cinematographer. He served a three-year apprenticeship to Mr. Georges Benoit, "The Double-Exposure King." Max Mogi plays the well-dressed, always hungry, always broke man about town and Bebe Ellen (Little Miss Smiles) the tiny lost heiress.

Jess Robbins has returned from an extended visit in New York. The Fine Arts studios will be his headquarters, and he is preparing to start work soon on a story in which Eddie Horton will appear as star.

Never since the days that D. W. Griffith occupied the plant has the Fine Arts studios shown so great an amount of production activity as at the present time. With nine companies engaged in filming stories there the studio management reports that every indication is that the plant will be filled to capacity within a very short time.

"Mud and Sand" is announced as the title of the latest two-reel comedy being produced by G. M. "Broncho Billy" Anderson at the Fine Arts studios with Stan Laurel as star. Gil Pratt is directing.



Current Reviews



"On the High Seas"

THE history of the original plot of "On the High Seas" dates back to the 1492 of pictures. Ten years ago the Imp company made a one-reeler titled "The Lady and the Stoker." This was followed up by a two-reel product and so on at intervals until we found it hiding under the Lasky-Willat awning with enough tinsel grandeur surrounding it to fool the public once more. But it takes more than a foggy glory to repeat one story time and time again. In fact, we heard a fan remark as he yawned and scratched his head as though puzzled: "Haven't I seen this somewhere before," to which his convoy replied that he was mistaken, the producer had changed the cast.

Irvin Willat's direction is not at fault but it is just flat. We expected more of the director who once made real sea pictures.

The triteness of the story may be laid to the fact that this is Edward Sheldon's first original story. Naturally he would choose the most reliable old standby. (Here it is.) The lady falls in love with the stoker (because he's the only man in sight, we guess) and because he saves her from the wreck (this might mean the ship or her fiancé) she swears eternal love. But on land she becomes a lady and he gets the air until she finds he is only an adventurer looking for atmosphere in the hold of the ship. So all's well. If you can stand that much of it!

Dorothy Dalton had an easier time and was more natural when she wore the garb of a shipmate. But as a society woman she had difficulty in impressing us that she was at home in gorgeous clothes.

We knew that Jack Holt was the hero all the time even though he didn't wear a full-dress suit till the last scene. He had a homely part but he worked well and made himself liked.

Other members of the cast were: Mitchell Lewis, Alice Knowland, Vernon Tremain, James Gordon, Otto Brower, William Boyd, Winter Hall, and Michael Dark.

The photography of the sea stuff is wonderful in the stuff it catches of ships sinking but there is no opportunity for lighting effects.

R. W.

"Wanted—A Story"

WHEN Mason Litson wrote and directed "Wanted—A Story," he meant it. He not only wanted a story but was in painful need of one to produce the two reels on the material at hand. However, credit goes to Litson, in this Johnny Jones-McDonald production for getting away with it and supplying in direction what is lacking in plot. Had the satirical trend been followed throughout the film, this kid comedy would have turned out to be one of the long-looked-for burlesques on South Sea island pictures. As it is, he brings us a refreshing frothy satire of the coming tribe of films that look more like an epidemic to us than the Sheik or NW Mounted variety.

The same kiddies supply the cast as for-running McDonald pictures.

Johnny Jones, the shining light among his gang, continues his amusing and talented work.

Gertrude Messinger is entrancing in her

leopard skin dress. Our only complaint is that these two clever kids are crowded out by using grownups in this production.

Benny Alexander is a pleasant surprise as a newcomer to "the gang" and he is right in his element for Benny has marked talent that will not be overlooked with this company.

Kenneth Green is still the hungry, overfed boy that had many tears of laughter to his credit.

R. W.

"The Prisoner of Zenda"

LIVING up to a sudden reputation is difficult going, especially if you are a director whose first hit is a masterpiece. The public is too prone to expect something fully as good forever thereafter, if not better. And audiences are liable to prove critical if this does not happen.

This danger never was more apparent than in the case of Rex Ingram, whose latest production, "The Prisoner of Zenda," will be somewhat of a disappointment to a majority of patrons.

It is not a special, in the full sense of the word, and carries neither the fire nor coloring of "The Four Horsemen," although a mythical kingdom, and a plot conveniently provided by Anthony Hope, lays itself wide open to feverish excitement and vividness.

However, the production is a very good program feature, although it is a full blown member of the hokum family, filled with convenient situations and hurrahs-for-our-side.

Had the continuity writer or Ingram gone beyond the ordinary limits of the story itself, adding to its possibilities and giving certain situations and characterizations greater values—which was entirely possible—the young director's repute easily would have maintained its level.

One big misfortune attends the production which, otherwise, will please a majority of people. During the sword fight between Rassendyll and the three plotters, the hero, while flat on his back, flips his sword at "Black Michael." The weapon flies through the air and through the big fellow. The audience laughs heartily.

Lewis Stone, as Rassendyll, who takes the king's place upon the throne and foils the plotters, is very satisfactory, although Author Hope's book described a little different type of man.

Alice Terry is a sweet and competent Princess Flavia. No one in the audience could blame the young Englishman for falling in love with this winsome young woman, even had not a crown been in sight.

"Colonel Sapt," the beloved character of the book, whose gruffness covers a heart of gold, is well portrayed in face and person by Robert Edeson. He is an actor, but is not guided into the essence of the charac-

terization painted so warmly by Anthony Hope.

Nothing could be added to the performance of Stuart Holmes as "Black Michael." He gives a masterly performance.

Ramon Navarro is reported to have been "discovered" by Ingram. If true, the director is a nifty picker once more. As "Rupert of Hentzau" this devil-may-care young man is admirable. The ladies certainly liked him.

Lois Lee is splendid as "Countess Helga;" Barbara La Marr, Malcolm McGregor and Edward Connelly fit into the production very smoothly.

R. W.,

"Burning Sands"

ANOTHER desert drama from the Lasky "The Sheik," but the connection, if stronghold. Heralded as the sequel to there is any, is certainly very vague. All in all this picture gets the first honors, however, and has a strong entertainment value.

Milton Sills is great as the English desert hermit, and some of his shots are really marvelous. The part seems to have been waiting for Sills, and it is doubtful if there is any other actor who could have done so well here.

Wanda Hawley, in the part of the debutante English girl, lacks sincerity, and her work consists, for the greater part, of sighs, sobs and sorrow. She seemed to hang on to the picture like a tail on a kite. There is no doubt whatsoever that the feminine end was upheld admirably by Jacqueline Logan in the part of a French dancing girl, and it is needless to say she looked okeh.

Cecil Holland did good work as the aged sheik, while Harry Holland was convincing as the head of the rival tribe.

Robert Cain was the villain, but that's about all we can say.

Winter Hall and Louise Dresser had small parts. Mr. Hall, as Lord Blair, gave a strong, true performance, but Louise Dresser seemed too expressionless, though she had a difficult part.

"The Beauty Shop"

HAS the day come when we can publish "funny" stories in film and get away with it?

"The Beauty Shop" says we can. The lines of the frothy stage production prove entirely effective when used as subtitles upon the screen, and get nine out of ten laughs. The audience is in a hilarious mood all the time during the film showing, despite the fact that situation and action provide but comparatively few of the giggles.

Of course Raymond Hitchcock is at the fore continually, but Louise Fazenda provokes more merriment through action.

The cast is all dressed up. Montague Love is the ridiculous "heavy," and runs away with it, as in more serious work. Billy Van, as the undertaker looking for someone to bury, is corking. Jim Corbett and the dancing Fairbanks sisters complete the cast.

The story is too well known to call for comment.

R. W.

COMING REVIEWS

Because space will not permit in this issue the following pictures will be reviewed in forthcoming issues: "The Eternal Flame," "My Old Kentucky Home," "Caught Bluffing," "Remembrance," and "My Friend the Devil."

Where to Find People You Know

Robert Kurrle has been selected to do the camera work on "All the Brothers Were Valiant," the Ben Ames Williams story which Irvin V. Willat is directing for Metro. Mr. Kurrle photographed many of the Bert Lytell pictures for Metro and more recently has been with Edwin Carewe.

Andree Tourneur has been cast in an important role in support of Viola Dana in her picturization of "Emmy Lou," and has started work before the Metro cameras. Miss Tourneur had just finished serving as a leading lady to Roy Stewart in two consecutive pictures.

Alan Hale, who has an important role in support of Douglas Fairbanks in "Robin Hood" and who is now enacting a villain in Shirley Mason's latest William Fox special, will soon return to playing leads in which line he distinguished himself in support of Mme. Nazimova.

Jacques D'Auray, who made his return to the screen in Gloria Swanson's coming release, "The Impossible Mrs. Bellew," has been engaged to interpret a French character role in Sam Wood's new production, "His American Wife," starring Gloria Swanson.

Herbert Claiborne has just finished playing the juvenile lead in the latest Bible picture made by the Sacred Films at Burbank. He has also been cast for the part of Joseph in the largest episode of the whole series.

Cullen Landis will go to Universal to appear opposite Colleen Moore in "Forsaking All Others," when he has finished his part with Harry Carey, and then he will start on his starring contract with Robertson-Cole.

Miss Eva Novak is working at Lasky's taking some re-takes for the Jack Holt picture. She recently finished a part with Thomas Meighan, working on it at the same time that she started with Mr. Holt.

Adolphe Menjou is working at the Lasky lot in "Notoriety."

Orville Caldwell, who will be seen in the leading role in "The Lonely Road," has signed a contract under which he will appear in a similar capacity in "The Scarlet Lily" with Katherine McDonald.

Hernando G. Villa has joined B. P. Schulberg's art forces with Preferred Pictures, Incorporated.

Helene Chadwick and Richard Dix will be seen together next in "The Sin Flood," a Goldwyn picture.

Joe Bonner is against supporting Baby Peggy. After playing with the Baby in a story of the London slums, "The Little Match Girl," Joe scooted across the continent in order to reach the casting office in time to support the baby star in "Peg of the Movies."

Jack Mintz has just finished with "Bull" Montana.

Lucien Hubbard, Viola Lawrence, and Wallace Clifton did the editing and titling for "Wasted Lives."

Gaston Glass, has been selected to play the title role in the B. P. Schulberg production, "The Hero."



Nola Luxford has been engaged to play opposite Douglas Craig in "The Man of Wrath," which is being made by the Pilot Productions at the Cosmoart studios under the co-direction of Philip Hubbard and Lee Shumway. Miss Luxford was previously supporting Lawson Butt in "The Flying Dutchman," soon to be released.

Mickey McBan has finished two pictures at the Cosmoart studios, and is preparing to start on the third. Last week he did some swimming stuff for Emile Chautard. He was also going to give an exhibition at Bimini Friday night.

Malcolm McGregor is to enact the leading male role in "All the Brothers Were Valiant," which Irvin V. Willat is to direct for Metro.

John Ellis has joined the Metro photographic department and will take special still pictures for "Peg O' My Heart."

Lionel Belmore is to enact the role of Hawks in "Peg O' My Heart."

Leon Bary, former leading man to Mme. Sarah Bernhardt and more recently a highly successful exponent of the silent drama, will leave Hollywood next Tuesday for Honolulu with the Betty Compson company to film a story of the tropics as yet untitled.

Joseph Bell played the juvenile role in "The Sporting Thing To Do" during its second week's engagement at the Philharmonic Auditorium. He was given the part at a day's notice owing to the sudden illness of Roscoe Karnes.

Alfred Green is en route to George Ade's home at Boone, Ind., to discuss the forthcoming production of his new photodrama, "Back Home and Broke." Mr. Green is to direct this picture at the Long Island studio and Mr. Meighan will be the star. Lila Lee has already gone east to play the feminine lead in the new film which Mr. Ade wrote for Thomas Meighan.

Charles R. Seeling, with his troupe of players, has returned from a week's location work on Ria Vista island in the Sacramento river, where many interesting scenes were obtained for his latest picture, "The Purple Dawn." Besides being a producer, Mr. Seeling is author and director of his stories.

A full length, five-reel comedy-drama is being prepared for Phyllis Haver, it being the first in which she will be starred.

Maryon Aye has been secured as leading woman for "Bull" Montana in his second Hunt Stromberg production for Metro, "A Punctured Prince." This is Miss Aye's first appearance opposite the famous cauliflower eared film hero.

Russell Simpson is enacting the role of Peg's father in the Metro production of "Peg O' My Heart," in which Laurette Taylor is starring.

Vera Lewis is appearing in the Metro screen version of J. Hartley Manners' play, "Peg O' My Heart," which King Vidor is directing.

John Bowers and Allan Forrest have both been signed for leading parts in "Miss Emmy Lou."

The Mission Film corporation announces the completion of their first feature production of a series of stories. Their first effort is "Wasted Lives."

Fred Kohler, who has a partiality for "brute heavy" parts, finds his opportunity in the recently completed William Farnum production.

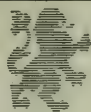
Clarence Geldert directed the production of "Wasted Lives" made by the Mission Film corporation.

Ernest Torrence is working under the direction of Penrhyn Stanlaws in "Singed Wings," in which Bebe Daniels and Conrad Nagel hold the leads.

Henry McCarty, after directing scenes for Charles Mack's series of westerns starring Lester Cuneo, is preparing the next story for his company. The last eight pictures made by Doubleday Productions were written and directed by McCarty.

Malcolm McGregor, who has been cast in the leading male role of the Metro screen version of Ben Ames Williams' sea story, "All the Brothers Were Valiant," which Irvin Willat will direct, has been elected a member of the Ambassador Swimming Club.

G. B. Lancaster wrote "The Altar Stairs."



Pickups By The Staff



PALMER COMES TO HOLLYWOOD

The Palmer Photoplay corporation has moved to its own building in Hollywood. It is a modern, five-story structure with brick exterior, especially arranged for the special demands of the corporation. In addition to scenario instruction, the company announces picture production as a part of its activities.

The first unit of a new administration building at the Charles Ray studio is under construction by Vance Construction company. It is of Spanish architecture, 100 feet on Commonwealth street and 200 feet on Sunset drive. It will cost about \$30,000.

STUDIO TO OFFER SETS

The Fine Arts studios sets of various descriptions now standing on the "lot" have been placed at the disposal of outside producers. Among the sets listed are Spanish cafe and Spanish home interiors, drawing room, log cabin interiors, Chinese underworld sets and many others, which will be offered at exceedingly low prices.

"Remembrance" is to have its American premier at the California theatre in Los Angeles Sept. 24. Fred Miller, manager of the big playhouse, received permission directly from the New York offices of the Goldwyn corporation to present the Rupert Hughes special in this city, the home of the cinema industry.

Sol Cohen, violinist of the Los Angeles Philharmonic Symphony orchestra, is preparing an orchestration for Maurice Tourneur's "Lorna Doone," a picture version of the novel, which will be released shortly. Cohen also wrote the orchestration for Thomas H. Ince's "Skin Deep."

Perfect Pictures announce that on September 27 they will hold their world's preview of the feature production, "The Power of Love," with their stereoscopic method of exhibition, at the Ambassador Hotel theater, Los Angeles.

Prosperity among the established motion picture studios is indicated by the decision during the past week of Charles Ray Productions, Inc., to erect a new administration building on its property in Hollywood. The structure will be of ornate Spanish type.

The Actors' Equity Association will present an entertainment at the Hollywood Women's Club on September 21. The benefit will be called "Preview," and will include many motion picture stars and directors.

The Motion Picture Directors' Association will present Shakespeare's comedy, "Midsummer Night's Dream," at the Hollywood Bowl, October 7, for the benefit of the Actors' Fund of America.

Harvey Clark will play the Chinese heavy in the Charles Seeling production, "The Purple Dawn," instead of Eddie Piel. Piel is working in Tom Mix's picture, which was delayed when the star sprained his arm.

Portland, Oregon, is making determined efforts to establish itself as a motion picture production center which will outstrip Hollywood in importance, reports from the northwestern city indicate.

E. Mason Hopper, director of "Hungry Hearts," has invented an electric light which can be attached to the finger. The director uses it in taking notes in dark projection rooms.



Philippe de Lacey has been playing in the first feature production of a series at the Mission Film corporation.

CHURCH ENTERS PRODUCTION

Protestant churches of the United States will produce and distribute motion pictures, according to an announcement made by the Christian Herald, which says it has taken over the entire religious field. It will release in association with the National Non-Theatrical Motion Pictures, Inc.

A staff of workers are already at the World studio, Fort Lee.

The organization is known as the Christian Herald Motion Picture bureau. It will "provide clean films for clean people." A 53-reel Italian production made in Palestine and Egypt five years ago will be its first release.

Ten thousand churches, of 150,000 to 200,000 in this country, are equipped with projection machines, the Christian Herald states.

HOBART BOSWORTH TO RETURN TO STAGE

Following the completion of his characterization of Shane Keogh in Marshall Neilan's "The Strangers' Banquet," Hobart Bosworth will take a few weeks vacation before he resumes the production of his own pictures in San Francisco, by re-appearing on the stage.

Our Travelogue

GOING

To New York.—Richard Walton Tully was one of the many First National celebrities to leave Hollywood for New York last week with a copy of "Omar, the Tentmaker."

Mrs. Tully went with him and will accompany him on his European tour.

Irving Cummings will take his entire organization to Chicago in filming some of the big scenes for "Chicago Sal," the first of a series of three productions which he is filming for the Principal Pictures Corporation.

Among those making the trip will be Milton Sills, Alice Lake, Ralph Lewis, Gertrude Claire, Ben Hewlitt, aside from a large number from the technical staff at the Hollywood Studios, Inc., where "Chicago Sal" is being staged.

Rex Ingram and his company are in Miami, filming exterior scenes for "The Passion Vine." Among those who departed from Hollywood last week for Miami were Ramon Navarro, who is to have the leading male role; John Seitz, cameraman; Grant Whytock, film editor, and John George, who is to play a part.

NOTED AUTHOR COMING

Johnston McCulley, fictionist, is planning to visit Los Angeles this winter to write a new film play. Last year McCulley came here to evolve a sequel to his "Mark of Zorro" for Doug Fairbanks. At the R-C studios work is progressing on McCulley's newest screen story, "Captain Fly-by-Night."

COMING

From Europe.—Mabel Normand is expected back on the Sennett lot early in October in time to witness the local premiere of her latest First National picture, "Suzanna," a romantic-comedy-drama. F. Richard Jones directed it under Mr. Sennett's supervision.

Lee Moran and his company have just returned from a two-day trek into the hills back of Los Angeles, where the exterior films for Lee's present picture, "Camping Out," were taken. Al Herman is directing this two-reeler.

THE MAILBOX

There are letters for the following in the CAMERA! office:

Marjorie Daw
Claire Windsor
Clara Horton
Lloyd Hughes
Louise Lovely
Madge Bellamy
Stephen Roberts
Kate Price
Gordon Griffith
Ted Le Berthon

The Electrical Illuminating Engineers Society has adopted a standard color scheme for the electric connections in the studios; red for positive; white for neutral; and blue for negative. This will eliminate much of the confusion heretofore present when engineers were transferred from one studio to another.

Mario Carillo, whose real name is Count Mario Caracciolo, the only member of the Italian Royalty to enter the realm of motion pictures, will play opposite Ethel Clayton in her new vehicle, "The Remittance Woman," taken from the book by the same name that was written by Achmed Abdullah. The Count's father, the Duke of Melito, and his cousin, Prince D' Casagnesa, are members of the Italian diplomatic service, and are descendants of the oldest family of Naples. The Prince is at present ambassador from Italy to Hungary.

Ray H. Leek, publicity director of Preferred Pictures corporation, and Maymie Thayre, of the Metro news bureau, were married in San Francisco in August. They are living at 3020 North Vermont avenue.

Andree Peyre, before she became an actress, was driven out of Paris by a police order which forbade this native daughter of

tender years to continue stunt flying—after she had become known as "France's ace aviatrix." Then followed six features made in France and Pathe's "The Riddle of the Range" made in Hollywood.

Mr. and Mrs. Neal Jack are the proud parents of a seven and one-half pound daughter, which arrived last Wednesday at the Clara Barton hospital. Mrs. Jack and



daughter are reported to be doing nicely. The child has been christened Lois Mae and is Mr. and Mrs. Jack's second daughter. Mr. Jack is chief electrician for one of the local studios.

Walt Whitman has finished an engagement with the Mission Film corporation where he played a part in "Wasted Lives."

Lillian Leighton has been playing a part in the Mission Film production of "Wasted Lives."

Owen Moore, Selznick star, has returned from Del Monte, with a cup which he won in the recent championship golf tournament.

Margaret Loomis has a part in the production of "Wasted Lives," directed by Clarence Geldert.

John Arnold, who is photographing Viola Dana's new Metro picture, "Miss Emmy Lou," holds a record for continuous service with one company and one star. Arnold has done the camera work on every picture in which Miss Dana has appeared. He has cranked the camera on forty-seven productions and has never been absent from work a single day.

Crete Sipple has returned from a ten-day location trip to Big Bear with the Viola Dana-Metro company filming "Emmy Lou." She is doubling for Miss Dana, and reports a series of bee-stings, mule-rides, etc., to get the realistic effects.

Mildred Davis was guest at a farewell dinner given her by members of the Girls' Club at the Elite recently, in observance of her departure from the Hal E. Roach organization as leading woman to Harold Lloyd.

What Folks Think

WHERE ARE HER STORIES?

HOLLYWOOD, Sept. 13.—Editor Camera!—I am wondering am I unlucky or are many of my fellow freelance screen playwrights meeting with the same experience in trying to market myself. My experiences during the past 3 years would fill a book. I will here mention only a few and confine myself to the present:

1. Comedy mailed to Carter DeHaven May 2; play not returned; no response to letters with stamps enclosed.

2. Comedy drama mailed to Chester Bennett March 28; play still out; no word, not even postal.

3. Comedy drama mailed to Ward Lascelle June 7; no word received; play not returned.

4. Comedy drama mailed to Stater-Stark productions July 7; no word received; play still out.

5. Drama to Quality productions, Fine Arts Studio, mailed July 30, company now seems to be out of business, but play not returned.

A well-known director has had two of my plays since March, but have received no word as to why they are being held. In all I have 14 plays which have been out longer than 60 days.

In spite of the many stupid, even horrible plays which have been produced, I still feel that there are many splendid men and women among the producers. But I do feel that our present system of marketing screen play material is all wrong. I know that even the worth while producers have fallen into the error of looking with scorn upon all outside screen stories. A la Sam Wood, former real estate man, who it is claimed considers all scenario writers morons—because some of the untrained

writers, misled by the studios into thinking that producers are practically searching for material, have Merton-like dashed to the rescue.

This is funny, perhaps, but not good business for the movies. Why not be honest with the public—say to them frankly:

"Thank you, good people, but we can not use your efforts," etc., and I predict within 90 days the amateur inflow would be reduced to a minimum and the respect of thousands of people be won.

I wonder who can invent a new and businesslike way of presenting the right play to the right producer at the right time. It would save so much postage, time and worry for the author, and the studios would not be cluttered up with unsought material.

—Winona Boutree

ALASKAN WANTS IN

LOS ANGELES, Sept. 14.—Editor Camera!—I am a well-known Alaskan who drifted down here to see how our "canned plays" were made. Since I landed I have met senators, governors and a president or two, but whenever I sought to talk to someone relative to seeing a movie made I ran up against a wall as cold and hard as our northern glaciers. It does seem as if some courtesy in the matter might be shown but it is quite possible I have failed to find the key.

Some bright and intelligent Californian passed me his solution, i. e., "get on as an extra." Ha! ha! Tried every device in this line but could never find anyone that did the hiring. Oh! I ran up against fake studio chances—yes

Well, it seems as if I am to return north and tell the old soundboughts that the movie people guard their secrets well.

Possibly you can at least furnish me with the solution of how to get in on the "atmosphere."

—David Millar, Jr.

Who's Where on Los Angeles Screens

CALIFORNIA THEATRE

Goldwyn Pictures Corporation

presents

"REMEMBRANCE"

Story, scenario and direction by

Rupert Hughes

Art director, Cedric Gibbons

Photography by Robert Brodin

John P. Grout.....Claude Gillingwater

Mrs. Grout.....Kate Lester

Mab.....Patsy Ruth Miller

Seth Smith.....Cullen Landis

Georges Cartier.....Max Davidson

J. P. Grout, Jr.....Richard Tucker

Ethelwolf Grout.....Dana Todd

Elise.....Nell Craig

Beatrice.....Esther Ralston

Mrs. Frish.....Helen Hayward

Two children.....Lucille Rickson

Arthur Trimble

Miller's Theatre

"THE SIGN OF THE ROSE"

with George Beban

(Second week engagement)

HILLSTREET THEATER

Albert E. Smith presents

"A VIRGIN'S SACRIFICE"

Story and Scenario by

William B. Courtney

Direction by Webster Campbell

Althea Sherrill.....Corinne Griffith

Tom Merwin.....Curtis Cooksey

David Sherrill.....David Torrence

Mrs. Sherrill.....Louise Cussing

Jacques.....Nick Thompson

Sam Bellows.....George MacQuarrie

Nokomis.....Miss Eagle

Batielle.....Charles Henderson

LOEW'S STATE

Metro Pictures Corporation presents

"THE PRISONER OF ZENDA"

A Rex Ingram Production

(Second week)

MISSION THEATER

William Fox presents

"MY FRIEND THE DEVIL"

Adapted from the novel by

by George Ohnet

Directed by Harry Millarde

Scenario by Paul H. Sloane

Photography by J. Rattenberg

Dr. Rameau.....Charles Richman

Dr. Rameau (as a boy).....Bunny Grauer

Dr. Brewster.....William Tooker

Jacques Rameau.....Adolph Milar

Mrs. J. Rameau.....Myrtle Stewart

Anna Ryder (later Mrs. Dr.

Rameau.....Barbara Castleton

Maid.....Mabel Wright

Mrs. Ryder.....Alice May

Beatrice Rameau.....Peggy Shaw

Herbert Chandler.....Robert Kreizer

CLUNE'S THEATER

"A WOMAN OF NO IMPORTANCE"

"A WOMAN OF NO

IMPORTANCE"

(Second week engagement)

Wigs and Beards of all descriptions in stock. Also made to order at the right price.

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233 South Broadway

STUDIO TRADESMEN

The Technical Placement Bureau, 1036 S. Hill St.

is a central employment bureau maintained by the Motion Picture Producers.

No fee is charged the workmen

Hours: 10 A. M. to 5 P. M.

Phone 821-071

The Screen Writers' Page -

Conducted by
William E. Wing

Much Too Many

THERE are ten million good screen vehicles ready at hand, and more in the making daily.

At least R. R. Rockett says so, and he is the president of a producing company.

He does not refer to the scenarios which ride the trains from Maine to California, and from the igloo to the thatched roof.

He means the crusades, such stories as the Medes and Persians, the Assyrians, the Egyptians, the age of Pericles, the Greek immortals, Confucius, Lao Tze, Zarathustra, Pythagoras, of Charlemagne, Savonarola, Hypatia, Caesar, Venice, the Renaissance—the list is a long one and contains many more names which are not on the guild.

This settles it with a couple of exceptions.



Are directors going to stand for Pericles, Alexander the Great, the Aryan sages and the rest of that bunch?

And are the Aryans, the Alexanders and the past ages going to stand for the directors?

"From a Story by _____"

"JEST a minute now," said "Crankshaft" Joe, who had slipped into the sanctum noiselessly; "jest a minute, an' don't keep your hand on that paper weight. It makes me nervous."

"I have come to agree with youalls on this author-or-director thing," he continued, cranking about 22 and keeping on his toes for a leap to safety. "I've got it all figured out. I jest got done readin' as how directin' pitchers oughta be a art. Darn few directors is spellin' their name that way jest now, but when they do, they win the solid glass golf ball."

"But take this feller Shakespeare, f'rinstance; take him, I say, and his play, 'The Midsummer Nightdress,' f'rinstance. Huh? 'Night Dream?' Well, let it go at that."

"Now, I maintains that any gink that puts that one on, jest f'rinstance; anyone that puts that on, and then says on the screen: 'The Midsummer Nightgown,' written and directed by Hi Grader, from a story by Shakespeare, is presumin' jest a trifle, get me; jest a trifle."

And "Crankshaft" Joe vanished as silently as he came.

All Dressed Up

Once upon a time there was a very good, original screen story that went the rounds and then settled down at home. Also, there was Pat, who often declared that he did not believe in heaven or hell. When he died, his friend Mike went to the funeral and thus addressed the decedent:

"Poor Pat; all dressed up, an' no place to go!"

But, you see, the average scenario writer knows that there is, at least, a hell on earth.

HUNT YOUR OWN

There are a Hundred and One market hints for writers, in the studio pulse published weekly by "Camera!" Read the pulse. Note the stars and style of stories. Figure upon the likes of the directors mentioned. It is all there.

All Settled Now

Have you written your Turkish war story yet? -----

Love of country is a pretty good foundation for any writer.

The Palmer Photoplay corporation is the first organization to openly announce royalty for authors. They will produce only student work at first, however.

George Foster Platt has an opening for authors who have too many on hand. He wants one-act plays for the new theater of the Writers' Club. Send him the fifth reel of that feature; I said "send."

Once a manufacturer put on a good novel the way it appeared in the book. It did not fall down or break the producer. It cleaned up. Some day several other people are going to try the same thing.

Since that time a number of promoters have put on books and plays which were very adaptable so far as the space between the front of the first cover and the back of the first cover was concerned. But sometimes the directors spoiled the cover, and it was all off until next time.

A Timely Splash

SATISFACTORY water pictures are difficult to find, according to producers at the present time. A number of concerns have sought this character of scenario during the entire summer, and there is no doubt that salt spray, the river's gurgle and coral reefs will continue to attract certain editors for the next three months.

To those unfortunates who live elsewhere, we will state that California's summer really occurs in the fall and winter. Christmas generally sees the old family dog lying under a tree, with his tongue protruding like a hall rug.

Therefore, as the industry makes most of its pictures upon this smiling coast, and old Sol does his durndest in brown October without the ale, November and December, fly to it and do the South Sea island stuff; pull the raging main, and let the villain do his worst upon the Mississippi.

But, by the great horn spoon, you must have a story that is not as watery as your background.

That Woofle Bird

IF we had known what a pest our "woofle bird" was going to prove to so many faithfuls, we would have kept the dern thing in its cage.

But it is too late now. The pesky fellow has puzzled some, has drawn brickbats from others and cries of pain from quite a number who were injured in the fray.



A carom shot seems to have entered the municipality of Egeland, a place entirely strange to us, although we once thought we knew all about North Dakota. Some of our ancestors dodged Indians and the Younger brothers there.

However, Ward Skeen, who has been writing skeenarios, as Deacon Blue would say, has only just recovered. At least he has just written us about it. He says:

"I was very much interested in one of your articles, some time ago, when you wrote about the Woofle Bird. I believe I know what you mean."

"When I first read the article, I searched my arithmetic, but could not figure out your meaning. However, the postman came along and left me about a dozen bad pennies (scenarios). I call them bad pennies, because they always return. And now I know what you mean."

"But you should have written 'Woeful Bird.' That seems to be the proper term to use in case of free lance writers. Of course it means more business for the postoffice department, and much more work for my postman, but everyone has to start at the bottom and work up, therefore I have hopes of getting there in the years to come."

"If Mr. A. B. Penpusher, F.R.S.H.A.S., sends in a punque story, or writes a seedy yarn that is pretty well frayed out, he gets about leventeen thousand iron men for the same. But, if a free lancer shoots in a story, the ten-dollar-a-week clerk licks a stamp, and puts a "dejection" slip in the envelope, reading: "We thank you for the privilege of reading your manuscript, but it is not available, etc., etc."

"But they say 'the story is the thing.' Well, maybe it is. We hope so."

"By the way, don't poke so much fun at the budding scenario writers by saying that everyone is doing it. I have a neighbor who is not. Of course I don't know what he might do in the future. He might take a correspondence course and win \$10,000."

Well, there are several wild woofs in that one. But we expect that they would change to whoops of joy should the scenario writer from Egeland receive a studio check. It makes a lot of difference, you know.

Brother Skeen presumably has not tried a number of special professions, or he, like other "woofle" writers, would discover that disappointments represent the price that beginners must pay before astonishing the receiving clerk at the bank.

"But, in the case of scenario writing, see all the fun they have."

Pulse of the Studios

For Week Starting Monday, September 25

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by promptly reporting any error to Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd.						Glen. 1933-W
Rose Fisher Productions (Independent release).						
Kenneth Bishop	Bumps Adams	Floyd Humphreys	Art Hilton	Larry Adams	2-Reel Athletic Comedies	1st Week
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons	A. Gosden	De Rue	Eddie Lyons	Comedies	Editing
Eugene DeRue	Bobbie Dunn		Joe Cooke		Comedies	Editing
Richard Thomas Productions.						
Richard Thomas	All-Star	J. W. Fuqua	F. L. Hemphill	L. W. Jackson	"The Silent Accuser"	4th Week
Ben Wilson Productions.						
Mark Goldane	Eddie Barry			Ward Hayes		
Ward Hayes	Monty Banks			Staff		
Lewis King	Wm. Fairbanks	Wm. Nobles	Montague	W. C. Tuttle	5-Reel Western	3d Week
Ed Sloman	All-Star	Max Du Pont	Sherry Hall	Hylda Hollis	"The First Man"	Preparing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BRONX STUDIO. Bob Horner, Casting. 1745-51 Glendale Blvd.						54109
Western Arts Film Co.						
Bob Horner		Jim Reed	Ted Melford	Bob Horner	"Pride of the Prairies"	Preparing
BURBANK STUDIO. Burbank, Cal.						
Sacred Films, Inc.						
					"Isaac and Rebecca"	Preparing
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr.						Holly 96
Century Comedies (Universal release).						
A. Goulding	All-Star	Jerry Ash	Dave Smith	Alf. Goulding	College Picture	Starting
Al Herman	Lee Moran	Al McClain	Bert Sternback	Al Herman	"Camping"	Finishing
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin		Idle
Syd Chaplin	Edna Purviance			M. Bell		Idle
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Al Christie	Dorothy Devore	Nagy	Hagerman	Frank Conklin	"Chop Suey"	4th Week
H. Beaudine	Robbie Vernon	Ullman	Lavelle		2-Reel Comedy	Starting
Scott Sydney	Neal Burns					
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Blanchard					Educational	Idle
Federal Photoplays, Inc. Lincoln Hart, Prod. Mgr.						
Great Authors					Standard Novels	Idle
Trimble-Murfin	"Strongheart"				Clara Louise Burnham	Idle
Cinal Productions.						Idle
Pilot Productions, Eric Ergenbright, Mgr.						Idle
Hubbard-Shumway	All-Star	Miles Burns			2-Reel Comedies	Schedule
COURT ST. STUDIO. Individual Casting. 410 Court St.						
Jimmie Clemens Productions. (Independent Release).						
Jack C. O'Brien	Jimmie Clemens	Archie Stout	Stuart Hunter	Anne Scott	"One Glorious Day"	Editing
American-Polish Production Company. (Roadshow and European Release).						
	Louis Gootgeld				Polish Drama Series	Preparing
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Jess Robbins	Eddie Horton				Drama	Preparing
Halperin Productions.						
	All-Star	Ross Fisher	Crone	Victor Halperin	"Tea With A Kick"	Preparing
David Ingraham Productions.						
Lloyd Ingraham	All-Star					Preparing
Cosmopolitan Film Company (F. B. O. release)						
Finis Fox	Millford M. Howard	Sol Polito	Wallace Fox		Drama	Preparing
Chas. R. Seeling Productions.						
Chas. R. Seeling	All-Star	Vernon Walker	Park Frame	Seeling	"The Purple Dawn"	3d Week
Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).						
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty	Western Feature	3d Week
Fine Arts Productions.						
Nat Deverich	All-Star	H. K. Fairall	Harry Renalle	Nat Deverich	Drama	Preparing
Amalgamated Productions. (Metro release). G. M. Anderson, Gen'l Mgr.						
Gil Pratt	Stan Laurel	Irving Reis	Percy Pembroke		2-Reel Comedy	3d Week
Sanford Productions. (State Rights release)						
Marcel Perez	Pete Morrison	Cotter	Alex Alt	Perez	Western Feature	Complete
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd.						Holly 6200
Frances Ford	Peggy O'Day	Jack White		Frances Ford		Idle

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
FOX STUDIO. C. A. Bird, Casting. 1901 N. Western Ave.						Holly 3000
Rowland V. Lee	Shirley Mason	Schneiderman	Keefe	Robert N. Lee	"The Boss of Camp 4"	6th Week
Van Dyke	Charles Jones	J. D. Jennings	R. Flynn	Strumwasser	"Shirley of the Circus"	Editing
Mitchell	Wm. Russell	David Abel	Thompson	Poland	"A Great Night"	Editing
Al St. John	Al St. John	Ernest S. Depew	Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Ed Kennedy	Chester Conklin	Vallijo	Gordon Hollingshead		Comedies	Schedule
J. G. Blystone	Pee Wee Holmes	Williams	Cohen		Comedies	Preparing
Erle Kenton	Stock	Turner	Blystone		Comedies	Schedule
Franz	Jack Gilbert	Scheurich	Regaie		Comedies	Schedule
Bernard Durning	Dustin Farnum	Don Short	R. Flynn		"Where the Heart Lies"	5th Week
Emmett J. Flynn	Wm. Farnum	Andriot	Wellman	Jack Strumwasser	"While Justice Waits"	5th Week
Jack Ford	All-Star			McConville	"Without Compromise"	6th Week
Lynn Reynolds	Tom Mix	Clark	George Webster	Reynolds	"Drink"	6th Week
Ballard McDonald	Joe Roberts		Roberts		"An Arabian Knight"	7th Week
					Comedies	Schedule
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young	Wm. O'Connell	Frank Bereford	Louis Lighton	"An Old Sweetheart of Mine"	Preparing
	Helen Eddy					2d Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Souls For Sale"	Complete
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian		"The Christian"	10th Week
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Carey Wilson	"Passions of the Sea"	Editing
Marshall Neilan	All-Star	David Kesson	Tommy Held	Frank Urson	"The Stranger's Banquet"	
Tiffany Productions. (Metro release)						
Robt. Leonard	Mae Murray	Ollie Marsh	Robt. Ross		"Coronation"	Casting
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Al Santell	Sid Smith	Billy Williams	Charles Lamont	Edward J. Le Saint	Comedies	Schedule
Noel M. Smith	Geo. Monberg	King D. Gray	Walter Stevens	Hank Mann	"Only a Shop Girl"	2d Week
Reisner-Kingsley	Dinky Reisner				Comedies	Schedule
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1437
Cummings, Irving Production Co. (Principal release)						
Irv. Cummings	All-Star	Victor Milner	Wm. Crinley	R. Ramsey	"Chicago Sal"	3d Week
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star			Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	Geo. Dromgold	Mason Litson	Comedies	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehe	Bracken	"Over Here"	Complete
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star		J. Gormly		Drama	Idle
Wm. R. Lighton Productions, Inc.						
Ollie Sellers	J. Warren Kerrigan			William R. Lighton		Preparing
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	2-Reel Fairy Tales	Schedule
Cosmopolitan Production (F. P. L. release). Wm. Siström, Mgr.						
Frank Borzage	All-Star	Chuck Lyons	Buddy Dull	Grant Carpenter	"The Pride of Palomar"	7th Week
A. B. Maescher Productions. (Arrow Release).						
Jack Pratt		Harry L. Keepers				Preparing
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly			Idle
Grover Jones	Richard Talmadge		Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Al Neitz	Franklin Farnum		Morris Hughes	Weitz	"The Speed King"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler		Chas. Chic		Features	Idle
Malobee Production. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr. Holly 910.						
Maloney-Beebe	Leo Maloney	Lathem-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	Schedule
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Pete Morrison	Geo. D. Crocker	Alexander Alt	Marcel Perez	"Duty First"	3d Week
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.						
Wm. Kraft	Geo. Larkin	Doc Cook	Harry Moody	Geo. Hively	"The Flash"	On Location
Leo Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Billy Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1442 Beachwood Drive.						
C. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City						761731
Leah Baird Productions. (Associated Exhibitors, release.)						
Wallace Worsley	Leah Baird	Arthur Todd	Harry Schenck	Leah Baird	Drama	3d Week
Thos. H. Ince Productions. (First National Release.)						
John Wray	All-Star	Henry Sharp		C. Gardner Sullivan	"The Blood Bond"	Preparing
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc. (First National Release.)						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	"The Love Nest"	6th Week
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
Cecil B. De Mille	All-Star	Bert Glennon	Cullen Tate	Jeanie MacPherson	"Ebb Tide"	Preparing
Geo. Melford	All-Star	Karl Brown	Cy Clegg	Waldemar Young	"Thirty Days"	Editing
James Cruze	Wallace Reid	James Van Trees	V. Keays	Thomas-Hamilton	"A Spanish Cavalier"	Editing
Alan Dwan	Rodolph Valentino	A. L. Gilks	M. Graham	June Mathis	"His American Wife"	New York
Sam Wood	Gloria Swanson	L. Guy Wilky	John Waters	Monte Katterjohn	"Paths of Glory"	2d Week
Wm. deMille	Daniels-Stone	James Howe	Hippard	Clara Beranger	"Sacrifice"	1st Week
Chas. Maigne	Mary Miles Minter	Faxon Dean	Leo Pearson	Will M. Ritchey	"Making a Man"	3d Week
Joseph Henabery	Jack Holt	Paul Perry	Johnston	Kyne & LeVino	"Singed Wings"	4th Week
Penrhyn Stanlaws	Bebe Daniels	Alvin Wyckoff	Bob Lee	Bingham-Adamson	"Man Who Saw Tomorrow"	Finishing
Al Green	Tom Meighan	Arthur Miller	Harold Swartz	Condon-Berkeley	"Kick In"	Editing
Geo. Fitzmaurice	Compton-Lytell	Bert Baldrige	Frank O'Connor	Ouida Bergere	"A Daughter of Luxury"	Editing
Paul Powell	Agnes Ayres		Fred Robinson	Beulah Marie Dix		
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mrg.						Home 609
Hampton Del Ruth	All-Star	Dal Clawson	Scott Beal	Del Ruth	"The Marriage Chance"	7th Week
Milburn Morante Production. (State right release.)						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	"The Knife"	Finishing
Stater-Stark Productions.						
C. W. Stater	All-Star		Norman Webb	C. Smith	Drama	5th Week
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
Louis B. Mayer Productions. (Metro Release).						
John M. Stahl	All-Star	Jack Rose	Sidney Algiers	Hawks-Rigby	"Hearts Aflame"	Complete
Reginald Barker	All-Star	Percy Hilburn	Walter Mayo	Frances Marion	"The Famous Mrs. Fair"	Casting
Fred Niblo	All-Star	Allen Seigler	Doran Cox			
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Victor Shertzinger	K. MacDonald	Jos. Brotherton	Wyatt Brewster	Lois Zellner	"The Scarlet Lily"	Preparing
Louis J. Gasnier	All-Star	Carl Struss	Geo. Yahalen	Eve Ansell	"The Hero"	Preparing
Tom Forman	All-Star	Harry Perry	James Dugan	Eve Unsell	"Are You a Failure?"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Bernard McConville	"Miss Emmy Lou"	4th Week
Clarence Badger	All-Star	Rudolph Bergquist	Charles Hunt	Bernard McConville	"Quincy Adams Sawyer"	Finishing
Irvin Willat	Laurette Taylor	Robert Kurrel	Albert Kelly	Mary O'Hara	"Peg o' My Heart"	6th Week
King Vidor	All-Star	George Barnes	John Walters	Julien Josephson	"All the Brothers Were Valiant"	4th Week
Hunt Stromberg Productions. (Metro Release).						
Hughie Fay	Bull Montana	J. R. Lockwood	Coy	Hunt Stromberg	"Glad Rags"	2d Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
Allan Dwan	Douglas Fairbanks			Lotta Woods	"Monsieur Beaucaire"	Preparing
J. S. Robertson	Mary Pickford				"Dorothy Vernon of Haddon Hall"	Preparing
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Georges Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Editing
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	E. Manlove Rhodes	"The One Man"	5th Week
Malcolm St. Clair	Mr. & Mrs. DeHaven	Lee Garmes	Moreno	Beatrice Van	2-Reel Comedies	Schedule
Wesley Ruggles	Ethel Clayton	Jack MacKenzie	A. M. Unander	Achmed Abdullah	"Remittance Woman"	1st Week
Chester Bennett	Jane Novak	Jack MacKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	8th Week
Sherwood McDonald	Gloria Joy	John A. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. A. Selter	Helen Jerome Eddy		Ralph Waters	Winifred Dunn		
Wm. K. Howard	Johnnie Walker	Lucien Andriot	Clark Irvine	Eve Unsell	"Captain Fly-by-Night"	6th Week
Emory Johnson	All-Star	Henry Sharp	Dick Rosson	Emilie Johnson	"Third Alarm"	Editing
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
(Pathe Release)						
F. Newmeyer	Harold Lloyd	Lundin-Kohler	R. Golden	Roach-Taylor	5-Reel Comedy	4th Week
Harry Pollard Productions.						
Hutchison-Parrott	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
(Paul) Jimmy Parrott Productions.						
Davis-Howe	"Paul" Parrott	Frank Young	Henecke-Brandie	Staff	Comedies	Schedule
Kid and Animal Productions.						
M. Gowan-McNamara	All-Star	Len Powers	C. Morehouse	Tom McNamara	"Our Gang"	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Mack Sennett Comedies. (First National Release.)						
F. Richard Jones	Phyllis Haver	Homer Scott	Ray Grey	Taylor-Brown	Drama	Preparing
Roy Del Ruth	Ben Turpin	Perry Evans		Roy Del Ruth	Comedy	Preparing
	Mabel Normand			Gray-Sennett	Drama	Preparing
	Billie Bevan			Taylor-Brown	Comedy	Preparing
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Edward Babilie	Coogan, Sr.	"Fiddle and Me"	Editing
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte				Drama	Preparing
Lloyd Hamilton Corporation. (Educational release.)						
Lloyd Bacon	Lloyd Hamilton	Park Reiss		Archie Mayo	Comedy	Schedule
Fred Hibbard Productions.						
Hibbard	All-Star	Corby	Updegraff	Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Jos. M. Schenck Productions.						
Frank Lloyd	Norma Talmadge		Harry Wile		"Within the Law"	Preparing
Selznick Productions. (Select Release.)						
Vic Heerman	Owen Moore	Gerstad	Ed. Sturges	Heerman	Comedy	Preparing
Geo. Archainbaud	All-Star	Cronjager		Montagne	"One Week of Love"	Editing
Richard Walton Tully Productions. (First National release.)						
Jas. Young	Guy Bates Post	Benolt	Evenes			Idle
United Studios Productions. (Pathe release.)						
George Marshall	Ruth Roland	Thompson Wheeler	Joe McCloskey	Jenkins-Smith	"Ruth's Millions"	1st Week
Jack White Corporation. (Educational release.)						
Fred Hibbard	Conley-Adams	White Corby	Rea Hunt	Jack White	Comedy	Schedule
Principal Pictures Corp. Sam O'Shea, Mgr.						
Colin Campbell	Dorothy Phillips		Geo. Berthelon			Idle
Hawks-Morocco Productions						
Jack Conway	Chadwick-Dix	Rosson-McWilliams	J. P. Hogan	Staff	"The Border Patrol"	5th Week
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Stuart Paton	Herbert Rawlinson	Virgil Miller	Art Flaven	Geo. Randolph Ches	Special	1st Week
Rupert Julian	All-Star				"The Power of the Lie"	Preparing
Geo. Archainbaud	All-Star				"Kindle Courage"	
Wm. Worthington			Dave Brandman	Raymond Schrock	Special	Preparing
Bob Hill				Robert Dillon	"Hot Head"	Cutting
Ed. Sedgewick	Frank Mayo		Harry Webb	Geo. Randolph Ches	"Forsaking All Others"	Preparing
Emile Chautard	All-Star	Charles Stumar	A. J. Leno	Doris Schroeder	"Hunchback of Notre Dame"	Preparing
	Lon Chaney			Perley Poore Sheehy	"Around the World in 18 Days"	3d Week
	Wm. Desmond	Reeves	Jay Marchant	Carl Coolidge	Special Assignment	Preparing
Reeves Eason					"Ridin' Wild"	Editing
Hobart Henley	Hoot Gibson	Virgil Miller	Dave Brandman	Roy Myers	"One Wonderful Night"	Editing
Nat Ross	Herb. Rawlinson	Dwight Warren	Slavin	George Hull	"Tales of the Fish Patrol"	Schedule
Stuart Paton	Jack Mulhall		Billy Pummell	Emma Clifton	Comedy	Schedule
Ed Kull	Lewis Sargent	Irving Riese	Arthur Smith	Scott Darling	"Trail Blazer"	Preparing
Darling	Art Acord			Anthony Caldwell	Comedy	Schedule
Edw. Laemmle	Neely Edwards	Wm. Daniels	A. Thompson		"Lady Raffles"	9th Week
Wm. Watson	Priscilla Dean	William Fildew	Leo McCarey	Chas. Kenyon		
Tod Browning						

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Eric Von Stroheim Harry Pollard King Baggott Duke Worne	All-Star Reginald Denny Gladys Walton Roy Stewart	Kaufman-Daniels Vic Milnar	Sowders-Sullivan Frank Messenger Joe Barry Taylor & Humblestone	Von Stroheim Hugh Hoffman Bob Dillon	"Merry-Go-Round" "Leather Pushers" "The Runaway Girl" Lumberjack Series	6th Week Schedule 4th Week Schedule
Independent Companies						
S. M. Herzoig Wm. Steiner	Wright-Farley Neal Hart		Neal Hart		2-Reel Comedy Western Feature	Preparing 7th Week
Joe Rock Productions. (Federated Release).						
Peebles-Smith	Joe Rock	Harry Fowler	Rollie Asher	Leon Lee	Two-Reel Comedy	Schedule
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
	Florence Vidor	Geo. Barnes	Dave G. Howard	Ida May Park	"Alice Adams"	Preparing
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Semon-Buckingham Wm. Duncan Robert Esminger	Larry Semon Duncan-Johnson Earle Williams	Hans F. Koenekam George Robinson Steve Smith, Jr.	Joe Basil Don Clark Vincent McDermott	Semon Bradley Smollen	Untitled "When Danger Smiles" "You Never Know"	5th Week 7th Week 5th Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Harry Rapf Productions.						
Wm. Beaudine Sidney Franklin	Wesley Barry All-Star	Tony Gaudio		Mildred Considine Julien Josephson	"Little Heroes of the Street" "Brass"	Complete Preparing
Warner Brothers Productions.						
Wm. A. Seiter	Marie Prevost All-Star	Dupont-DuPar	Frank Kingsley	Olga Printzlau Olga Printzlau Julien Josephson	"Church Around the Corner" "The Beautiful and Damned" "Main Street"	Preparing 4th Week Preparing

NORTHERN STUDIOS

For Week Starting Monday, September 18

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BEAVERTON STUDIO. Portland, Ore.						
Premium Pictures Productions. J. J. Fleming, Pres.						
	Ruth Stonehouse				"The Flash"	3d Week
BELASCO STUDIOS. K. MacQuarrie, Casting. 830 Market St., San Francisco.						Douglas 6588
F. H. McQuarrie	Kenneth Earle	Bill Searies	K. E. McQuarrie		"Just In Fun"	5th Week
GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.						Market 844
Paul Gerson Pictures Corp. (F. B. O. release).						
Robert Eddy	Dan Mason			A. H. Giebler	Plum Center Comedies	Schedule
JACOBY STUDIO. San Francisco.						
Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr.						
Wm. H. Clifford	Hobart Bosworth	J. O. Taylor	Max Stengler	Wm. Clifford	"Scottish Chiefs"	Preparing
MONTAGUE STUDIO. San Francisco, Cal.						
Bruce Carter Productions. Arnold Aldrich, Casting.						
Bruce Carter	All-Star	Harry Rathburn	Arnold Aldrich	Staff	Comedy Newsettes	Schedule
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc.						
Max Graff	Milton Sills					Idle

EASTERN STUDIOS

For Week Starting Monday, September 18

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.						Kingsbridge 270
Whitman Bennett Productions. (Affiliated Distributors).						
Kenneth Webb	All-Star		John MacKnight	Dorothy Farnum	"The Secrets of Paris"	Editing
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						Freemont 5100
Malcolm Strauss	All-Star			Malcolm Strauss	"Salome"	3d Week
Edwin Carewe Productions. (First National Release).						
Edwin Carewe	All-Star	Sol Polito	Bob De Lacy	Gerald Duffy	"Mighty Lak A Rose"	2d Week
Inspiration Pictures, Inc. (First National Release.)						
Henry King	Barthelmess	Roy F. Overbaugh	Joe Boyle	Charles Whittaker	"Fury"	3d Week
BLACKTON STUDIO. 423 Classon Ave., Brooklyn, N. Y.						Prospect 9683
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtrot	A. G. Penrod	Leigh Smith	John Fell	"Down to the Sea in Ships"	Editing
FOX STUDIOS. West 55th and 1th St., N. Y. James Ryan, Casting.						Circle 6800
Herbert Brenon Harry Millarde	All-Star All-Star	T. Molloy	N. Hollen	Paul Sloane Staff	"Penzie" "If Winter Comes"	7th Week 8th Week
GRIFFITH STUDIO. Herbert Sutch, Casting. Mamaroneck, N. Y.						Mam. 1120
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	Finishing
IDEAL STUDIO, Hudson Heights, Jersey City, N. J.						
Burton King	All-Star		Ben Silvia	Burton King	Drama	7th Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
JACKSON STUDIO. 126th St., at 2nd Ave., New York, N. Y.						Harlem 6298
Cosmopolitan Production (F. P.-L. release).						
Robert Vignola	Marion Davies	Ira H. Morgan	D. P. Carle	Staff	"Adam and Eva"	5th Week
Alan Crosland	Lionel Barrymore	Chaston		Staff	Special	11th Week
Frank Borzage	Alma Rubens					
LASKY STUDIO. Astoria, Long Island City, N. Y. Ned Hay, Casting.						Astoria 3500
Paramount Pictures (F. P.-L. release). Thomas Geraghty, Mgr.						
Alfred Green	Thos. Meighan			George Ade	"Back Home and Broke"	Preparing
Chet Withey	Elsie Ferguson				"Outcast"	3d Week
Victor Fleming	Alice Brady	Gilbert Warrenton	Edward Brophy	Margaret Turnbull	"Anna Ascends"	7th Week
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Waldemar Young	"Java Head"	Preparing
				Jos. Hergesheimer		
METRO STUDIO. 3 West 61st St., New York.						Columbus 8181
Ham Smith	All-Star	Caldwell	Roberts	Ham Smith	Drama	7th Week
MIAMI STUDIO. John Brunton, Casting. Miami, Fla.						
Christy Cabanne						
Wray Physioc	All-Star			Wray Physioc	Drama	3d Week
John Brunton Productions.						
Jack Okey	Marguerite Courtot			Ernest Lebel	"The Filigreed Flask"	Editing
Rex Ingram Productions (Metro Release).						
Rex Ingram	All-Star	John Seitz		Staff	"The Passion Vine"	3d Week
MIRROR STUDIO. Glendale, Long Island, New York. Dick Friel, Casting.						Richmond Hill 3545
Gregory La Cava	Raymond McKee	Charles Gibson	George Greengerg		Light Comedies	Schedule
Charles C. Burr Productions. (Affiliated Distributors).						
Dell Anderson	Johnnie Hines				"Sure Fire Flint"	Editing
PATHE. T. W. Goodwin, Casting. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	C. Hutchison	E. Snyder		B. Millhauser		
	Pearl White			B. Millhauser	15 Episode Serial	In Progress
PARAGON STUDIO. Fort Lee, N. J.						
Clarence Brown	Hope Hampton			Staff	Drama	3d Week
O. Lund	All-Star			Staff	Drama	8th Week
PYRAMID STUDIO.						
Smallwood Productions (American Release).						
Ray Smallwood	All-Star				"When the Desert Calls"	Location
TILFORD CINEMA STUDIO. East 44th St., New York.						
Lem Kennedy	All-Star		Val Cleveland	Val Cleveland	Drama	3d Week
Albert Parker	John Barrymore			Albert Parker	Drama	Schedule
Thomas H. Dixon Productions.						
Thomas Dixon	All-Star				"The Beast"	Schedule
TEC-ART STUDIO. 318 East 48th St., New York. Chas. M. Seay, Prod. Mg						Vanderbilt 4338
Sidney Olcott	All-Star		Ligori	Haddock	"Timothy's Quest"	Complete
J. S. Dawley	All-Star			J. S. Dawley	Drama	Schedule
Selznick Productions. (Select Release).						
David O. Selznick	Theda Bara					Preparing
VITAGRAPH STUDIO. East 15th St., at Locust Ave., Brooklyn, N. Y.						Midwood 6100
Edwin Hollywood	All-Star				Yale Historical Series	Schedule

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FLORIDA NEWS

MIAMI, September 3.—Things are picking up. The latest arrivals are Mr. and Mrs. Ed. Connelly, Mr. and Mrs. Rex Ingram, Col. Ford and his family, John Russell, Willis Goldbeck, John Seitz, Ramon Navarro and the rest of the company, 26 in all.

I had the luck to sit in at a showing of "Trifling Women," Ingram's latest. Ramon Navarro goes over big.

Jack O'Key is cutting his first picture for John Brunton. It features Margaret Courtot in a rum-running story called "The Filigreed Flask," written by Ernest Lebel.

—NORMAN H. DAVIS.

The Electrical Illuminating Engineers Society held a banquet at Hotel Clark last Thursday night, honoring the admission of Leo Green, electrical engineer of Lasky studio, to the society. There were about 20 members present. G. E. MacCormac, president, acted as toastmaster.

TRAVEL

To New York.—John McCormick, western representative of Associated First National pictures, Incorporated, is going to New York to attend a meeting of the executive committee of the exhibitors' circuit.

Harold B. Porter

Cinematographer

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Contemporary Criticisms

"THE LIGHT IN THE DARK" (First National)

"The story has been lavishly produced in every respect, with plenty of heart interest and some of the finest performances ever contributed to the silver sheet. . . . The ancient and picturesque scenes depicting the history of the Holy Grail, and the equally beautiful touches given the Tennyson story, are examples of what natural colors can accomplish when properly handled."

"Miss Hampton has been seen to good advantage in her previous vehicles but in 'The Light in the Dark,' her portrayal of the leading character is without doubt the best piece of acting she has ever done and equal to the best screen actresses of the day. She demonstrates that she has brains and beauty and uses both to the best advantage. An excellent cast surrounds her, including E. K. Lincoln, Lon Chaney, Theresa Maxwell Conover, Charles Mussett, Dore Davison, Dorothy Walters, Edgar Norton and Walter McEwen."

—Exhibitors Herald

"'The Light in the Dark,' otherwise Faith, is by odds, the best story, and certainly is better handled by Hope Hampton than anything she has ever done. . . . There is a brand new twist—the introduction of the Holy Grail. . . . Incidentally the introduction of this feature allows the use of about a reel of colored photography, showing Tennyson's famous interpretation of the Holy Grail, and this is, by odds the finest color work ever shown in this country. . . . Too much praise cannot be given this. The reel is a charming addition to the picture, and makes it unusually worth while."

"Some one should keep the strong lights off Miss Hampton. Lon Chaney, excellent actor that he is, does splendid work as an Italian who, in a simple way, loves the heroine. His work is very good."

"The color work insistently demands attention. . . . the colors are soft, without fringe, and unusually attractive."

—Film Daily

"'The Light in the Dark' strikes an appeal that goes deeper than the average. It has a penetrating theme and symbolic beauty that has been emphasized just enough to keep the picture within easy understanding of all, at the same time lending that something to the scenes that warrants calling it entertainment plus."

"More pleasing because they are introduced at the psychological moment the colors avoid any effect of being cheaply spectacular and seem to have an actual purpose in visualizing the story."

"The picture has been well directed and realizes the art of trifling with sensationalism without being in any sense cheap, and has already given substantial indication that it will meet with success."

—Moving Picture World

"The public is introduced to the new Eastman process of colored photography. . . . this color work is quite the finest of its kind ever seen on the screen. Several of the scenes have all the beauty of an old painting and they add distinctiveness to the film. Here is an innovation in picture making, one that means a decided step forward for the films."

"The producers have not been sparing in the production. Everything has been to bring out the high lights of the story, every set and location being well chosen, while the photography proves that an expert handled the camera."

"Miss Hampton has never before done such forcible dramatic work on the screen. . . . E. K. Lincoln is excellent as a Jewish pawn broker. . . . Other

ers that should come for a word of praise are Teresa Maxwell Conover and Dorothy Walters."

—Morning Telegraph

"MOONSHINE VALLEY" (Fox)

"It's pure unadulterated melodrama, a red-blooded story that gives our old friend Bill Farnum opportunity to put over a portrayal of real dramatic power."

"The title is misleading. There is no moonshine in this one, whatever unless that is what they are drinking in one saloon set. The picture opens with action and keeps up a merry pace until the climax. There's some fine acting by Holmes Herbert and Sadie Mullen."

"One of the features of the picture is the work of Dawn O'Day, a three-year-old. . . . Then there's a dog that's almost human and has some important action to put over."

"The story is not an original one in theme, but it's well done in this instance and Herbert Brenon's fine direction is evident throughout."

—Motion Picture News

"There's a lot of action in Mary Murillo's story. . . . but for all that the plot seems draggy and trite. It is along the lines of the usual triangle melodrama, and although numerous points of appeal are scattered throughout the picture, it could hardly be classed as having anything above the average entertainment values."

"William Farnum does one of his typical roles as Ned Connors. His display of man power is as forceful as ever. Sadie Mullen possesses a pleasing personality and her emotional roles are done with splendid feeling. . . . Dawn O'Day. . . is a fine little actress and she is justly entitled to share honors with the star in this production."

—Exhibitors Trade Review

"'Moonshine Valley' is Farnum as he is best known and admired. He is afforded almost unlimited chances of acting, and the result is a performance of unusual strength."

"'Moonshine Valley' makes use of characters and situations that have proved beyond all doubt, their entertainment value. . . . There is something generally familiar about the material. But Herbert Brenon, the director has handled it so as to bring out the most effective situations and with fullest appreciation of the human interest motive."

"Dawn O'Day can be counted on to win every one in the audience. It is the old sentimental appeal of 'a little child shall lead them.'"

—Moving Picture World

"THE THREE MUST GET- THERES" (Allied)

"There are entirely too few satires and burlesque of popular pictures. The latest in this sparsely populated class is Max Linder's burlesque of Doug Fairbanks' production 'The Three Musketeers,' under the slightly revamped title."

"Max Linder does some neat work in his imitation of Fairbanks. In drawing the caricature the French comedian exceeds anything he has done in his unusually long career on the screen. His buffoonery has an idea behind it, which makes it doubly funny."

"Linder adapted the plot of the piece and supplied in the boiled down version of Dumas' tale a more connected story than is usual in farce pictures. This he directed himself and beside exerting his talents in arranging the comedy situations has mounted the production with quite a show of magnificence. Thomas N. Mirand has injected his share of the laughs in some cleverly written titles."

—Moving Picture World

"A clean, clever burlesque served up in thirty minutes of merry whirl-i-gig action; this attraction is an excellent vehicle for displaying the acrobatic and mirth-creating abilities of that lively French comedian, Max Linder. . . . The star also acted in a directorial capacity and did a splendid job, wisely refraining from stretching the material beyond a four-reel compass. . . . As the picture stands it keeps the audience on a broad grin from start to finish and speeds into a laughable climax before its comic absurdities outwear their welcome."

"Little Max Linder is a genuine artist in his own line, a vivid pantomimist and acrobat extraordinary. Catherine Rankin as the Queen and Jobyna Ralston as Connie are fully equal to the comedy demands of their respective parts, and well balanced support is accorded the principals by the remainder of the company."

—Exhibitors Trade Review

"Most of the characters, including Max Linder as Dart-m-Again, and Bull Montana as the Duke of Rich-Lou, are such good likenesses for those in the cast of the straight screen version of the Dumas drama that the laugh would be instantaneous even without the action and the capital continuity."

"The burlesque has been well staged and the cast is an ideal one."

—Morning Telegraph

"A merry piece of nonsense and horse play—sure to please. . . . The story is just what a good burlesque should be. . . . The direction is good, photography is excellent and the lightings are good. . . . The star is funnier than he has been in a long time. . . . Bull Montana is a scream as Richelieu; Frank Cooke is funny as the King. . . . Exteriors are good. . . . The detail is well handled—title very funny."

—Film Daily

"A LITTLE CHILD SHALL LEAD THEM" (Fox)

"A picture that is undoubtedly destined to rank with 'Over the Hill' in its virtually general appeal. . . . the pathos and the weep-compelling moments are relieved by the many laughable interpolations and some of the finest child acting ever seen on the screen."

"A Little Child Shall Lead Them' is a clean and wholesome picture free from morbid and sordid incidents; a real picture with both dramatic and melodramatic features whose unfolding is always logical and very effective."

"Mr. X, the Mysterious story writer, has planned a novel plot and, while it is somewhat hazy in spots and some of the principals have a tendency to overact, it has so many excellent features that the rough spots are lost sight of in the general goodness."

—Moving Picture World

"Never has a picture been able to boast of more talented child actors and actresses as are shown here. Even the two-year-olds act like David Warfield."

"There are only a few places where the action is slowed because of essentials. . . . Roger Lytton as the tyrannical Colonel Lewis is given the burden of acting and he acquits himself in the usual fine manner."

"The production has been mounted correctly, many of the exteriors being unusually attractive."

"There are a large number of tense moments during the action, all of which have been well handled by Director Dawley."

—Motion Picture News

"In sending forth its latest special production, 'A Little Child Shall Lead Them,' the Fox Film company doubtless depends to no small extent on the apparent vogue of the orphan film."

"The cast is a good one and includes Roger Lytton, Peggy Shaw, Florence Billings, Niles Welch, Ernest Hilliard, Adelaide Prince and two attractive children—Florence Haas and Jimmy Lapsley."

"The production was directed by J. Searle Dawley and has several very human and very unusual scenes."

"The story is interesting though rather complex."

—Exhibitors Herald

"The story is the least of this picture, for it is in the collection of delightful children that one finds the most enjoyment. Searle Dawley, who is responsible for the direction, must have the talent of a Froebel to get such natural results. . . . The cast is merely an adequate one, no one is starred and with good reason, there is not a striking performance in the whole picture."

"Peggy Shaw, who plays the girl, is passively interesting. Marie Reichardt as the old nurse seemed more natural than the others and we liked Niles Welch as the second husband, although he had a rather trying part. The children are all real and skillfully handled. They evidently didn't know there was a camera around."

—Morning Telegraph

"THE WOMAN HE LOVED" (American)

"Honors are about even in the work of Mr. Mong as author and actor in 'The Woman He Loved,' although there may be those who, in this instance, will prefer his histrionic to his literary effort. But whatever the piece may lack in other respects it is not wanting in locale."

"This film is what is known in the trade as 'a human interest story,' and it is a particular variety to which picture devotees seem to take most kindly. Marcia Manon gives an interesting performance as Esther Levinsky, the wife, and Bruce Guerin is very engaging as the child. Mr. Mong, of course, is the father, and while his performance is good, as indeed it always is, it is not by any means the type of part to which he is best suited."

—Morning Telegraph

"Mr. Mong covers too much ground. The trouble with this picture is its reliance upon the long arm of coincidence. Where it scores is in the detail and characterization."

"The scenes of the Ghetto are handled with a good eye for the atmosphere. And the human touch here is well established."

"The story serves a purpose. . . . even though it loses in logic and dramatic force as a result of the convenient episodes."

"The fore part of the story is much more genuine than the latter reels when Mong, thinking a punch is needed, supplies the melodrama."

—Motion Picture News

"William V. Mong. . . has somewhat spoiled his chance of an all round success by faulty construction in having the plot run the gamut of localities as well as emotions. Also he has knitted together his incidents with far too much coincidence. He is supported by a highly competent cast and Edward Sloman has staged the piece with fine atmosphere."

—Moving Picture World

Script Market

Polite situation comedies a la Mr. and Mrs. Sidney Drew wanted by S. M. Herzig, director of Paul Wright and Dot Farley in 2-reel comedies at Universal City. Herbert D. Newcomb is business manager of the company."

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and a notable cast

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Directed by
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In Collaboration with the Author

Photographed by J. B. Walker

A fast moving, red-blooded picture of the outdoors, which promises to surpass "Back to God's Country," "The Girl from God's Country," and all other Nell Shipman outdoor pictures.

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Box F, Camera!

RELEASES FROM BROADWAY

By Raymond McKee

Rodolph Valentino "Blues," a fox trot novelty, is being released this week by Jack Mills, Incorporated. Permission for publication by the Paramount Film company was given despite the fact that many similar songs have been rejected.

Harold Lloyd is also being sung about. It's also a fox trot, and is called "Grandma's Boy." It's a decided hit in the east.

Arthur Housman, well known from the old "Edison days," is producing "Housman Productions," starring himself.

Will Rogers' latest, "The Legend of Sleepy Hollow," was given a private showing at the Plaza theater this week.

Elsie Ferguson returns to the screen this week via her stage play, "Outcast." She is working at the Paramount Long Island studio.

Robert Vignola has finished the million dollar picture, "When Knighthood Was in Flower," and is now in the midst of "Adam and Eve," which also stars Marion Davies. The interiors for these productions were designed by Joseph Urban.

F. J. Godsal, president of the Goldwyn lot, is on his way to Culver City on business.

Victor Herbert is writing the musical score for "When Knighthood Was in Flower."

Dick Friel, once upon a time director of Paragon comedies, is writing the "gags" for the Raymond McKee comedies, produced at the Glendale studios, Glendale, L. I.

Jean Acker (Mrs. Valentino), is preparing a sketch for vaudeville. Lewis and Gordon will direct the tour.

"Love Is An Awful Thing," an Owen Moore comedy special, opened an engagement at the Criterion theater, New York, on Sunday, September 3rd.

George M. Cohan has just refused ten thousand dollars a week for ten consecutive weeks. Big picture theatre managers outside of New York City made him this offer because they are at their wits end to find an attraction that will draw.

Old friends of Frank Conroy and George LeMaire will be happy to know that the old team are reunited after a split of several years. They will open at the New Brighton theatre August 14th.

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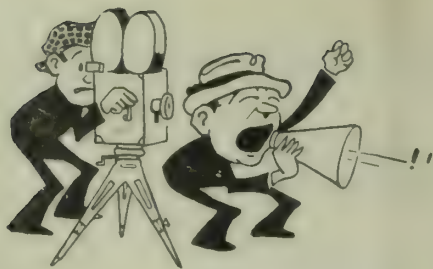
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CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, September 23, 1922

No. 24

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Film Rights Purchased

By Mary Pickford to "Dorothy Vernon of Haddon Hall" from Madge Kennedy (for \$85,000).

By Lasky to "Song in the Dark" by Frances Marion for Pola Negri.

Lloyd Hughes, late leading man for Mary Pickford in "Tess of the Storm Country," has been signed by the Preferred Pictures to play the leading role in "Are You a Failure?" to be directed by Tom Forman.

WANTS TO FIX FILM PRICES

Canon Chase, a reformer, has written a little book called "Catechism on Motion Pictures in Interstate Commerce" in which he proposes a federal film commission to fix prices in all branches of the motion picture industry, similar to that of the meat and poultry business.

WHAT TO DO WHEN—

you sign a new part—switch studios—give a party—take a vacation—sell a story—or do anything that's interesting to others:

1—write the thrilling details on the blank side of a postcard;

2—turn the card over and write
Camera!
4513 Sunset Blvd.,
Los Angeles, Cal.

3—drop it in the nearest mail box.

No matter what happens—

DROP A POSTCARD TO
CAMERA!

In the Ring With Toreador

A traffic artery from West Hollywood to Culver City, 100-feet wide, will be called Cienega boulevard. Cienega means "swamp."

This links two great studio centers. Why not call it Cinema boulevard?

Frank E. Woods has dismissed a front tooth, and now he can whistle for his dog with ease.

Al Risley, the P. A., saw his name in print, and says it gave him a shock. They say the third one is always fatal, so here it is twice more, Al Risley.

Vin Moore says you can grow a grouch on a ranch as easily as you can directing a comedy.



The man who "invented" the phrase "producer of clean plays" in 1909 is making his season's production plans in New York. Wonder if he'll sue for injunction against Cecil's bathtubs and Hays' code of cinema procedure!

ATTAGIRLIE!

I know a clever little thief
Whose thievery is distracting;
She doesn't mean to hog the scene—
She steals it by good acting.

A defender of the Old Guard asks why people deride motion pictures. Many do not, especially those who have quit going.

Press agents who are getting stuff over in the comic supplements will be glad to hear the Chicago Herald and Examiner now has 8 pages of 'em.

Burl Armstrong, hard-boiled chief reader at Universal, even criticizes his own game of golluf.

The P. A.'s Friends

The Lakeland (Fla.) Advertiser is a new evening paper. The former Evening Telegram consolidated with the Morning Star as the Morning Star-Telegram.

The Rochester (N. Y.) American is a new afternoon Hearst paper. The Sunday American has been published since June. The Times-Union and the Post-Express are other Rochester afternoons.

The Huntsville (Ala.) News takes the place of the Telegram, suspended.

The Paola (Kan.) Democratic Spirit has started publication as a daily.

Minnie Brown has resigned as feature writer of the Boston Advertiser to go into motion pictures in Hollywood, according to Editor & Publisher correspondence.

Mique O'Brien, dramatic critic of the Terre Haute (Ind.) Tribune, says 16,000 coal miners there have kept film theaters open all summer.

John D. Barry has joined the Baltimore Morning Sun as dramatic editor. Jo Lambden is drama editor of the Evening Sun; Norman Clark of the News, and Robert Garland of the American.

Suspended publication: Cumberland (Md.) Evening Leader (temporary, lack of help); Joliet (Ill.) Times (financial difficulties); Mount Vernon (N. Y.) Daily Examiner.

Frances C. Boardman returns to the St. Paul News as dramatic critic October 1 after a year on the Denver Express.

Leroy F. Hennessy has left the Chicago American to go with a Chicago picture studio.

OUR OFFICE DUMBELL

Thinks that "slow crank" means a lame picture censor.

"The Shreik of Araby," starring Ben Turpin, is completed.

"What a Wife Learned" is the title under which the Thomas H. Ince picture adapted from "Jim," will be put forth.

"The Brotherhood of Hate" has been changed to "Scars of Jealousy."

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Vol. 5 No. 25

SATURDAY, SEPTEMBER 30, 1922

Camera!

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"Camera!" April 11,
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WEEKLY AT
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LOS ANGELES



Boris Karloff

Playing the Nabob of Menang in
"The Infidel"

at the Kinema this week

Forthcoming Releases: "Omar the Tentmaker", Tully; "The Cave Girl",
First National; "The Altar Stairs", Universal; The
Woman Conquers", Preferred Pictures
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Ralph Cloninger

Who plays "Thad Parker" in "Hearts Aflame"
which has just been completed by the
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Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing.....Managing Editor
Doris Mortlock.....Assistant Editor

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Vol. V.

SATURDAY, SEPTEMBER 30, 1922

No. 25

CAMERA! hereby declares war on fake schools of film acting.

Dozens of parasites in Los Angeles and Hollywood are fattening on the savings of ambitious young men and women — and middle-aged men and women — even on old persons.

These parasites lure victims with classified help wanted ads, with liners in the personal columns and the investment required columns of the daily papers.

They draw glowing pictures of the immensity of the motion picture industry, of the new companies starting there is only one handicap to the progress of this Great Industry. It seems there is a dearth of actors. Producers have a terrible time finding players enough to go around. Why, look at the new leading men and women springing up every week! Yesterday they, too, were inexperienced. But—a few instructions in making up—a little work under a director, and—look where they are now!

Then the wily agent signs up the seeker of fame and fortune for six lessons at \$15, maybe \$20. Make-up instruction may be extra. Maybe they must buy stock in the film company before they get the job.

On such fakers Camera! declares war.

Beware of them!

THIS editorial is not addressed to Camera!'s regular readers, who are professional men and women of motion pictures. It is intended for the ambitious, inexperienced persons, in Los Angeles, hoping to enter that profession.

Through classified want ads scattered through the daily and Sunday newspapers the fake schools draw their victims.

WANTED—New types for motion pictures. Experience unnecessary. Old-established studio. Small fee.

MOTION PICTURES — Wanted limited number well dressed inexperienced people, 7% fee, steady work if type.

WANTED—Well dressed women for movies, wonderful opportunity; experience unnecessary.

FOR MOTION PICTURE—Just planning casting; big production; have opening for 15 women and girls.

CHRISTIAN PEOPLE wanted to work in motion pictures.

These are samples of dozens of similar ads. Applicants are told of the "big demand" for new faces, of companies that obtain players from the school's pupils, of "scouts" from Hollywood studios that lurk about seeking new talent.

"Of course" knowledge of make-up is the first requisite.

The prospective picture star is given a card to a make-up store and told to purchase cold cream, No.

8 powder, a powder puff and a box of make-up liners; also to bring a mirror and two towels to the make-up class. Lessons are so much per.

Then the budding player is given a card to a "director," usually working at one of the older, discarded studios, and is given half a dozen lessons in acting for \$15 or \$20 more.

Sometimes make-up and acting are taught in one course. More often two sets of grafters prey on the inexperienced, screen-struck young woman or man.

* * *

THERE is nothing reprehensible in itself about giving lessons in make-up and acting.

But pupils are promised work in pictures—told of a big set going up next week at some studio, told of the feature the "director" himself will cast from his classes in acting, given optimistic pictures of the dire lack of actors in the studios.

No one who has any knowledge of motion picture conditions will make such statements.

No reputable school will make such claims.

Camera! will use every means in its power to drive such fake schools out of business.

Any persons having experience with schools that profess to teach make-up and screen acting are invited to relate them to Camera!, 4513 Sunset Boulevard.

Film Capital Production Notes

SEEKING PRODUCTION COMPLETE

Charles R. Seeling announces the completion of "The Purple Dawn," first of his new series. The picture is a combination sea, Chinese underworld and rural story, with many spectacular shots being filmed on Ria Vista island in the Sacramento river. Included in the cast is William Aldrich, who has worked in previous Seeling pictures. "The Purple Dawn" was written, directed and produced by Charles Seeling.

Hampton Del Ruth has completed his special feature, "The Marriage Chance," and will preview the picture as soon as the cutting and editing are completed. Henry Walthal, Milton Sills, Tully Marshall and other stars are in the cast. It is one of Mr. Del Ruth's original stories.

Pathe announces the acceptance of two two-reel comedy productions starring Will Rogers for release this fall. They are entitled respectively "The Ropin' Fool"—which was shown at the Capitol theater, New York, and "Fruits of Faith," the latter having yet to make its first public appeal.

The cast for "Her Price," the Edward Belasco production, has been completed and actual shooting has started at Universal. Belasco is considering many more original screen stories. It is his purpose to create an entirely new angle of story interpretation under FitzGerald's direction. Al Kelly has been appointed production manager, Stanley Orr business manager, and Jack Allen assistant.

Monty Banks, who has started work on his latest Federated comedy entitled "Flood and Sand," will probably follow this with a rollicking burlesque on "Douglas Fairbanks in Robin Hood." Monty plans to call his fun-film "Robbin' Good."

Mack Sennett has selected Roy Del Ruth to direct the next Ben Turpin comedy special. Del Ruth is at present preparing for this Turpin picture, which will be released by Associated First National Pictures, Incorporated.

AT UNIVERSAL

Several productions have been started at Universal City which will offer screen fans entertainment compounded of superior elements.

Filming of von Stroheim's "Merry Go Round," proceeds consistently with some of the finest artists of the screen giving their best efforts to the creation.

Three series of two-reel productions based on condensed dramatic stories are under way: "Tales of the Fish Patrol," Jack London's famous sea stories starring Jack Mulhall; timberland tales starring Roy Stewart, and "The Leather Pushers," H. G. Witwer's short reel fights starring Reginald Denny.

Comedies starring Lewis Sargent and Neely Edwards are being filmed to satisfy in two ways the humor appetites of the public.

"A Hero," by Albert Payson Terhune, has been purchased by Louis B. Mayer for production by Fred Niblo. It will be the third in the series of Niblo Productions which will be presented by Mr. Mayer through Metro, following "The Famous Mrs. Fair" and "Captain Applejack."



Captain T. W. Moore, who is featured in his own story "Human Salvage," produced by the Merry Fay Productions Incorporated, San Francisco.

COMPOSERS IN FILM

Many companies have been organized for odd purposes in picture production, but an entirely worthy one is the formation of "Zinkin Productions," of New York, which will put forth a series of two-reel plays based upon the biographical romance of the world's greatest musical composers. Mr. Arthur Zinkin has left literary and educational work to produce.

Chet Withey, who recently returned from the coast where he directed Katherine MacDonald in "Heroes and Husbands" and a number of other photoplays of note, is now at work on Elsie Ferguson's new Paramount picture "Outcast," which is being filmed at the Long Island studio, New York.

This picture will mark Miss Ferguson's return to the screen, as she has not been seen in pictures since "Peter Ibbetson," which was produced more than a year ago.

Casting is expected to commence shortly for a new picture to be produced by Nat Deverich for the Fine Arts studios. The initial scenes for the picture will be filmed in the Pacific ocean near San Diego.

Burton King started a new one at the Ideal studios this week with a cast composed of Barard Seegle, Leslie King, Anders Randolph and Edmund Breese. A Jewish story.

Starting

Lambert Hillyer has begun filming a story of American home life, "Miles Brewster and the Super-Sex," by Frank R. Adams, the well-known magazine writer.

Tully Marshall, Lydia Knott, Gertrude Claire, Charlotte Pierce, Stanhope Wheatcroft and Kenneth Gibson complete the cast. John Stumar is the cinematographer.

S. M. Herzig is directing Paul Weigel and Dot Farley, in a series of Cruellywed comedies at Universal City. In the cast are such well-known players as Snitz Edwards, Francis Carpenter, Dolly Rich, and others. Brutalier is the cameraman while Billy Leonard is handling props. H. D. Newcomb is business manager and is financing the company.

Finis Fox expects to start work on a new story within a few days. The title of the story and his cast have not yet been announced. The picture will be made at the Fine Arts studios.

Jess Robbins starts work at the Fine Arts studios next week on a new dramatic story. Edward Horton, former matinee idol, is his star.

Rex Ingram has started work in Miami on a sea story. He got most of his cast in New York. Leslie King, remembered for his fine work in "Orphans of the Storm," is with him.

J. Chas. Hayden is getting ready to shoot a series of two-reel dramas. Chas. Gyblin is ready now to start work on another Allied Artist feature at the Tilford studios.

Roy Neil has started a picture "The House of Solomon," at the Tilford studios for American release.

Thos. Dixon has started "The Beast," with Bill Thompson directing, at the Tilford studios.

George Terwilliger starts another feature this week for American Release under the Pyramid banner. Casting now.

Jack Pickford is finishing "Garrison's Finish," in New York. He is slated to make a new one here.

Thos. Hefferon is starting a company of his own here to work in Miami, Fla.

Tefft Johnson starts a feature at the World studios this week.

G. M. Anderson's latest two-reel comedy starring Stan Laurel is burlesque on "Blood and Sand," a recent Paramount success. The story has the title "Mud and Sand," and is being directed by Gil Pratt at the Fine Arts studios. Anderson has obtained a Metro release.



Current Reviews



"The Eternal Flame"

THE changing world always has been a subject of feverish study on the part of publisher and producer.

"What does the public want?" has been the query upon the tongues of men since humankind has sought to apprehend desire, in order to appease appetite either physical or mental.

And, during the existence of motion-picture production, no one has sought more earnestly to find the answer than the manufacturers of screen features.

These easily discovered what the public did not want. That was a simple task. Among other things it was found that seekers of film entertainment did not want period plays; costume productions. And that was not so long ago.

But now, with much suddenness, picture patrons have gone "costume mad," if that expresses it. Perhaps it would do greater justice to the genius of screen writer and director to say that the twain have "made the public like it."

At any rate the old country and the new are putting over production after production wherein past periods with their people, customs and costumes score heavily.

"The Eternal Flame," from the studios of Joseph M. Schenck, is far from the least of these. Indeed, it seemed to be a question during a discussion in a group of highly intelligent persons recently, whether this Norma Talmadge special did not rank with the highest efforts of this character in recent times.

Certainly it is gratifying to herald now the appearance of this splendid screen entertainment, and to announce its remarkable success, in these days of anxiety among picture folk who are battling for normalcy in the industry.

"The Eternal Flame" not only is wholly satisfying with its colorful unfoldment, but it has been handled with such superb intelligence by Director Frank Lloyd that it stands out brilliantly in a field where great productions are not unknown.

The screen adaptation of Balzac's famous "La Duchesse de Langeais" in itself deserves special mention, for it proves entertainment of highest value. That alone insures the success of any film production.

Director Lloyd's people are not manikins, stiffly moving about in stiffly starched gowns and clothes. Each one moves with graceful ease, as humans of past, present and future did and always will move.

Without question Miss Talmadge leads the way in this most acceptable offering, with a command which is not challenged by any previous screen appearance of that very popular star. And she has glowed very brilliantly at certain times in the past.

A difficult role for anyone, however talented, Miss Talmadge registers as surely and certainly as in those days when she was supposed to be at her best.

Conway Tearle never was better in his role, and that is high praise.

Rosemary Theby, as the rival duchess, deserves one of the several special mentions in which Otto Lederer, Irving Cunningham and Kate Lester must share, although the first two were seen but little.

Adolphe Jean Menjou as the Duke, much helped the uplift of the action.

Otis Harlan, Thomas Ricketts and Wedgwood Nowell were others who registered

heavily in a production which made big demands upon histrionic ability.

Cameraman Tony Gaudio was supreme in filming the big special.

W. W.

"Remembrance"

TO truthfully present some specific, if temporary, manifestation of human life, in the unfoldment of a telling bit of man's existence, is entirely worthy of writer or photoplay moulder. So long as this is done in entirely satisfactory manner, the public always will approve.

It has become rather a maxim among those of Filmland, that one must not approach real life too closely in the realm of fancy which attends the mute folk who move and have their being in shadowland.

However, it appears that the exception to the rule is about to become the rule itself, for a number of examples of this character have manifested themselves recently upon the screen, with success which has opened the eyes of many producers.

One of the foremost disciples of the humble story, who leaves all question of so-called art to others, is Rupert Hughes, the novelist, recently turned to the task of writing and directing motion pictures.

"Remembrance" is the second of his productions, and both have proven homey exemplifications of human nature as have all his screen stories.

We owe this author-director so much for the beautiful things he has given us all, that it is with reluctance that we carry out the duty of indicating faults in "Remembrance," which ordinary analysis easily presents.

Admitting that the subject is one filled with great interest, an appealing interest which immediately draws the audience's warmest sympathy, it must be confessed that, from a production standpoint, "Remembrance" does not class with either "The Old Nest" or "Come On Over," both of them from Hughes' scenarios.

Perhaps if a recent production based upon the same subject—the long-suffering martyr, old dad—had not arrived first with its ripeness and richness as developed by a long experienced director, one might not feel so much of the thinness in spots, the lack of logic at intervals, and so much "tame" footage which neither advances the plot nor sustains high interest, all of which now are apparent in the present production.

Again there are fade-outs which are cut too closely, the same scene jumping in again after a presumable passage of time, but all this sudden transition is without a subtitle to explain to the audience or to save such breaks from crudeness.

Dad's illness was very sudden; he hid the documents in the sofa pillow, a big, stiff bundle of them which would be discovered by the first person to touch or handle the pillow. Then he managed to climb several flights of stairs afterwards, rather overdoing the attack of illness. And the sickbed scenes did not reach out and grasp the spectator with the strength they should have manifested, nor were they as convincing as they surely would have been in a Rupert Hughes novel.

There are certain underlying principles of motion-picture production which must always be observed in production, but these elements are given to the director through

experience. And "Remembrance" is only the second picture put over by this author.

Claude Gillingwater is good as the old father, a type which would be difficult to improve upon. Outside of the over-acting mentioned, Mr. Gillingwater is immense.

Patsy Ruth Miller is the one daughter who does not "work" father. Everyone likes Patsy.

Cullen Landis, the necessary lover for Patsy, does not add to acting values heavily.

Kate Lester, as Dad's wife who has grown rather snobbish with wealth, but who recalls the past and love, through the mutterings of her delirium-stricken husband, is not so convincing as one earnestly wishes her to be.

The remainder of the cast include: Nell Craig, Dana Todd, Richard Tucker, Esther Ralston, Arthur Trimble, Lucille Rickson, Max Davidson, William Carroll and Helen Haywood. All were as satisfactory as one could wish in the work they were called upon to do.

W. W.

"My Friend the Devil"

WE have done penance enough to last a lifetime of sin in viewing "My Friend the Devil," a Fox picture. The first ten reels are the worst but long before that one may become cured of chronic insomnia. This agony is divided into three periods and as they progress the action, logic and direction become more absurd until it becomes a ludicrous failure.

The idea buried in this alleged feature is an elevating and well-meaning one. This fact makes us resent more than ever, the treatment that made it look ridiculous. The theme is that of an atheist who eventually learns that no thing on earth can save his loved one and turns to the Divine Power.

The director, Harry Millarde, made a brave attempt in the beginning but he tired of his subject or it became too difficult to prevent the subject from becoming ridiculous. His characters run wild in action.

Paul H. Sloane scenarized George Ohnet's novel "Doctor Rameau." In doing so he eliminated any fineness or restraint and preserved the melodrama and erratic atmosphere, resulting in a scrambled chaotic mass of moving neither forward nor backward.

Joseph Ruttenberg has accomplished a bit of art in many of his long shots and his photography of Miss Castleton is beautiful.

Bunny Grauer, the boy character of John Dryden, is a real trooper and sets a standard of acting that Charles Richman as the grown-up John Dryden fails to live up to. Richman overacts and in a supposedly great dramatic climax causes a murmur of laughter by distorting his role.

Barbara Castleton matches her beauty with remarkable dramatic work far above the quality of other material used here.

Wm. H. Tooker as Doctor Brewster is poised at times but at others has flares of exaggeration.

Peggy Shaw's impression of an ingenue is pitiful and if her attempts at acting were not so sad they would provoke a chuckle.

The also-rans are: Myrtle Stewart, Adolph Miller, John Tavernier, Anna May, Robert Frazier, Mabel Wright, John Randall and Robert Marks.

R. W.

Where to Find People You Know

Helen Howell, recently of the Alt & Howell comedy company of Hollywood, is playing a leading part in the current Plum Center comedy. Miss Howell is supporting Dan Mason, star of the comedies.

George Marion, Jr., son of the actor, has been added to the Goldwyn scenario staff as an authority on foreign literature. Mr. Marion was educated abroad and is conversant with the modern literature of France, Germany, England, Spain and Italy.

Mae Murray, who arrived with her company from New York last week, has started work on her latest production, "Coronation," at the Goldwyn studio, Culver City.

June Elvidge and **David Torrence**, New York character stars, have been added to the cast of "Forsaking All Others," being filmed at Universal City.

George Archainbaud has been engaged to direct an all-star special production at Universal. His story will be "The Power of a Lie," a magazine story by Johann Bojer.

Claire Adams has been signed by Universal to play the feminine lead opposite Herbert Rawlinson in "The Kidnappers," the picture which has just been started at Universal City under Stuart Paton's direction.

Barbara LaMarr and **Gaston Glass** have been selected to head the big cast being organized to screen "The Hero," formerly a stage production. Gasnier has been named to direct the picture for Preferred.

Nat Ross is preparing to start work on "The Ghost Patrol," the subtly humorous story by Sinclair Lewis, which Edward T. Lowe, Jr., and Raymond L. Schrock scenarized. George Nichols and Ralph Graves have been engaged.

Robert F. Hill, director of two of Universal's best serials, "Robinson Crusoe" and "The Radio King," is preparing to direct a noteworthy cast in a new chapter play titled, "Wolves of Society."

Max Asher has been engaged by the Century Comedy outfit to appear in support of Baby Peggy, in Peg's current laugh-getter, "Peg of the Movies."

Henry Sharp, who had charge of the photography of Maurice Tourneur's "Lorna Doone," has returned to the Thomas H. Ince studios after being "loaned" for a month's work on a Robertson-Cole production.

Dot Farley and **Paul Weigel** are to be co-starred in a series of two-reel comedies concerning the laughable domestic difficulties of "Henry and Caroline Cruelwed." The first picture of this series is being made at Universal City under the direction of Sigfried Herzog.

Ruth Sebastian, actress and dancer, has signed with the Belasco productions for a part in their forthcoming special, "Her Price."

Joe Allen has turned his attentions to working in Bible stories out at Burbank, where he was cast to play "Jacob."

Margaret Cullington is working at Universal, in comedies.



Fred Kohler loves to do brute heavies, and he just got a chance to show off his acting ability, size and strength in a William Farnum production.

Margaret Livingston played opposite Reginald Denny in his last story of the "Leather Pusher" series. Upon the completion of this picture she is to play in a story that James W. Horne is scheduled to direct at the Ince studios.

Lloyd Campbell, Sennett film cutter, has transferred his shears to the Cosmosart lot where he is now cutting for Pilot Productions.

Thelma Worth, cousin of Betty Compson, will appear opposite Lester Cuneo, who is starring in the Doubleday series.

Harry Marks and his animals worked in a Scott Darling comedy with Louis Sargent as the star.

Charles P. McHugh (Little Lord Fauntleroy), has an important role in "The Beautiful and Damned," at Warner Brothers. Charley is a type all by himself, and has been busy lately, putting over some mighty good stuff.

Eleanor Lynn is still with the Hamilton-White forces playing the ingenue roles.

Sid Smith is now making his thirty-seventh Hallroom Boy comedy.

Sam Mogi, assistant cameraman with the Richard Walton Tully organization, is to direct two-reel comedies with Max Mogi and tiny Bebe Ellen as his stars. Sam and Ben Mogi also will co-operate. "Memphis Blues," is the first release.

Dorothea Wolbert has just completed an engagement in support of Harold Lloyd at the Roach studios.

Clayton Jones is playing the part of a "he-flapper" in Viola Dana's latest Metro production "Miss Emmy Lou."

Robert Gray is doing a heavy with Jack Mulhall at Universal.

Robt. McKenzie has been playing "heavy" with the Fairbank company.

Charlotte Stevens is playing opposite Bobby Vernon in a two-reel comedy at Christies, with Harold Beaudine directing.

Al Herman used John Brown, the bear, recently, in a scene at Griffith Park.

Francis Adair, Irish actor, is in Hollywood, and is preparing to go into motion pictures. He has been on the legitimate stage for many years.

Kenneth J. Bishop is directing Bumps Adams in a burlesque on the Northwest Mounted Police.

Arthur Hillon is supporting Bumps Adams in his new comedy now under production.

Evelyn Selbie returned from location at Huntington Lake last week where she has been playing the part of an Indian squaw with the William Russell outfit. They are now finishing the picture at the Fox studio under the direction of Howard M. Mitchell.

Miriam Cooper has been cast in the forthcoming Belasco production at Universal City.

Forrest Stanley has been cast for a part in the new Belasco production, "Her Price."

Eddie Gribbon is cast in the "Captain Fly-By-Night" story, which W. K. Howard is directing for R-C, with Johnny Walker as the star.

Louise Fazenda is now playing a comedy "heavy" role in "The Beautiful and Damned," by J. Scott Fitzgerald at the Warner Brothers studios. She is playing opposite Harry Myers. Prior to this she appeared as "Mandy Skinner" in "Quincey Adams Sawyer," a Metro special, this following immediately upon a characterization on the old lines in "Bow Wow," a Mack Sennett two-reeler.

Alan Hale has finished his engagement with Shirley Mason at the William Fox studios.

Matt Moore is now playing the lead in Priscilla Dean's new picture, "Lady Raffles."



Pickups By The Staff



ACTORS EQUITY SCORES

Well, if they all are going to be as good as the "Preview," we are going to occupy a front seat at the rest of the Actors' Equity Association programs.

An overflow crowd witnessed the opener, and laughed or applauded until midnight, through a diversified program of vaudeville.

A minstrel show that knocked them over; an Orpheum sketch, singles, doubles and a one-act burlesque, "When Caesar Ran a Newspaper," but feebly conveys a hint of the bill which carried names known all over the world.

Chairman J. Frank Glendon announced that there would be one of the same, with different acts and numbers, every now and then. For us, the more the better.

"Teddy," the Mack Sennett dog actor, is starting on Orpheum time this Monday in a single act. His trainer, Joe Simpkins, is taking him.

Denton Vane, formerly with Vitagraph, is appearing in Los Angeles on the Orpheum circuit.

Lester Adams, of the Pickford-Fairbanks studio, is staging an entertainment which will take place on the nights of September 28-29-30, at the Ambassador theater. Those in the cast are Murray F. Bernard, Charlotte Wood, Claude Gibson, John Bribner and Ann Newhardt. The title of the piece is "Lawdy W'ut a Night."

RAZE ASTRA STUDIO

The Astra studio, on the Verdugo road in Glendale, is being razed. It has been quiet since June, when a series of Baby Marie Osborne pictures were completed. Fred Caldwell, Jimmie Adams, Jack White, Lloyd Hamilton, Helen Gibson and Lew Cody have worked there in the past two years.

Ben Grose, Santa Fe boilermaker, posed as Crane Wilbur and asked the Venice and Santa Monica chamber of commerce to help him find young men and girls for a big film feature. He is now in jail.

Sam Mogi's first two-reel comedy, starring Max Mogi and little Bebe Ellen, is now under process of editing. Final arrangements for a preview have been completed.

Jack Mintz was gag man for the "Ghost Breaker," starring Wallace Reid, and now showing at a local theater.

Immediately after her arrival in Los Angeles, Mabel Normand and her producer, Mack Sennett, will go over the story already selected and make ready for the screening of her next starring vehicle, the title of which is not announced.

Kathryn McGuire is expected to return to the Sennett studio shortly, when plans will be discussed for her future appearance in Sennett comedies. It is understood that owing to her recent success in "The Shriek of Araby," she will continue to support Ben Turpin.

Ben Hewlett has finished his second engagement with the Irving Cummings productions, playing the part of Willy-boy Tober in "Chicago Sal."

A screen magazine to be known as "The Graphic," will be issued by Educational, beginning October 1. There will be fifty-two issues a year. "The Graphic" will put into pictures genuinely dramatic and appealing short stories taken from life itself.



We have another little prize winner in Dorothy Sacy, who is proving that her acting ability is not unmatched by her beauty.

Frank S. Mattison of the Sanford productions has just returned from a trip covering all the distributing centers of the United States, with the result that the Tweedy series of two-reel comedies, and the Pete Morrison series of Semi-Westerns are now sold for the entire world rights.

POLA NEGRI ARRIVES

Pola Negri is becoming acclimated to California and, with George Fitzmaurice, is making preparations for "Bella Donna."

She was greeted by swarms of reporters and photographers on her arrival Monday, and Tuesday met the dramatic editors and motion picture correspondents at a dinner in her honor at the Ambassador.

John Flynn, director of foreign distribution and exploitation for Famous Players-Lasky (and incidentally the new president of the A. M. P. A.), introduced Miss Negri, while Jesse L. Lasky and Fitzmaurice said a few informal words.

Electrical Illuminating Engineers Society had a meeting scheduled for last Thursday evening at the Metro studios. The committee for the annual picnic was to give a report, together with the safety committee which will visit the various studios to arrange a universal safety program. G. M. MacCormac, of the Charles Ray studios, is president.

A REAL STAR CAST

The press agent's wildest orgy of description and adjectives has been so far outdone right here in Hollywood, that his most stupendous effort sinks into oblivion with a faint, sizzling sound.

"The Midsummer Night's Dream," to glorify the Hollywood bowl, October 7, without question of a doubt, carries the greatest list of stars, at least monetarily speaking, of any ten entertainments ever given upon this old globe.

A conservative estimate of salaries which necessarily would have to be paid, should these artists consent to appear, including a two-week's rehearsal, totals the sum of \$675,000 easily. And the overhead would add at least \$25,000 to this amount.

One performance!

Represented in cost, \$700,000!

Whew!

You don't believe it?

Look at the names of this cast as provided by the Directors' Association, which is putting on the great Shakespearian event for the actors' fund benefit:

Charles Chaplin, Jackie Coogan, Pola Negri, William Farnum, Charles Ray, Viola Dana, Mary Miles Minter, Agnes Ayres, Florence Vidor, Mae Murray, Priscilla Dean, Bebe Daniels, Dorothy Phillips, Clara Kimball Young, Helene Chadwick, Bert Lytell, Larry Semon, Fred Niblo, Colleen Moore, Doris May, Ethel Grey Terry, Mae Bush, Virginia Valli, Enid Bennett, Shirley Mason, Louise Dresser, J. J. Dowling, Wm. Desmond, Wallace Beery, Patsy Ruth Miller, Lionel Belmore, Tully Marshall, Mitchell Lewis, Otis Harlan, Jane Novak, Kathlyn Williams, Ruth Roland, Edna Purviance, Lottie Pickford, Marie Prevost, Mabel Normand, Wanda Hawley, Anna Q. Nilsson, Lois Wilson, Gertrude Astor, Madge Bellamy, Marjorie Daw, Marguerite De la Motte, Bessie Love, Lila Lee, Carmel Myers, Ruth Renick, Pauline Starke, Estelle Taylor.

CLARKE MADE LASKY'S AIDE

Jesse Lasky has a new assistant. He is Victor H. Clarke, who will act as connecting link between the Paramount official and his writers, directors and stars.

A personal aid has been found necessary by Lasky in order that the latter may give more of his personal attention to special productions. Clarke has been on the job since August 1, but the studio has just made the announcement. Charley Eyton remains as business manager of Lasky's.

HAS PERUVIAN FILM

Victor I. Mackenzie, cameraman with Fox in the east, and in motion pictures since 1910, is in Hollywood after three years making commercial films in Peru.

Horsley laboratory is printing 4000 feet made by Mackenzie for a chemical concern. In filming this he spent one month in the uncultivated interior of Peru, riding 240 miles on horseback and travelling two weeks on foot over trails. The film show valuable properties growing wild, which are expected shortly to be developed on the strength of this photographic record.

Chatter of Southland Folks - By.... Harry Burns

Carl Stecker stood in the midst of a lion's den at ease with the world in an impersonation of "Daniel" in the lions den, that Harry Pollard worked into his "Leather Pusher," with Reginald Denny as the lead. Curley Stecker and his staff handled the lions in the scenes.

John Boyle was escorted to San Pedro the other day by S. M. Herzig, Paul Weigel and a host of other friends who were bidding bon voyage on his journey to the old country where he and Bill Alder will bring back some unbelievable views.

Andre Anderson played a college professor for Chris Martin the other day, while the latter was filming a Indian comedy drama, which he expects to release in Mexico and South America, afterwards making a series of such pictures.

Otto Fries is still doing the heavy work for the Hamilton White interests.

Jimmy Kelly will produce his own two-reel comedies, calling the mthe "Doings of Kelly." The company is to be known as the "Kelly Feature Film company."

Gene Barr is now working with the Lloyd Hamilton company.

Vernon Dent expects to be working at the Ince studios in "The Blood Bond."

Alice Lake does her own original dance in "Chicago Sal," Irving Cummings' first production for Principal Pictures Corporation, in which Miss Lake plays one of the featured roles.

Ralph Dixon, who cut Thomas H. Ince's "Hail the Woman," has just completed editing and titling a new Ince special, "Ten Ton Love," which features an elephant in a leading role. "Oscar," the biggest star of all, is said to be uncannily intelligent in his performance in the story.

Andree Peyre, Pathe player, has arrived at her mother's home in Paris and has thoroughly recovered from her recent attack of appendicitis, according to word received here today.

Nannie Mason, daughter of the comedian, Dan Mason, is recovering from a severe attack of diphtheria.

The new cast of the Ruth Roland serial, with George Marshall directing, Joe McCloskey co-directing, is completed. Jack Daugherty, Francis Ford and Eulalie Jensen have important roles.

William Steiner, sole owner of the "William Steiner Productions," soon will arrive in Hollywood, to pay a visit to his "Neal Hart" unit.

Mrs. Francis Carpenter, mother of the kid star who did Jack in "Jack and the Bean Stalk," played a good bit in the S. M. Herzig production.

Clyde Vineyard is technical director for "The Choice Productions" at Universal.

Blanche Rose played a Norwegian doctor's wife in the Jane Novak special that was recently made by Chester Bennett at the R-C studios, from the book of "Thelma."

Violet Radcliffe is anxious to get back into the movie game after taking a short rest long enough to take the marriage vows.



Edward Peil has a part in Charles R. Seeling's "The Purple Dawn," similar to his portrayals in "Broken Blossoms" and "Dream Street."

Josephine Adair worked for Fred Hibbard the other day at the United studio.

Olin Francis is one of the bad men of the Lester Cuneo pictures now in the making at the Fine Arts studios.

Dorothy Vernon is playing an odd character part in the Bobby Vernon comedy now in the making at Christy studio.

James Clemens has been engaged to assist Scott Sidney at Christy studios.

Gordon Hollingshead severed his connections with the Fox company and three hours later was with R-C, assisting W. K. Howard on "Captain Fly-By-Night."

William Baudine has directed everything now from a horse opera to a one-reel slap stick comedy. William used to cut pictures over on one of the well-known studio lots for a little over \$25 a week; he felt sure he had a trail open to him to travel the road of success, and leaving slap stick comedies, he joined the more refined ranks, and then features. Now he is figuring out stunts for no one else but Tom Mix in a Fox feature.

Ernest Torrence is working in "The Covered Wagon," under the direction of James Cruze.

H. D. Newcomb is backing S. M. Herzig in the financial end of his series of comedies that he is producing at Universal City.

Fay McKenzie has a part in the King Baggett story at Universal City.

Donald Hughes is busy at the Hal E. Roach studios. In the last picture he played Harold Lloyd as a youngster.

Fred Tyler will aid Rupert Julian when the latter starts his picture at the Big U.

Scott Sidney is once more at work at Christies. This time he is doing one of those satires on Hollywood with some of the things that Hollywooders are supposed to do.

Bruce Mitchell brought back contracts from the East for Fat Karr, to be featured in a series of two-reelers which will be made at the Cosmosart studios with the latter directing and Vernon Walker as cameraman.

Vernon Dent is working at Universal City.

Dolly Rich played a charming widow in the Cruelywed comedy made at Universal. Francis Carpenter played her son.

George Speer, stunt actor, is working over on the United lot where Ray Hunt is assisting Fred Hibbard direct Lige Cromiey and Jimmy Adams.

Ed Kennedy is going in for producing his own comedies.

Chris Martin has finished his first story that he has been working in and producing. After this subject is cut and titled he intends to start another two-reeler.

William Worthington is once more with the Universal directing Frank Mayo.

C. M. Franklin is getting ready to start a series of two-reel animal and kiddie comedies with Nate Watt.

Al E. Christie has been cutting Bobby Vernon and Dorothy De Vore stories which he recently directed.

William Desmond is doing a serial "Around the World in 18 Days," under the direction of Reaves Eason.

Little Napoleon, that chimpanzee with the almost human brain, didn't sail for Honolulu with his trainer, Andre Anderson, last week. The trip was cancelled owing to a sudden cold coming upon the animal that caused his doctor to order him to stay at home.

Several American players and directors who sailed merrily for the old country with visions of easy money and a big cleanup, have "written home for money." The Friars' Club is planning a benefit in New York for the wanderers.

The Screen Writers' Page - Conducted by William E. Wing

Another Hays Wanted

BOY, page Mr. Literary Hays.

We do not know in which lobby you will find him, hotel or political, but you will know him because of his high forehead highly corrugated from deep thought over matters which are beyond the bell hop.

Perchance you will discover him confounding science, which easily could prove that such a man does not permeate the earth; or, try in all the natural hideouts where a literary giant would flee to escape those who would seek advice upon marvelous scenarios or wondrous fiction tales.



When you find him, radio in and the film colony will send its best ropers, champion wrestlers and successful hog-tiers to run down, rope, subdue and bind this much-needed savior.

We all can use Mr. Literary Hays in our business for, being the choice of the industry, he will have knowledge of the only thing that will save pictures from a stunted growth if not oblivion, and that knowledge must be—

Unerring judgment of the stories which should be filmed.

To make this statement ten years ago would have meant a reward like boiling in oil, but mighty few of the rather cowed manufacturers are denying now that it is the story—properly handled of course—that makes or breaks.

Therefore while our pioneer Hays is protecting the *business* of pictures, let us have Mr. Literary Hays on the job to see that Mr. Business Hays has pictures which are worthy of being protected.

Of course, there is the little thing of getting the manufacturers to agree that this entirely worthy person shall choose all the stories for the productions, a simple thing which probably would pass by an unanimous, rising vote.

And a tidy little job which our new Hays could, of course, easily perform, especially if he had the assistance of a twin brother for each studio, said kin being fully as fit for the job.

Of course, some manufacturer might hold out. For example the studio manager who looks over the story brought him so enthusiastically by the editor, director and star. He admits it is a corking scenario but decides he will not do it.

Why?

"Because I don't like it."

A few editors, directors and stars might also have objections, especially those who have the following objections to *admittedly* good stories:

- Too long.
- Too short.
- We do not use male stars.
- We do not use female stars.
- The story does not fit our stars.
- Your story does not call for enough sets and crowd.
- Your story would be too expensive to produce.
- Our star does not play anything in which she cannot wear many stylish gowns.

- We now want small town stuff.
- We are only looking for society background.

—We have never done this style of story.
—We prefer published stories because they carry the approval of an editor and the public.

—We pay our director to write as well as produce all our stories.

—There is not enough comedy in your story.

—Your story is too light.

—Our star would refuse to play the character your story gives her.

—Our leading man objects to the importance you give the other male role.

—We were going to purchase this story, but have decided to change the character of our productions.

—We are only seeking quiet stories without high dramatic background.

—We care only for colorful, forceful stories.

—We are not interested in psychology.

—Your plot is not deep enough.

—We played a story recently which had to do with a husband and wife.

Oh boy, never mind hunting for Hays No. 2; but you might bring us a chunk of ice wrapped in a towel.

Queries and Retorts

Anaheim Reader—*The studios recognize the fact that good stories are being turned down, but, under the reader system, the authorities see but a limited proportion of scenarios submitted.*

Cooney—*The director you mention is noted for the fault. A number of scripts have never been returned by him. If you are a member of the Screen Writers' Guild, have the grievance committee handle the case for you.*

Is it better to have an agent handle your stories? VIOLET MACKAY.
No; in most cases.

There is a man named Hokum in Los Angeles. Can he take out that copyright and collect on it?

Now, Pat B., you are spoofing us.

S. A. D. wants to know "how to go from summer to winter" in a story.

You evidently mean that skidding period called time elapse. You might try a subtitle, but don't leave a summery scene with shirt-waist weather and plunge into a blizzard with such a title as: "That winter."

Yes, Universal, Goldwyn, Fox and R. C. are some who are "really in the market for stories." Study Camera's "pulse."

Hays: (Any relation?) *Camera! frequently has explained that if the story carries high entertainment from beginning to end, no deep plot is necessary so long as the ground-work is pleasing and satisfactory.*

C. S., Portland—*Yes, and we know of a director who, in making an independent production, screened himself as the author, "from a story suggested by Mr. Blank." Insist that your name appears upon the screen as author of your own stories. Then allow them to whoop up the adapter all they wish.*

Letters Home, No. 2

Lost Angels, Sept. 23, 1922.

Dear Glanditis:

I said I would rite you when I got my first check for a skenario. Well, I'm goin to rite you enyway. My skenario has playd the dooce in the pitcher colony. Everyone likes it but is sendin it back becaus I didn't send it to them first.

The Famus Stayers writes: "Your story has no plot, but the novility of dressin your Sandwitch islanders in Eskimonas moren makes up for it." The Faux studelum had a lotta praise among which is this: "No one could do more to this story that you have, and when was you a butcher?" Then Col. Seligman sent it back remarkin: "I would put on your skenario but I don't wanta make the wild animiles eny wilder." Ecetrum from meny others.

So I'm writin' another one and will make copies for all of them. It will be calld: "The Crown Jools, a Sad Sob From the Tene-mints." It oughta be good fer Recks Ingrain or Mack Scenitit.

Will let you know when I git my first check.

"CRANKSHAFT" JOE.

P. S.—No, don't put raisins in it. I lost a batch that way.

ANNA MERICAN SAYS:

"I can't let my little daughter read the Sunday papers. She asks too many embarrassing questions about those sermon subjects played up in circus style in paid advertisements."

Sure It's True

If it really happened, don't write it.

Posterity stories are all right but, after all, what has posterity ever done for any of us?



The eskimo wife who loved her pet sea-lion more than her husband, does not constitute a picture triangle, Bertie.

The U. S. C. president thinks pictures are a menace, yet he has started a course for future real estate sharks. Can you beat it?

South Sea island pictures are acceptable, but the average writer seems to think that a coral reef, twin palms and a bunch of hula girls comprise the whole shooting match.

Strictly western pictures are little in demand. A few scattering independents put them on now and then, but the field of sale is barren.

The comedy drama is holding its own nobly. Get a kinky, twisty and unique idea, toss in some human touches, then encase it in a wholesome comedy, and you have what quite a number of persons are looking for.

Pulse of the Studios

For Week Starting Monday, October 2

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions. Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd. Glen. 1933-V						
Rose Fisher Productions (Independent release).						
Kenneth Bishop	Bumps Adams	Floyd Humphreys	Art Hilton	Larry Adams	2-Reel Athletic Comedies	2d Week
BERWILLA STUDIO. 5821 Santa Monica Blvd. Holly 3130						
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Schedule
Eugene DeRue	Bobbie Dunn	A. Gosden	Joe Cooke		Comedies	Schedule
Richard Thomas Productions.						
Richard Thomas	All-Star	J. W. Fuqua	F. L. Hemphill	L. W. Jackson	Drama	Starting
Ben Wilson Productions.						
Mark Goldane	Eddie Barry			Ward Hayes	Comedy	Preparing
Ward Hayes	Monty Banks			Staff	5-Reel Western	Preparing
Lewis King	Wm. Fairbanks	Wm. Nobles	Montague	W. C. Tuttle	"Flood and Sand"	Finishing
BRENTWOOD STUDIO. 4811 Fountain Ave. 598-146						
BRONX STUDIO. Beatrice Barrett, Casting. 1745-51 Glendale Blvd. 54109						
Western Arts Film Co.						
Bob Horner		Al McClain	Cliff Saum	Bob Horner	"Midnight Hummer"	Starting
BURBANK STUDIO. Burbank, Cal.						
Sacred Films, Inc.						
E. G. Banks		Sam Sanders	Joe Murphy	E. G. Banks	"Isaac and Rebecca"	Preparing
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Holly 96						
Century Comedies (Universal release).						
A. Goulding	All-Star	Jerry Ash	Dave Smith	Art. Goulding	College Picture	2d Week
Al Herman	Lee Moran		Bert Sternback	Al Herman	"Play Ball"	1st Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070						
Charlie Chaplin	Charlie Chaplin	Totheroh & Wilson		Charlie Chaplin		Idle
Syd Chaplin	Edna Purviance			M. Bell		Idle
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. Holly 3100						
Al Christie	Dorothy Devore			Frank Conklin	"Chop Suey"	Finishing
H. Beaudine	Bobbie Vernon	Ullman	Lavelle		2-Reel Comedy	2d Week
Scott Sydney	Neal Burns	Nagy	Hagerman		Two-Reel Comedy	1st Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd. Wilshire 2115						
Federal Photoplays, Inc. 3500-3700 Beverly Blvd. Individual Casting. W. G. Logan, Pres., Walter Hansen, Studio Mgr. Wil. 2115						
Blanchard					Educational	Idle
Cinal Productions.						
					Standard Novels	Preparing
Trimble-Murfin Productions.						
					Slow Motion Subjects	Idle
Pilot Productions, Eric Ergenbright, Mgr.						
Hubbard-Shumway	All-Star	Miles Burns			"The Man of Wrath"	2d Week
T. R. Coffin Productions.						
						Preparing
Clarence Bricker Productions.						
						Preparing
COURT ST. STUDIO. 410 Court St.						
<i>Because Camera! representatives, answering classified ads telling the "big demand" for picture talent, have been referred to Jack O'Brien at the Court street studio for lessons in make-up and acting, productions directed by O'Brien will not be listed in The Pulse, which is confined to professional activities.</i>						
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. 598-165						
Jess Robbins Productions.						
Jess Robbins	Eddie Horton				Drama	1st Week
Halperin Productions.						
	All-Star	Ross Fisher	Crone	Victor Halperin	"Tea With A Kick"	Preparing
David Ingraham Productions.						
Lloyd Ingraham	All-Star					Preparing
Cosmopolitan Film Company (F. B. O. release)						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox		Drama	Preparing
Chas. R. Seeling Productions.						
Chas. R. Seeling	All-Star	Vernon Walker	Park Frame	Seeling	"The Purple Dawn"	Finishing
Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).						
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty		1st Week
Fine Arts Productions.						
Nat Deverich	All-Star	H. K. Fairall	Harry Renalle	Nat Deverich	Drama	Preparing
Amalgamated Productions. (Metro release). G. M. Anderson, Gen'l Mgr.						
Gil Pratt	Stan Laurel	Irving Reis	Percy Pembroke		"Mud and Sand"	Schedule
Sanford Productions. (State Rights release)						
Marcel Perez	Pete Morrison	Cotter	Alex Alt	Perez	Western Feature	
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd. Holly 6200						
Frances Ford	Peggy O'Day	Jack White		Frances Ford		Idle

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
FOX STUDIO. C. A. Bird, Casting. 1901 N. Western Ave.						Holly 3000
Rowland V. Lee	Shirley Mason	Schneiderman	Keefe	Robert N. Lee	"Shirley of the Circus"	Editing
Scott Dunlap	Charles Jones	J. D. Jennings	R. Flynn	Strumwasser	"Footlight Ranger"	Editing
Mitchell	Wm. Russell	David Abel	Thompson	Poland	"Man Size"	1st Week
Al St. John	Al St. John	Ernest S. Depew	Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Ed Kennedy	Chester Conklin	Valljo	Gordon Hollingshead		Comedies	Schedule
	Pee Wee Holmes	Williams	Cohen		Comedies	Preparing
J. G. Blystone		Turner	Blystone			
Erle Kenton	Stock	Scheurich	Regaie		Comedies	Schedule
Jerome Storm	Jack Gilbert		R. Flynn		"Where the Heart Lies"	6th Week
Bernard Durning	Dustin Farnum	Don Short	Wellman	Jack Strumwasser	"Truxton King"	1st Week
Emmett J. Flynn	Wm. Farnum	Andriot		McConville	"Without Compromise"	Editing
Jack Ford	All-Star				"Drink"	7th Week
Harry Beaudine	Tom Mix	Clark	George Webster	Reynolds	"Shoe Bar Stratton"	Editing
Ballard McDonald	Joe Roberts		Roberts		Comedies	Schedule
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Clara K. Young		Frank Bereford			Preparing
	Helen Eddy	Wm. O'Connell		Louis Lighton	"An Old Sweetheart of Mine"	3d Week
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
Rupert Hughes	All-Star	John Mescall	Jas Flood	Rupert Hughes	"Souls For Sale"	
Maurice Tourneur	All-Star	Chas. Van Enger	Chas. Dorian			
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Carey Wilson	"Passions of the Sea"	Editing
Marshall Neilan	All-Star	David Kesson	Tommy Held	Frank Urson	"The Stranger's Banquet"	Editing
Tiffany Productions. (Metro Release). R. G. Edwards, Prod. Mgr.						
Robt. Leonard	Mae Murray	Oliver T. Marsh	Robt. Ross		"Coronation"	Casting
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Al Santell	Sid Smith	Billy Williams	Roland Asher	Edward J. Le Saint	Comedies	Schedule
Noel M. Smith	Geo. Monberg	Reeves	Charles Lamont	Hank Mann	"Only a Shop Girl"	3d Week
Reisner-Kingsley	Dinky Reisner	King D. Gray	Walter Stevens		Comedies	Schedule
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1431
Frank R. Adams Productions (American Release).						
Lambert Hillyer	All-Star	John Stumar	Les Manter	F. Adams	"Miles Brewster & Super 6"	2d Week
Cummings, Irving Production Co. (Principal release)						
Irv. Cummings	All-Star	Victor Milner	Wm. Crinley	R. Ramsey	"Chicago Sal"	4th Week
Ferdinand Earle Productions.						
Ferdinand Earle	All-Star		R. D. Saunders	Ferdinand Earle	"Faust"	Preparing
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	Geo. Dromgold	Mason Litson	Comedies	Schedule
Bertram Bracken Productions.						
Bert Bracken	All-Star	Ross Fisher	Wm. C. Ehe	Bracken		Idle
Chas. J. Hall & Son Productions.						
Jack O'Brien	All-Star		J. Gormly		Drama	Idle
Wm. R. Lighton Productions, Inc.						
Ollie Sellers	J. Warren Kerrigan			William R. Lighton	Drama	Preparing
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	2-Reel Fairy Tales	Schedule
Cosmopolitan Production (F. P. L. release). Wm. Siström, Mgr.						
Frank Borzage	All-Star	Chuck Lyons	Buddy Dull	Grant Carpenter	"The Pride of Palomar"	Editing
A. B. Maescher Productions. (Arrow Release).						
Jack Pratt	Frank Glendon	Harry L. Keepers	Walter Mayo	J. Alex Grubb	"The Rip Tide"	Preparing
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.						
W. K. Howard	All-Star	MacWilliams	Al Kelly			Idle
Grover Jones	Richard Talmadge		Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Al Neitz	Franklin Farnum		Morris Hughes			
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Van Dyke	David Butler		Chas. Chic		Features	Idle
Malobee Production. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr. Holly 910.						
Maloney-Beebe	Leo Maloney	Lathem-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	Schedule
Sanford Productions. 6048 Sunset Blvd. Holly 975.						
Marcel Perez	Pete Morrison	Geo. D. Crocker	Alexander Alt	Marcel Perez	"Duty First"	4th Week
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.						
Wm. Kraft	Geo. Larkin	Doc Cook	Harry Moody	Geo. Hively	"The Flash"	On Location
Leo Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Billy Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1442 Beachwood Drive.						
C. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						761731
Leah Baird Productions. (Associated Exhibitors, release.)						
Wallace Worsley	Leah Baird	Arthur Todd	Harry Schenck	Leah Baird	Drama	4th Week
Thos. H. Ince Productions. (First National Release).						
John Wray	All-Star	Henry Sharp	Scott Beal	C. Gardner Sullivan	"The Blood Bond"	Preparing
Gene Stratton Porter Productions.						
					"Michael O'Halloran"	Preparing
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc. (First National Release).						
Eddie Cline	Buster Keaton	Leslie-Parker	Al Worker	Mitchel Bruckmay	"The Love Nest"	Complete
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
J. C. Ivers	Betty Compson	J. C. Van Trees	Harry Fellows	J. C. Ivers	"The White Flower"	Preparing
James Cruze	All-Star	Karl Brown	Vernon Keays	Jack Cunningham	"The Covered Wagon"	Preparing
Phil Rosen						Preparing
Wallace Worsley	Wallace Reid				"Nobody's Money"	Preparing
Cecil B. De Mille	All-Star		Cullen Tate	Jeanie MacPherson	"Ebb Tide"	1st Week
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Waldemar Young	"His American Wife"	3d Week
Sam Wood	Gloria Swanson	A. L. Gilks	John Waters	Monte Katterjohn	"Paths of Glory"	2d Week
Wm. deMille	Daniels-Stone	L. Guy Wilky	Hippard	Clara Beranger	"Sacrifice"	4th Week
Chas. Maigne	Mary Miles Minter	James Howe	Leo Pearson	Will M. Ritchey	"Making a Man"	5th Week
Joseph Henabery	Jack Holt	Faxon Dean	Johnston	Kyne & LeVino	"Singed Wings"	Editing
Penrhyn Stanlaws	Bebe Daniels	Paul Perry	Bob Lee	Bingham-Adamson	"Man Who Saw Tomorrow"	Editing
Al Green	Tom Meighan	Alvin Wyckoff	Harold Swartz	Condon-Ritchey	"Bella Donna"	Casting
Geo. Fitzmaurice	Pola Negri	Arthur Miller	Frank O'Connor	Ouida Bergere		
Paul Powell	Agnes Ayres	Bert Baldrige	Fred Robinson	Beulah Marie Dix		

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorane, Gen. Mgr.						Home 609
Hampton Del Ruth	All-Star	Dal Clawson		Del Ruth	"The Marriage Chance"	Editing
Milburn Morante Production. (State right release).						
Milburn Morante	Clara Horton	E. MacManigal	Irving Gibbs	Joe Kain	"The Knife"	Idle
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Editing
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
Louis B. Mayer Productions. (Metro Release).						
John M. Stahl	All-Star	Jack Rose	Sidney Algiers	Frances Marion	"The Famous Mrs. Fair"	Starting
Reginald Barker	All-Star	Percy Hillburn	Walter Mayo			
Fred Niblo	All-Star	Allen Seigler	Doran Cox			
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Victor Shertzinger	K. MacDonald	Jos Brotherton	Wyatt Brewster	Lois Zellner	"The Scarlet Lily"	Preparing
Louis J. Gasnier	All-Star	Carl Struss	Geo. Yahalen	Eve Ansell	"The Hero"	Preparing
Tom Forman	All-Star	Harry Perry	James Dugan	Eve Unsell	"Are You a Failure?"	Preparing
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Bernard McConville	"Miss Emmy Lou"	5th Week
Clarence Badger	All-Star	Rudolph Bergquist	Charles Hunt	Bernard McConville	"Quincy Adams Sawyer"	Editing
King Vidor	Laurette Taylor	George Barnes	Albert Kelly	Mary O'Hara	"Peg o' My Heart"	7th Week
Irvin Willat	All-Star	Robert Kurrie	Curt Rehfeld	Julien Josephson	"All the Brothers Were Valiant"	5th Week
Hunt Stromberg Productions. (Metro Release).						
Hughie Fay	Bull Montana	J. R. Lockwood		Hunt Stromberg	"Glad Rags"	3d Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
Allan Dwan	Douglas Fairbanks			Lotta Woods	"Monsieur Beaucaire"	Preparing
J. S. Robertson	Mary Pickford				"Dorothy Vernon of Haddon Hall"	Preparing
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Georges Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Editing
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	E. Manlove Rhodes	"The One Man"	6th Week
Wesley Ruggles	Ethel Clayton	Jack MacKenzie	A. M. Unander	Achmed Abdullah	"Remittance Woman"	2d Week
Chester Bennett	Jane Novak	Jack MacKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	9th Week
Sherwood McDonald	Gloria Joy	John A. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. A. Seiter	Helen Jerome Eddy		Ralph Waters	Winifred Dunn		
Wm. K. Howard	Johnnie Walker	Lucien Andriot	Gordon Schead	Eve Unsell	"Captain Fly-by-Night"	7th Week
Emory Johnson	All-Star	Henry Sharp	Dick Rosson	Emilie Johnson	"Third Alarm"	Editing
Malcolm St. Clair	All-Star			Witwer	"Fighting Blood" series	2d Week
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
F. Newmeyer	Harold Lloyd	Lundin-Kohler	R. Golden	Roach-Taylor	5-Reel Comedy	5th Week
Hutchison-Parrott	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Davis-Howe	"Paul" Parrott	Frank Young	Henecke-Brandie	Staff	Comedies	Schedule
M'Gowan-M'Namara	All-Star	Len Powers	C. Morehouse	Tom McNamara	"Our Gang"	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Max Sennett Comedies. (First National Release.)						
F. Richard Jones	Phyllis Haver	Homer Scott	Ray Grey	Taylor-Brown	Drama	Preparing
Roy Del Ruth	Ben Turpin	Perry Evans		Roy Del Ruth	Comedy	Preparing
	Mabel Normand			Gray-Sennett	Drama	Preparing
	Billie Bevan			Taylor-Brown	Comedy	Preparing
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Edward Babilie	Coogan, Sr.	"Fiddle and Me"	Editing
J. L. Frothingham Productions.						
Frothingham	Marg. De La Motte				Drama	Preparing
Lloyd Hamilton Corporation. (Educational release.)						
Lloyd Bacon	Lloyd Hamilton	Park Reiss		Archie Mayo	Comedy	Schedule
Hawks-Moroso Productions						
Jack Conway	Chadwick-Dix	Rosson-McWilliams	J. Townsend	Staff	"The Border Patrol"	6th Week
Fred Hibbard Productions.						
Hibbard	All-Star	Corby		Grey	Comedy	Schedule
Nazimova Productions.						
Chas. Bryant	Nazimova					Idle
Principal Pictures Corp. Sam O'Shea, Mgr.						
Colin Campbell	Dorothy Phillips		Geo. Berthelon			Idle
Jos. M. Schenck Productions.						
Frank Lloyd	Norma Talmadge		Harry Wile			Idle
Selznick Productions. (Select Release.)						
Vic Heerman	Owen Moore	Gerstad	Ed. Sturges	Heerman		Idle
Richard Walton Tully Productions. (First National release.)						
Jas. Young	Guy Bates Post	Benoit	Evenes			Idle
United Studios Productions. (Pathe release.)						
George Marshall	Ruth Roland	Thompson	Joe McCloskey	Jenkins-Smith	"Ruth's Millions"	3d Week
Jack White Corporation (Educational release.)						
Fred Hibbard	Conley-Adams	White Corby	Rea Hunt	Jack White	Comedy	Schedule
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Stuart Paton	Herbert Rawlinson	Virgil Miller	Art Flaven	Geo. R. Chester	"Kidnapper"	2d Week
Rupert Julian	All-Star				Special	Preparing
Geo. Archinbaud	All-Star				"The Power of the Lie"	Preparing
Wm. Worthington	Hoot Gibson				"Kindle Courage"	2 Week
Bob Hill					"Wolves of Society"	Preparing
Ed. Sedgewick	Frank Mayo	Charles Stumar	Harry Webb	Geo. R. Chester	"The Summons"	2 Week
Emile Chautard	All-Star		A. J. Leno	Doris Schroeder	"Forsaking All Others"	7th Week
	Lon Chaney			Perley Poore Sheehy	"Hunchback of Notre Dame"	4th Week
Reeves Eason	Wm. Desmond	Reeves	Jay Marchant	Carl Coolidge	"Around the World in 18 Days"	6th Week
Ed Kull Darling						
Jack Mulhall	Lewis Sargent	Irving Riese	Billy Pummell	Emma Clifton	"Tales of the Fish Patrol"	Schedule
			Arthur Smith	Scott Darling	Comedy	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
Edw. Laemmle Wm. Watson Tod Browning Nat Ross Eric Von Stroheim Harry Pollard King Baggett Duke Worne	Art Acord Neely Edwards Priscilla Dean All-Star Reginald Denny Gladys Walton Roy Stewart	Wm. Daniels William Fildew Kaufman-Daniels Vic Milnar	A. Thompson Leo McCarey Grinde Sowders-Sullivan Frank Messenger Joe Barry Taylor & Humblestone	Anthony Caldway Chas. Kenyon E. T. Lowe, Jr. Von Stroheim Hugh Hoffman Bob Dillon	"Trail Blazer" Comedy "The White Tiger" "Ghost Patrol" "Merry-Go-Round" "Leather Pushers" "The Runaway Girl" Lumberjack Series	Preparing Schedule 10th week Preparing 7th Week Schedule 5th Week Schedule
Independent Companies						
Cruelly-Wed Comedies. Herbert D. Newcomb, Bus. Mgr.						
S. M. Herzig Wm. Steiner	Wright-Farley Neal Hart	Brulatier	Neal Hart		2-Reel Comedy Western Feature	Preparing 8th Week
Belasco Productions, Inc. Edward Belasco, Pres.						
Dallas Fitzgerald	All-Star	Milt Moore	Jack Allen	Lois Zellner	"Her Price"	Starting
Joe Rock Productions. (Federated Release).						
Peebles-Smith	Joe Rock	Harry Fowler		Leon Lee	Two-Reel Comedy	Schedule

VIDOR STUDIO. 7200 Santa Monica Blvd.

Holly 2806

King Vidor Productions.

King Vidor	Florence Vidor	Geo. Barnes	Dave G. Howard	Ida May Park	"Alice Adams"	Preparing
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VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.

598131

Semon-Buckingham Wm. Duncan Robert Esminger	Larry Semon Duncan-Johnson Earle Williams	Hans F. Koenekamp George Robinson Steve Smith, Jr.	Joe Basil Don Clark Vincent McDermott	Semon Bradley Smollen	Untitled "When Danger Smiles" "You Never Know"	Complete Complete Complete
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WARNER BROS. STUDIOS, 5842 Sunset Blvd.

Holly 6140

Harry Rapf Productions.

Wm. Beaudine Sidney Franklin	Wesley Barry All-Star	Tony Gaudio	James Hogan Millard Webb	Mildred Considine Julien Josephson	"Brass"	Complete Preparing
Warner Brothers Productions.						
Wm. A. Seiter	All-Star	Good-DuPar	Frank Kingley	Olga Printzlau	"The Beautiful and Damned"	5th Week

NORTHERN STUDIOS

For Week Starting Monday, September 25

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BEAVERTON STUDIO. Portland, Ore.						
Premium Pictures Productions. J. J. Fleming, Pres.						
	Ruth Stonehouse				"The Flash"	4th Week
GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.						
Paul Gerson Pictures Corp. (F. B. O. release).						
Robert Eddy	Dan Mason	Roy Vaughan		A. H. Giebler	Plum Center Comedies	Schedule
JACOBY STUDIO. San Francisco.						
Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr.						
Wm. H. Clifford	Hobart Bosworth	J. O. Taylor	Max Stengler	Wm. Clifford	"Scottish Chiefs"	Preparing
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc.						
Max Graff	Milton Sills					Idle

EASTERN STUDIOS

For Week Starting Monday, September 25

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.						
Whitman Bennett Productions. (Affiliated Distributors).						
Kenneth Webb	All-Star		John MacKnight	Dorothy Farnum	"The Secrets of Paris"	Complete
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.						
Malcolm Strauss	All-Star			Malcolm Strauss	"Salome"	4th Week
Edwin Carewe Productions. (First National Release).						
Edwin Carewe	All-Star	Sol Polito	Bob De Lacy	Gerald Duffy	"Mighty Lak A Rose"	Finishing
Inspiration Pictures, Inc. (First National Release.)						
Henry King	Barthelmess	Roy F. Overbaugh	Joe Boyle	Charles Whittaker	"Fury"	4th Week
BLACKTON STUDIO. 423 Classon Ave., Brooklyn, N. Y.						
Fisher-Fox	All-Star	Frank Periguni		Fisher	Comedy	Schedule
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
FOX STUDIOS. West 55th and 1th St., N. Y. James Ryan, Casting.						
Herbert Brenon	All-Star	T. Molloy	N. Hollen	Paul Sloane	"Penzie"	8th Week
Harry Millarde	All-Star			Staff	"If Winter Comes"	9th Week
GRIFFITH STUDIO. Herbert Sutch, Casting. Mamaroneck, N. Y.						
D. W. Griffith	Carol Dempster	H. Sartov	H. Sutch		Comedy Drama	Editing
IDEAL STUDIO. West New York, N. J. Ben Silvie, Casting.						
Burton King	All-Star		Ben Silvia	Burton King	Drama	8th Week
INTERNATIONAL STUDIO. 126th St., at 2d Ave., New York, N. Y.						
Cosmopolitan Production (F. P.-L. release).						
Robert Vignola Alan Crosland	Marion Davies Alma Rubens	Ira H. Morgan	D. P. Carle Lynn Shores	Staff	"Adam and Eva" "The Enemies of Women"	6th Week In Cuba

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
LASKY STUDIO. Astoria, Long Island City, N. Y. Ned Hay, Casting.						Astoria 3500
Paramount Pictures (F. P.-L. release). Thomas Geraghty, Mgr.						
Alan Dwan	Rodolph Valentino	James Van Trees	M. Graham	June Mathis	"A Spanish Cavalier"	Preparing
Alfred Green	Thos. Meighan			George Ade	"Back Home and Broke"	Preparing
Chet Withey	Elsie Ferguson				"Outcast"	4th Week
Victor Fleming	Alice Brady	Gilbert Warrenton	Edward Brophy	Margaret Turnbull	"Anna Ascends"	8th Week
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Waldemar Young	"Java Head"	Preparing
METRO STUDIO. 3 West 61st St., New York.						Columbus 8181
Ham Smith	All-Star	Caldwell	Roberts	Ham Smith	Drama	8th Week
MIRROR STUDIO. Glendale, Long Island, New York. Dick Friel, Casting.						Richmond Hill 3545
Charles C. Burr Productions. (Affiliated Distributors).						
Gregory La Cava	Raymond McKee	Charles Gibson	George Greengerg		Light Comedies	Schedule
Dell Anderson	Johnnie Hines				"Sure Fire Flint"	Complete
PATHE. T. W. Goodwin, Casting. 1990 Park Ave., New York.						Harlem 1480
Geo. B. Seitz	Pearl White	E. Snyder		B. Millhauser	15 Episode Serial	In Progress
PARAGON STUDIO. Fort Lee, N. J.						
Clarence Brown	Hope Hampton		Staff		Drama	4th Week
PYRAMID STUDIO.						
Pyramid Pictures, Inc. (American release).						
G. W. Terwilliger	Faire Binney				"Wife in Name Only"	Casting
					"Captain Eri"	Casting
Smallwood Productions (American release).						
Ray Smallwood	All-Star				"When the Desert Calls"	Location
TILFORD CINEMA STUDIO. East 44th St., New York.						
Jack Pickford	Jack Pickford				Feature	Starting
Charles Hayden					Two-Reel Dramas	Preparing
Albert Parker	John Barrymore			Albert Parker	Drama	Schedule
(American release)						
Roy Neil	William Strauss		Bernie		"The House of Solomon"	Schedule
(Allied Artists)						
Charles Giblyn					Feature	Preparing
Thomas H. Dixon Productions.						
Thomas Dixon	All-Star				"The Beast"	Schedule
TEC-ART STUDIO. 318 East 48th St., New York. Chas. M. Seay, Prod. Mg						Vanderbilt 4338
Sidney Olcott	All-Star		Ligori	Haddock		Complete
J. S. Dawley	All-Star			J. S. Dawley	Drama	Schedule
Selznick Productions. (Select Release).						
David O. Selznick	Theda Bara					Preparing
THANHOUSER STUDIO. New Rochelle, N. Y.						
William Burt	Miss Burt	Walter Miller			"Tales of the Tenements"	Schedule
VITAGRAPH STUDIO. East 15th St., at Locust Ave., Brooklyn, N. Y.						Midwood 6100
Edwin Hollywood	All-Star				Yale Historical Series	Schedule
WORLD STUDIO. West Fort Lee, N. J.						
(State rights release). Jake Rosenthal, Casting.						
Taffi Johnson	All-Star			Johnson	Special	Starting
Christian Herald Motion Picture Bureau. Harry Levey, president.						

SOUTHERN STUDIOS

For Week Starting Monday, September 25

HILYIA STUDIO. Miami, Fla.						
Paul Allen	All-Star		Jack Okey		Feature	Schedule
MIAMI STUDIO. John Brunton, President and General Manager. Miami, Fla.						
Christy Cabanne						
Wray Physioc	All-Star			Wray Physioc	Drama	4th Week
John Brunton Productions.						
Jack Okey	Marguerite Courtot	Paul H. Allen	Chick Collins	Ernest Lebel	"The Filigreed Flask"	Complete
Rex Ingram Productions (Metro Release).						
Rex Ingram	All-Star	John Seitz		Staff	"The Passion Vine"	4th Week
SAN JUAN STUDIO. San Juan, Porto Rico.						
Edward A. MacManus Productions. (Associated Exhibitors).						
Charles A. Logue	All-Star	Harry Hoyt	Alden-Blue	Charles A. Logue	Feature	Starting

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Contemporary Criticisms

"BURNING SANDS" (Paramount)

It is a typical George Melford production, rather spectacularly handled and with the director's customary care and attention to detail and a bid for a punch in the climax. He works up a good suspense toward the close and all the more dramatic moments carry a force that make them register definitely. The story contains good screen material and it has been well adapted by Olga Printzlau and Waldemar Young. It may strike some as being fairly illogical at times. . . . The cast is very good.

—*Film Daily*.

"Burning Sands" is hot stuff. The story may follow in a familiar path but the ultra rapid action and the magnificence of the sets and appurtenances obliterates that fact.

Also it has an added appeal and a superb performance in the most sympathetic role of the picture contributed by Jacqueline Logan. . . . She quite runs away with the picture, even taking into consideration the fine work by nearly everybody in a large and well known cast.

George Melford . . . has been given a theatrically melodramatic story to handle and he has kept the spirit of the thing. It is frankly "meller," and good entertainment as such.

—*Moving Picture World*.

Merely placing a fugitive from civilization near an oasis in the desert and presenting him as one of nature's noblemen when the girl comes into his life is too simple. Even with the colorful background . . . and all the other atmospheric details enhancing it, the story is too obvious, too sugar coated with sentiment and virtue to quicken the pulse and stimulate the imagination. "Burning Sands" is trite. Milton Sills extracts every vital element from the characterization. His performance, almost convincing, and the picturesque background, offer some compensation for a mediocre story.

—*Motion Picture News*.

There is nothing that is especially novel about the plot but the handling is first rate. The stupendousness of the Oriental settings is a feature of the picture that will attract every eye. Milton Sills does some good work in his role as Daniel Lane. Cecil Holland is an appealing figure as the old Sheik.

—*Exhibitors Trade Review*.

"LOVE IS AN AWFUL THING" (Selznick)

Another good comedy and wholesome entertainment, but not up to the pace set by "Reported Missing." The story isn't as strong as Moore's previous vehicle and situations are not big enough to carry the feature to the footage given and be continuously funny. Victor Heerman gets plenty of laughs out of the situations, but he makes the mistake of using one idea too long and occasionally spoiling the effect of the first laugh by repeating the same stunt. Moore is splendid in the role of the willing-to-be-husband . . . once more he scores as a comedian.

—*Film Daily*.

A cheery farce, well acted and one that will please the majority. The situations are funny, the titles well written and the cleverness shown in handling the slender plot marks Victor Heerman an adept at handling farce comedy. Owen Moore fits his role to a "T" and as the bashful suitor he's a scream. Alice Howells work has improved 100 per cent since her Chicago slapstick comedy days. Marjorie Daw is especially pleasing and Katherine Perry (Mrs. Moore) is adequate. Most pleasing also was the work of Charlotte Mineau as the blackmailing vamp. A comedy touch of importance was contributed by Douglas Carter, as the porter, and Snitz Edwards in the role of Superintendent of the apartment.

—*Exhibitors Herald*.

Despite the many twists in the plot it is so cleverly handled that there is no difficulty in following the story; the action moves smoothly. The unexpected always happens in this feature, which develops and maintains the suspense element to a degree rather unusual in comedy films. Owen Moore plays . . . with humorous zest and crisp energy, somehow giving you the impression that the star really enjoys the role.

Pretty Marjorie Daw is charming. Charlotte Mineau is an extremely attractive Marion and adequate support is rendered by other members of the company.

—*Exhibitors Trade Review*.

There is no one thing directly responsible for the delightful farce comedy emanating from this picture. A well knitted scenario has been made and this has been handled in direction by the same man in such a way that all the comedy value has been realized. Alice

Howell, the well-known farceuse, is delightful in every one of the many scenes she plays. The title writer has augmented the comedy with some snappy stuff.

—*Moving Picture World*.

This bubble foams with breezy incident, giving Moore a happy role which he plays in a mocking manner. There are no gaps—the actors jumping on the scene to complete the incident without making it seem obvious. The negro comedian Douglas Carter, playing a porter, puts over a Bert Williams touch. . . . Arthur Hoyt makes a fussy valet and lawyer highly amusing. In all the picture is an enjoyable skit—one well played, captioned, directed, and photographed.

—*Motion Picture News*.

"LITTLE WILDCAT" (Vitagraph)

The most prominent and outstanding feature of this latest Vitagraph release is the marked improvement in the acting of the star. . . . Alice Calhoun does probably the best work of her career so far. The story itself isn't anything unusual nor original. There are a few instances wherein Director Devar might have been a trifle more explicit and at the same time not been accused of using unnecessary detail. The subtitles are occasionally poorly written, or at least, not in good taste. The photography is very good and lightings also.

—*Film Daily*.

The personality of the star has been played up with considerable more understanding than some of her other recent vehicles. Alice Calhoun reveals an unsuspected exuberance of spirit. . . . While the course of the story is at times jerky and forced, it nevertheless affords, because of its many twists, a chance to show her responsiveness to many moods.

—*Moving Picture World*.

Vitagraph seems to be having a difficult time finding an ideal story for Alice Calhoun. Its characterization is far more important than its plot. . . . The plot isn't always convincing. However, it is interesting most of the way and doubtless the seamy side of life as depicted in the early reels will score more readily than the society episodes. The picture suffered in its editing. . . . The picture is well staged, carries good atmosphere, and is capably played by the cast.

—*Motion Picture News*.

This picture has little to recommend it except a pretty star. There is so much plot that it is impossible to go into it further than to say that it extends over six years before, during and after the war. Alice Calhoun . . . has poise and grace rather than the tricks of an ingenue or the facility of a comedian, but no one seems to consider this in casting her. Hoydens, children and character parts are not her metier and it is a pity to waste her on such material.

—*Morning Telegraph*.

"HEROES AND HUSBANDS" (First National)

This is really a good picture. It is a feature that has a story with a real twist bound to get to any picture house audience. The company is a corking one with several screen names of value in support of the star, which, coupled with good direction and photography, places the picture in the class of being unusual. Chet Withey did the direction most capably and got some real suspense at times. It was Mona Kingsley as the wife of the publisher that landed most heavily. . . . She did two or three very natural things in the role that took whole scenes away from the star.

—*Morning Telegraph*.

"Heroes and Husbands" affords pleasing entertainment but appears to be slightly long drawn out. The plot is another one of the triangle stories and embodies a play within a play. . . . a splendid vehicle for Katherine McDonald. The idea of the amateur theatrical among the guests is good but is a little overworked and grows monotonous before the real climax is reached. Nigel Barrie gives a good account of himself in the hero role. The photography throughout is first rate. The exteriors are pleasing and the interiors are also good; detail well cared for and continuity satisfactory.

—*Exhibitors Trade Review*.

"Heroes and Husbands" is a really fine dramatic narrative, well acted, well directed, well photographed. Katherine McDonald is one of the stars who knows how to act, and her supporting cast has helped her wonderfully. The work of Charles Clary and Charles Gerrard is very good indeed. . . . The story gives opportunity for several bits of subtlety which are aptly carried out by intelligent acting and directing.

—*Motion Picture News*.

People

Stanley Orr has been appointed business manager for the Belasco productions at Universal City, where a special feature is being directed by Dallas M. FitzGerald. Mr. Orr recently completed a similar engagement for the J. K. McDonald productions at the Hollywood studios.

Lloyd Hughes, after several years of contract service under Thomas H. Ince, has started playing the leading male role in "Are You a Failure?" which Tom Forman is directing at the Louis B. Mayer studios.

Gaston Glass has started interpreting the title role in "The Hero," for B. P. Schulberg under the direction of Gasnier. Barbara LaMarr is playing opposite him.

Frank Lloyd is taking a week off in the mountains of Southern California with Jack Coogan, Sr.

Elinor Glyn says she may take up film directing for an English company. She admits that ambition in a letter written to Abraham Lehr, Goldwyn's vice-president.

Frank Coleman has finished his fifth picture with Erle Kenton at the Fox studio.

Stuart Hunter has finished playing a leading role in the Jack O'Brien picture "One Glorious Day."

Pauline Toler will be "a charter member" of the newly organized stock company of the production department of the Palmer Photoplay corporation.

Martha Franklin was a visitor at Camera's office yesterday. She played the mother of Gloria Hope in "Trouble."

Fenwick Oliver has finished with Al Green in "The Man Who Saw Tomorrow," and is now playing a Viennese officer in the Imperial court in Von Stroheim's production, "The Merry-Go-Round."

Henry McCarty, director, is now busily engaged writing continuity for his next story, which will enter production shortly at the Fine Arts studios.

Florence Gilbert returned from a trip with the William Fairbanks company who have been shooting some western scenes up in the hills.

Mitchell Lewis is playing in the Belasco production of "Her Price" to be made at the Universal studios.

Anthony Paul Kelly, one of the veteran scenario writers, says he had quit the photoplay game. He has four reasons—four accepted stage plays.

John Ince is one of those-about-town in little old Noo York at present.

Thomas Ricketts has a good part in "Her Price," which is being directed by Dallas M. FitzGerald at Universal.

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GOING

To Miami, Florida.—Elinor Fair, to play the feminine lead in an independent production starring J. P. McGowan.

To New York.—Buster Keaton, accompanied by his wife and their son, Buster Junior.

J. P. McGowan is on his way to Havana, Cuba, to make a serial. Billy Tuers at the camera end.

Hamilton Smith says he is going to Europe. His first feature is now released. "The Isle of Doubt," is called by Pathe.

Edward McManus is in Cuba with a company that includes Mary Alden and Monte Blue with Harry Hoyt directing for Pathe release.

Alan Crosland, Cosmopolitan director and a company that includes Alma Rubens, her husband Daniel Carson Goodman, her mother, and a staff have gone to Cuba to shoot a Spanish story for Paramount.

Sylvia Ashton will sail to Honolulu with the Betty Compson company.

Michael Rosenberg, secretary of the Principal Pictures Corporation, left Monday for New York to complete one of the biggest production deals of the year. He has practically signed contracts with two of the biggest woman stars in filmdom for a series of three productions each.

COMING

From San Francisco—Edward Belasco, president of the Belasco Productions of San Francisco, to collaborate with his director Dallas M. Fitzgerald during the filming of their special feature at Universal City.

From New York—Robert Frazer, to play in "Coronation" with Mae Murray.

From New York—Ben Carre, art director, and Ray C. Smallwood to produce "The Deerslayer" and "What Fools Men Are."

Ray Smallwood is coming to the coast to shoot a picture.

Robt. Frazer, leading man, arrived in L. A. to play opposite Mae Murray in her latest picture. Bob is an oldtimer.

Joe McCloskey and the Ruth Roland company have returned from Victorville.

Buck Connors has just returned from Fort Bragg, California, where he worked with Robert Hill in a serial.

Eva Lewis has returned from Tehachapi where she has been playing character parts with the Buck Jones outfit.

Edward Laemmle is returning to Universal to direct "The Trail Blazers," another historical series. Art Acord will be the star.


Junior Coghlan, Jr., just returned from the East with his mother.

"—now's your chance, but act quick. She has finished on that circus picture at Fox, but you can bet your boots there's going to be someone else on the scene besides yourself, so if you want to be sure of getting that character woman part off right phone Hollywood six-three-two-one, and ask for Lule Warrenton. Do it now, pronto—"

Young man with years of secretarial experience, just back from South America, desires position as private secretary to motion picture producer or star.

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RELEASES FROM BROADWAY

By Raymond McKee

Wm. Fox Jr., alias Arthur Strange, is thinking it over in jail. Strange passed over \$3,500 worth of checks under the assumed name of Wm. Fox Jr. Thirty-five checks were returned to the producer Wm. Fox before the "Son" walked into the Hotel Pennsylvania and asked the desk to cash a draft for \$150. The clerk telephoned Mr. Fox who declared he had no son. The police were called and "Jr." was properly cared for.

B. P. Schulberg, president of the Preferred Pictures, announces the purchase of the screen rights to "The Hero," a stage success which ran at the Belmont last season.

Charles Murray and Mrs. Murray arrived last week from Hollywood with the "flu" and a big notion to go right back "from whence they came."

Legislators at Washington are about to pass upon a new child labor bill, under which it will become a crime to employ a child under eighteen. This of course includes all the moving picture kiddies from "Jackie" down.

Myron Selznick reports that he will produce "Rupert of Hentzau," the sequel to "The Prisoner of Zenda."

Marguerite Courtot will play "Jacqueline" in the James Oliver Curwood story entitled "Jacqueline." She is ably supported by Effie Shannon, Edmund Breeze and Lew Cody. Del Henderson will direct. Locations near Quebec and Portland will be used.

Wm. Randolph Hearst's Alan Crosland company left Saturday on the U. S. S. President Harding, for Paris and Monte Carlo to do a feature, starring Lionel Barrymore and Alma Rubens. Buster Collier and Gareth Hughes are in the cast.

Thomas Dixon, author, has his own producing organization. He will produce his own plays and stories at the Tilford 44th street studios. Production started this week.

Raymond McKee's first picture for Hodkinson includes Charlie Murray, Mary Anderson, Flora Finch and a host of others.

THE PIT

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Metro Pictures Corp.

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Complete

Sidney Olecott, who just completed "Timothy's Quest," for American, is looking about for a story for his next.

George Irving has just completed a bar room picture of the old Ten, Twenty, Thirty variety with Ed Russell starred up in New York state. "Alone in New York," it is called.

Dell Henderson has completed the John Hines feature special and will do a picture in Maine next.

Edwin Carewe is nearly finished at Biograph on his First National special.

Gotham Gossip

"The Prince and the Pauper," film production from Mark Twain's famous story, has been secured by the American Releasing corporation.

Charles M. Seay is getting some stories in shape for his Dirago company at Portland, Maine.

Jack Richardson, well known Pacific-coaster, is in New York and soon will work there under direction of Frank P. Donovan.

The Metro release, "Forget Me Not," with Bessie Love, is said to be cleaning up in New York.

The N. Y. Star, published by the United Booking office, says that Camera! is the best movie publication for values. We have to thank "Hank" for forwarding the good word.

Cameraman Paul Allen, who photographed Griffith's "Orphans of the Storm," is shooting stuff at Miami where several companies are at work.

A New York item says that the Motion Picture Directors' association has formed a holding company, and may produce their own later.

Two new exhibitor factions have opened in New York in opposition to Loew. They claim they can offer producers from 90 to 100 days in bookings.

George Sargent is at Watertown doing a feature with Charles Delaney and Walter Miller.

Tefft Johnson is sponsor for a New York company which is to star little Rita Rogan in a series of kid pictures.

Christy Cabanne and T. Hays Hunter are reported to be raising funds in New York for production enterprises.

Ray McKee is to be starred in comedies with Charley Murray, Louise Fazenda and others, by C. C. Burr at a New York studio.

Nicholas Duneau, the character actor who has suffered a long illness, has left a New York hospital. He is but a shadow of his former self. Friends can write him at the Green Room club.

Carter De Haven gave a dinner to New York newspaper men last Thursday. Carter knows.

WEEKLY MERGER RUMOR

Loew and Famous Players are to merge we hear. Making Metro a Famous Player-Paramount release. More later.

This Week's Rushes

By Klum



Story By

"The Kidnappers" is one of the "Scarlet Car" stories by Richard Harding Davis, in which Herbert Rawlinson is starring under the direction of Stuart Paton.

"The Summons" is a story by George Patullo, which Universal bought for Frank Mayo's use. William Worthington is directing him.

Lois Zellner wrote the original story of "Her Price" for Dallas M. FitzGerald who is directing it for the Edward Belasco productions.

Continuity by

Bob Horner for the "Midnight Hummer," an original story. (Western Arts).

George Randolph Chester for "The Kidnappers" and "The Summons." (Universal.)

Mack Sennett's scenario forces are preparing Mabel Normand's next stellar vehicle; Turpin's next comedy, and a comedy-drama to serve Phyllis Haver as her first starring picture.

THE MAN ON THE COVER

Joe Roberts, who is being featured by the Fox Film corporation in a series of domestic comedies, commenced his professional career when he was seventeen, with Lillian Russell in light opera. Then he went into farce with Mark Murphy, and later into drama, playing Taffy in "Trilby" with the Brady company.

Two years ago Buster Keaton persuaded Joe to give up vaudeville and become a silversheet heavy in his comedies. His success was instantaneous, and was followed by the offer from the Fox interests. His first picture, directed by Slim Summer-ville, has been finished, and he will soon begin on the second of the series under the direction of Norman Taurog.



IRENE HUNDT

who is associated with Universal wishes to announce that from this date forward she will be known as

RIENE RALEIGH

to avoid confusion with another Irene Hunt in motion pictures.

CAPT. T. W. MOORE, FAMOUS SWIMMER, FEATURED IN HIS OWN STORY, "HUMAN SALVAGE"

CAPTAIN T. W. SHEFFIELD, better known as T. W. Moore, the father of the two clever young actors, Pat and Micky Moore, recently sold his water story, "Human Salvage," to the Murry N. Fay Productions, Inc., of San Francisco.

Captain T. W. Sheffield is one of the world's authorities on life saving and swimming, having written several books on the subject. While in Canada in 1908 he swam across Niagara, below the suspension bridge, representing that country in the World's Life Saving Competition in London, for the King Edward VII. cup in 1911, and tying with C. M. Daniels, the world's champion speed swimmer, in competition for the same trophy in 1905; in the same year swimming 27 miles in the English Channel, in an attempt to swim from Dover to the shores of France. Colonel Roosevelt wrote, congratulating him on his attempt, the King of England graciously accepting a copy of one of his books, "The Art of Natation," in 1911.

In 1915 he was appointed Divisional Field Representative, Pacific Division, American Red Cross. Many of the best life savers on the coast and nine hundred members of the R. O. T. C. at Camp Kearney in 1918, were instructed by him, under the command of General Kuhen. For his fifteen years' voluntary service in life saving he was made an honorary life member of the Royal Life Saving Society of Great Britain, having several rescues to his credit by its methods, and was presented with a silver cup by the mayor and citizens of Santa Monica for similar rescues.

He is being featured in his own story, "Human Salvage," making many spectacular rescues under actual conditions from water planes, speed boats and rough surf. His sensational dive off the gangplank when acting as one of the pirates in Maurice Tourneur's production, "Treasure Island," made one of the thrills of that famous story. He is well known in the studios for his technical work in sea stories.

In the production that Captain Sheffield is working on now, he is supported by Captain Wellington, who has had experience over seas during the late war, both being with the Emergency Shipping Board.

Mr. Murry N. Fay, of slow motion picture fame, who did such wonderful photography in slow action with Annette Kellerman, Mary Pickford and others, is now directing at Catalina with his company. Mr. R. P. Putney, a man of wide experience, is in charge of the camera, where many thrilling episodes are being shot. The company, of which Murry N. Fay is president, is being financed by several influential capitalists of San Francisco. They have under consideration the purchase of Captain Sheffield's sea story, "The Spirit of Hope," which was written from thirty years' sea-going experience. The cost of producing this story will be over \$50,000.00. Mr. T. Hays Hunter, the director, considers it one of the finest stories of those who go down to the sea in ships.

IF YOU make something, or sell something, that you would be just as glad to buy, if you were at the other end of the deal, as you are to sell it.

—J. M. BUNDSCHO

FRED W. FOX.
Advertising Manager—Camera!
4513 Sunset Blvd. 595-479.

Prepare Now for Your Halloween Mask Ball

Suggestions offered for Original and Unique Costumes

Comedy, Spectacular and Gag Wardrobe Made to Order

Estimates Furnished on Productions of All kinds

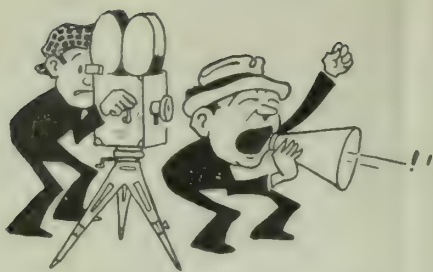
School Trade Solicited

For Information Call Margaret Whistler

**The CINEMA
MERCANTILE COMPANY**

Pico 4400

800 North Spring Street - Corner of Alpine



CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, September 30, 1922

No. 25

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Invents "Phonofilm"

Talking moving pictures have been developed by Dr. Lee de Forest and will be shown in New York City this month. The doctor calls his process "Phonofilm." This he claims, photographs the voice. In general he outlines it as follows:

Taking the Picture

1. Sound waves (voice of actor) translated into electrical waves.
2. Electrical waves translated into light waves.
3. Light waves recorded on the edge of the film.

Reproducing the Picture

1. Light waves translated back into electrical waves.
2. Electrical waves translated back into sound waves.
3. Sound waves amplified with loud speakers placed near the screen.

He claims that the apparatus for registering sound waves can easily be annexed to any motion picture camera.

OUR OFFICE DUMBBELL

Thinks that the Writers' Club is a weapon the scenarist always carries when he calls upon a studio editor.

SETS A LA CARTE

A new studio has been built at Yayhank, L. I., that will accommodate thirty companies at one time. A new arrangement it seems. When a set is finished it automatically moves out of the studio on a moving platform idea and the next set moves in fully ready to shoot. No striking of set while working. The set is moved in by a platform of place and dressed, sent in on a platform as it were. It cost a few million to build. No delays or waits.

In the Ring With Toreador

Rodolph is a sportsman. He waited for the deer season to open before asking more money. (Diagram: Becoming more "dear.")

Probably Lasky doesn't see the humor in a comic Valentino at this time of year.

All Rodolph has to do to go on strike is muss his hair up.

If he's too recalcitrant, his director may have to resort to forcible manicuring.

From one issue daily film paper:

Item I.—"Richard Walton Tully left for New York yesterday with a completed copy of 'Omar, the Tentmaker.'"

Item II.—"Richard Walton Tully arrived in New York yesterday from Los Angeles, bringing with him 'Omar, the Tentmaker.'"

So the transportation problem is solved at last!

NOTE TO THE COPYDESK

William D. and Cecil B. are brothers, it is true; but when you spell their surnames there are different things to do. For William, spell it lower case—"de Mille" (that's modesty). But when you write C. B. DeMille, why use a big, big "D"!

It is reported that the soviet government desires picture producers in Russia, to give the industry an impetus there. The government will finance one-half cost of production.

The undertakers probably will be glad to do the rest.

From an Eastern trade journal:

"The Motion Picture Directors' association staged 'A Midsummer Night's Dream' in the Bowl the night of September 7."

Speed in communication of news grows more marvelous every day.

If "Miss America" comes to Hollywood to go in the movies she'll find Christian-nameless company in the well known persons of Miss duPont and Miss Take.

Frank E. Woods says that the beginner in golf should hire a caddy whose education in mathematics has been almost totally neglected.

AND KEEP IT!

Director of a certain well-known star phoned Dr. Sidney R. Broadbent to hurry over with his clinical thermometer.

On arrival the director asked the doctor to take the

Trade headline.

Must mean that "Robin Hood" roadshow job they gave Pete Smith.

The P. A's. Friends

(Or, How to Keep the Mailing List Happy and Contented)

The Syracuse (N. Y.) Telegram, newest Hearst daily, made its appearance Monday afternoon.

Willis Broadbrook, formerly of the Rochester Picture Play News, is on the staff of Hearst's Rochester (N. Y.) Journal.

The Bluefield (W. Va.) Daily Telegraph will start publication some afternoon soon.

Herbert Peters is picture page and feature editor of the Buffalo (N. Y.) Evening News, succeeding Morris O'Brian, resigned.

"HOLLYWOOD" POPULAR NAME

"Hollywood" is a popular word in Chicago amusement circles. Will Morrissey put on "Hollywood Follies." One of Shubert's vaudeville units is "The Hollywood Flappers." And a one-night stand comedy-drama is called "Sins of Hollywood." A cabaret is named "Hollywood Beauties."

This being in Chicago, it may refer to Hollywood, Ill. But probably not.

RIVAL "ROBIN HOOD"

Doug Fairbanks has a rival to his version of "Robin Hood." It is being shown as a University of Wisconsin Film Classic. The cast includes William Russell, Harry Benham and Mignon Anderson.

ANNOUNCEMENT

S. W. ("Doc") Lawson has joined Camera! as business manager. Lawson has been engaged in motion picture activities on the west coast for seven years and is well known as a studio executive. Before entering motion pictures he was branch office manager for the Los Angeles Express.

INTERNATIONAL FLATTERY

The Motion Picture Studio, a British film weekly, is finding Camera! a valuable reference work.

Camera!'s famous department, "Pulse of the Studios," is lifted bodily as a heading to list British film productions. "Who's Where" is another departmental head the English magazine uses, while use is made of a Camera! editorial and a Camera! promotion advertisement.

Camera! is glad to serve as an international medium for the exchange of film news. Foreign publications are welcome at all times to avail themselves of Camera!'s articles and information.

Vol. 5

No. 26

SATURDAY, OCTOBER 7, 1922

Cal

Camera!

THE DIGEST OF THE
MOTION PICTURE INDUSTRY

To Tell the World About Motion Pictures

Read about it on Page 3



10¢

\$2.00

Per Year Local

\$2.50

Per Year General

Entered as second-class
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Act of March 3, 1879.
Formerly entered as
"Camera!" April 11,
1918.

PUBLISHED
WEEKLY AT
4515 SUNSET BLVD.
LOS ANGELES



Edwin Zunn

Characters and Straights

Five years' stage experience in Peking and New York City. Just finished with the Charles R. Seeling Productions at the Fine Arts Studios.

Hollywood 2232



Forbes Aitken

Who appears in Charles R. Seeling's production,

"THE PURPLE DAWN"

which has just been completed at the Fine Arts Studios

709-22



There is pleasing versatility in our assortment. In any setting they form an integral part ---refined, dignified, at home.

The high quality of our merchandise never varies. Selected with exacting discrimination from the foremost manufacturers---it represents the finest workmanship.

The Cinema
Mercantile Company

Pico 4400

800 North Spring Street ~ Corner of Alpine

Camera!

The Digest of the Motion Picture Industry

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Eugene H. Klum.....Editor
Doris Mortlock.....Assistant Editor
Ruth Wing.....Art Editor

S. W. Lawson.....Business Manager
Fred W. Fox.....Advertising Manager
Ora Brook.....Circulation Manager

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Phone 595-179

Vol. V.

SATURDAY, OCTOBER 7, 1922

No. 26

A Motion Picture Exposition

IT IS Camera's privilege today to announce the greatest event in the history of motion pictures:

The first Motion Picture Exposition, to be an annual event, will be held in Los Angeles, probably in June, 1923, under the auspices of the motion picture industry.

Glorious with lights and color, decorated in a manner as only the co-ordinated efforts of many fine artists of the studios could accomplish, the first Motion Picture Exposition will bring before the public every process in the art-industry from manufacture of basic film to its projection in the theaters.

The exposition's aim—to tell the world about motion pictures.

* * *

FOR months plans for the exposition have been formulated in secret.

This week the impressive plan passed the borderline that separates Perhaps from Certainty

The municipal government of Los Angeles and various commercial and civic bodies have promised to extend co-operation toward the success of the first Motion Picture Exposition, which will draw scores of thousands of visitors to the southland.

The Motion Picture Producers' association announces its wholehearted enthusiasm over the exposition. Its studios and treasuries are pledged to the project.

Most important of all, the professional associations of motion pictures will be welcomed into the plan, each to accept definite responsibilities.

For this event is to be the art-industry's exposition, and it is hoped that every individual and every

organization in motion pictures will accept an important and active part in it.

* * *

ONLY the broadest outline of the exposition now exists. Before it is carried into detail, executive committee will be organized to plan and carry out the work.

Every stage of activity will be apportioned to responsible committees, and will be handled under their supervision by those men and women most proficient, best suited for each thing.

Although the exposition of the motion picture art-industry will be international in scope and appeal, there will be more than mere exhibits to make the event memorable in the history of the cinema. Camera! will divulge this phase of the plan in a later issue.

* * *

BY ITS exposition the motion picture industry will not only gain in greater publicity and understanding. It is intended that the exposition shall be profitable—not to individuals—to the motion picture industry as a whole.

* * *

MOTION pictures, Camera! soberly believes, are destined to be the greatest of any single force in the progress of civilization.

Camera! is confident that the first Motion Picture Exposition as being planned will show the peoples of the world the genius that lies behind the screen as they have never realized it.

To that end Camera! will do heartily its share.

—Ted Taylor.

Film Capital Production Notes

Starting

Robert Hill has started production on "Wolves of Society," a chapter play starring Jack Mulhall, with Margaret Livingston as the leading woman. Anthony Coldeway wrote it. It is being filmed under the supervision of Robert Dillon, editor of the serial scenario department.

Nat Ross is starting on "The Ghost Patrol," a film version of Sinclair Lewis' notable novel success, with an all-star cast above the average.

Lewis Sargent is starting on his eighth comedy at Universal City. Scott Darling is directing and writing the stories.

With Edward Everett Horton playing the stellar role, production started last week at the Fine Arts studios on "Trouble Buster," Jess Robbins' newest five-reel comedy drama. The story was written by Arthur Goodrich, author of "So This Is London," and was adapted to the screen by Archie MacMackin. Vernon Walker is cameraman.

Henry McCarty is preparing to start work this week at Fine Arts on a new western story with Lester Cuneo as star. The picture will present Cuneo in the role of a French-Canadian. McCarty wrote the story and will also direct.

Charles R. Seeling's next production is to be a South Sea island story, it is said. Seeling is now preparing to shoot the first scenes for the picture in about a week.

Wallace Reid starts his next Paramount picture, "Nobody's Money," October 9th, under the direction of Wallace Worsley.

"The Trail Blazers" is being prepared for Art Acord and Edward Laemmle, the "Buffalo Bill" combination. It is a chapter history of the Oregon trail.

James Leo Meehan, a comparative newcomer in the motion picture field, has been chosen by Gene Stratton Porter, the novelist, to direct a series of eight productions of her most popular stories. Production work on the first of these, "Michael O'Halloran," has begun at the Thomas H. Ince studios.

Mrs. Porter personally is supervising the filming of her stories, her daughter, Jeanette Helen Porter, being associated with Mr. Meehan as assistant director, with Tennant Wright as production manager.

George Archainbaud is preparing "The Power of a Lie," by Johann Bojer, scenarized by Charles Kenyon, famous author of "Kindling."

Short subjects and comedies, the latter starring Lew Sargent and Neely Edwards, are being produced on a schedule consistent with the best results.



We watch theater programs for John Herdman's name. For to him many pictures owe thanks for his beloved character portrayals.

The Regent company has purchased the first story which will go into production, "The Drivin' Fool," a thrilling automobile yarn, published as a short story in the Blue Book recently, film rights for which were secured from the author, William F. Sturm.

"Mud and Sand," G. M. Anderson's latest two-reeler with Stan Laurel, has entered its final stages of production at Fine Arts. The picture is a travesty on "Blood and Sand."

Edward Peil has finished a Chinese characterization in the "Purple Dawn," at Fine Arts studio.

Complete

"Another Man's Shoes" and "One Wonderful Night," both Herbert Rawlinson features. "The Hot Head," Frank Mayo.

Rowland V. Lee has finished directing "A Circus Story," starring Shirley Mason, for Fox. Cutting and titling are proceeding under his direction.

Ward Lascelle has completed his production of Mary Roberts Rinehart's "Mind Over Motor," starring Trixie Friganza. He will release through Hodkinson.

In Al Christie's cast for "Choose Your Weapons," featuring Bobby Vernon, are Charlotte Stevens, Earl Rodney, Victor Rodman, Lincoln Plumer and Maude Truax. The picture is now completed.

"Bull" Montana has completed "A Punctured Prince," his second Hunt Stromberg comedy for Metro, which Hughie Fay directed.

Ruth Stonehouse has finished work in "The Flash," a newspaper story, produced by Premium Pictures in Portland, Ore.

Casts of the Week

"MISS EMMY LOU"

Story and Adaptation by Bernard McConville
Directed by Harry Beaumont
Photographed by John Arnold
CAST

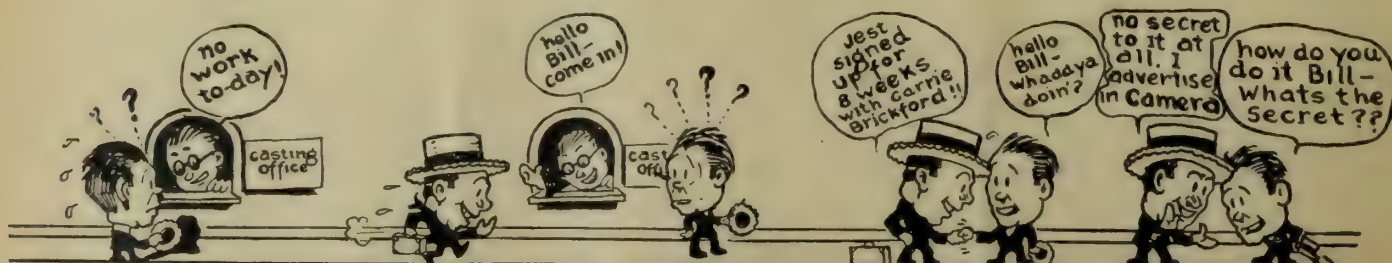
Viola Dana	Mildred June
Claude Gillingwater	Lillian Lawrence
John Bowers	Gertrude Short
Allan Forrest	Lillian Leighton
Betty Francisco	Nick Cogley

"ALL THE BROTHERS WERE VALIANT"

By Ben Ames Williams
Adapted by Julien Josephson
Directed by Irvin V. Willat
Photographed by Robert Kurrle
CAST

Malcolm McGregor	Bob Kortman
Billie Dove	Otto Brower
Lon Chaney	Curt Rehfeld
William H. Orlamond	W. H. Mong
Bob McKim	Leo Willis

The latest organization formed to produce pictures independently is the Regent pictures company and is headed by E. D. Newman, formerly representative on the West Coast for Associated First National pictures, Inc.



Truth About the Schools

Fake schools of acting and make-up victimize hundreds every week in Los Angeles. Camera! again states its position—WAR on fake schools.

It is not assumed that every school is a fake school. Certainly it is possible to impart rudiments of acting and of making up for the camera. But Camera! will engage in no controversy with any school as to the merits of its instruction.

Camera! intends to make it clear just where the schools are, who is connected with each one, and what methods are used.

Camera! already has a mass of information. In addition, dozens of letters, telephone messages and personal calls are being received from persons who have spent their money for lessons.

Each week Camera! will relate the truth about these schools until every one has been covered.

Scripture Films, Inc.

THIS organization, also known as Francis Engel productions, has office at 921 Loew's State building. Its stationery states "Capitalization \$1,000,000."

Engel is president and general manager. The Rev. Holice B. White is vice-president and Biblical production manager. Other associates are Alfred Graham, M. D., secretary and assistant treasurer; Edgar R. Schmitz, treasurer, and Mabel E. Graham, executive secretary.

Pick up daily paper, glance down the classified columns to the heading "Employment Agencies" and you will see this ad:

CHRISTIAN PEOPLE WISHING TO WORK IN MOTION PICTURES CALL AT CHILDREN'S MOTION PICTURE MISSION ASSOCIATION, 921 LOEW'S STATE BLDG., BROADWAY AT SEVENTH.

This is a Scripture ad. "Children's Motion Picture Mission" has a harmlessly juvenile flavor. Another favorite ad reads:

CHRISTIAN MEN, WOMEN AND CHILDREN TO WORK IN MOVING PICTURES. Will give legal contract for 25 or 50 weeks. Salary \$30 to \$60 per week or more, according to ability or amount invested. Experience not necessary.

Sometimes the advertisement goes into more detail. Says one: "The following pictures will be produced: illustrated sermon and hymn, educational, children's pictures, beautiful old legends, fairy tales, dramatic features and comedy-drama."

That's comprehensive enough. It's subtly worded to appeal to persons who might feel qualms at the "terrible movies," but who are assuaged by the "illustrated sermon and hymn" thought.

A Camera! representative visited the offices of Scripture Films, and kept eyes and ears open.

The firm apparently is collecting money every day from people who want to get into pictures.

It sells 200 shares of stock at \$1 a share to an applicant and in return gives a contract that agrees to employ the stockholder in motion pictures, "salary to be the same as those paid extras in other studios for similar work."

(Did you notice that phrase in the ad: "Salary . . . according to ability or amount invested?")

The contract further defines "employment to start when Scripture Films, Inc., starts active production, and providing the holder of this agreement is the right type needed for the production."

Then follows a "morality" clause—just like Universal and Lasky sign with their stars! Even that isn't all.

"Scripture Films, Inc., agrees to employ only those persons who have taken a course in the art of make-up in a school conducted by R. B. Wilcox, 643 South Olive street . . . or any other similar school approved by Scripture Films, Inc."

And the contract is void unless countersigned by R. B. Wilcox!

* * *

ONE applicant for a motion picture role whose interview Camera!'s representative witnessed was an unsophisticated Mexican.

They turned the man around, told him he

FOR the information of readers, Camera! herewith lists schools of motion picture acting and make-up advertising in Los Angeles papers. Experiences of Camera! operatives at these schools will be told each week.

BOYLE HEIGHTS STUDIO, 753 Boyle avenue; instruction fee, guarantees work when production is made.

308 MASON OPERA HOUSE BUILDING, 127 South Broadway; wants 50 refined men and women, charges \$1 a month registration, no commissions.

PICTURE PLAYERS AGENCY, 211 Mason Opera House building; wants 15 women and girls for picture.

SCRIPTURE FILMS, Inc., 921 Loew's State building. Described on this page. Co-operates with "Film Exchange," 643 South Olive street, also described.

ELITE PRODUCTIONS, 4511 Fountain avenue, (Brentwood studio); want inexperienced persons to purchase stock, receive instruction, and take part in picture.

JACK C. O'BRIEN PRODUCTIONS, 410 Court street, wants new types, experience unnecessary, gives lessons. Has agents at room 1004, 405 South Hill street, and room 215, 321 Third street.

FASHION INDUSTRIAL FILM COMPANY, 5444 Hollywood boulevard (Assistant Directors' association rooms); Max Asher offers tuition in acting and make-up, work at studios without pay required in training.

HARRY GAYLORD PRODUCTIONS, Santa Monica and Bronson avenues (Caswell studio); want persons to invest, take instruction, and act. Works with "agency" at 646 San Fernando building.

CLASSIC FILM ACTORS AGENCY, 310-11 Grosse building; wants inexperienced talent, charges 7% placement fee. Has branch office at 734 South Olive street, "Aywon studio," which advertises for "refined picture help."

RICHARD THOMAS PRODUCTIONS, 5821 Santa Monica boulevard, (Berwill studio), wants actors to invest in units of stock, paid back with interest on release of each picture.

APOLLO FILM COMPANY, room 319, Grosse building, wants well-dressed women for movies, experience unnecessary.

216 EAST 31st STREET; want ladies and gentlemen to invest in co-operative motion picture.

NORCROSS STUDIO, 5624 Virginia avenue, teaches picture acting.

was just the right type. His black eyes would photograph much better than blue eyes, they said. He would be given a prominent part "just as soon as we start producing." Then they gave the would-be Valentino a contract, collected \$25 deposit, and sent him out to gather in his friends.

The organization has written letters to judges, the wife of the president of the United States and other prominent people. The letters ask if those persons believe in clean pictures. Of course they do. Then Scripture Films prints the replies, giving the impression that those persons approve of the activities of Scripture Films, Inc.

* * *

"Film Exchange"

THIS is the make-up school at 643 South Olive street, conducted by R. B. Wilcox, mentioned in the Scripture Films contract. Investors in Scripture Films are required to take Wilcox's course in make-up instruction.

But the "Film Exchange" doesn't depend entirely upon trade "steered" from its Seventh and Broadway co-operators.

Run down the "Help Wanted" columns of your daily paper again and note this ad:

WANTED for big motion picture corp. now casting, a few new types, exp. unrec. Film Exch., 643 S. Olive, 8th floor.

Why a "film exchange"—in the usual run of film procedure the office from which completed pictures are routed to the theaters—should be seeking new talent is strange.

Everyone in Los Angeles knows that Olive street from Seventh to Tenth street is "Film Row."

The inexperienced person may not understand the difference between an exchange and a studio, and may believe he is in the center of motion picture production, of course. And the experienced person who would know better is not desired by any school of acting or make-up.

So undoubtedly the Olive street address is a happy thought.

Pretending to be a tourist "crazy to get into pictures," a Camera! representative called upon R. B. Wilcox at the "Film Exchange."

"You are just the type!" she was assured, and Wilcox explained that, as she was inexperienced (the ad stated "Experience not necessary") she would need instruction in acting. Six lessons could be had for \$15 at 921 Loew's State building, he told her, lowering his voice. After the lessons, she could assuredly get a part in Scripture Films.

Wilcox's "film exchange" was until a few weeks ago at 730 South Olive street. He is now on the eighth floor at 643 South Olive street.

Where to Find People You Know

Kenneth Langley, who will be remembered as editor-in-chief for Selig, in the east, also has joined the happy throng in California. The veteran is looking them over, but has not decided where he will alight as yet.

Following his brilliant work as the heavy in "The Purple Dawn," a melodramatic story recently completed by Charles R. Seeling, Eddie Piel has been placed under contract by Seeling.

Pauline Garon, who played the flapper sister in Richard Barthelmess' production of "Sonny," has arrived in Hollywood and is working with the Cecil B. DeMille unit at the Lasky studios in a flapper part with Anna Q. Nilsson.

Harry Van Meter has temporarily left the screen to join the Wilkes Stock company in Los Angeles.

William ("Babe") Lawrence has been cast in the Jess Robbins production, "The Trouble Buster."

Mrs. Oscar Hammerstein plays a part in "What's Wrong with the Women?"

E. Mason Hopper will direct "The Little Church Around the Corner" for Warner Bros. Olga Printzlau wrote the story.

After a try-out in Long Beach, Wesley Barry, Warner Bros. popular boy star, has taken his brand new vaudeville act and bled himself to the San Francisco Orpheum, where he played a week.

Cullen Landis will play the role of the son in the Fred Niblo production, "The Famous Mrs. Fair," to be released through Metro.

Adolphe Menjou is playing the role of Robert Townsend, a wealthy portrait painter in the new William de Mille production, "Paths of Glory."

Sylvia Ashton is playing an aunt-chaperone part in "The White Flower" with Betty Compson, which is being filmed in Honolulu.

Eva Novak is playing a new style screen "vamp" in Tommy Meighan's new picture, "The Man Who Saw Tomorrow."

E. Mason Hopper, former director of Goldwyn films, has been procured by Warner Bros. to direct the production of Olga Printzlau's original story, "The Little Church Around the Corner."

Jimmie Clemens, assistant director, is back at the Christie studios assisting Scott Sidney in the staging of "Hazel From Hollywood," featuring Dorothy Devore.

Neal Burns will make his next appearance in "Ocean Swells," a comedy of houseboating, which is now being produced.

Jack Henderson has returned to Century comedies. Jack is playing a canny Scotchman for Alf Goulding who is shooting the Baby Peggy story, "Little Miss Spunk," a tale of the New York underworld.

Curt Rehfeld, formerly assistant director for Rex Ingram, is assisting Irvin V. Willat.

Blanche Payson, character woman, has returned to the Century Comedy fold and is playing in support of Lee Moran in "The Boarder."



Peggy Blackwood is working in Fred Niblo's production, "The Famous Mrs. Fair," as an overseas worker.

William Orlamond has been signed by Metro for a part in "All the Brothers Were Valiant."

Lon Chaney has been signed by Metro to enact the role of the elder brother, in "All the Brothers Were Valiant."

Ralph Dixon and LeRoy Stone are working together on the cutting and editing of "The Hottentot," Thomas H. Ince's film adaptation of the stage comedy.

Shannon Day has completed work in "Captain Fly-by-Night" at the R-C studios. She played the lead opposite Johnny Walker.

Irving Cummings has engaged Hal Kern to edit "Chicago Sal," for the Principal pictures corporation.

Mabel Julienne Scott has been given the leading role in "The Power of a Lie," which George Archainbaud is directing at Universal City.

John Jasper, builder of the Hollywood Studios, Inc., has re-entered the producer ranks. Jasper announces that he will go to New York in about ten days to make arrangements for the filming of five special productions. He will take with him prints of "Over Here" and "The Challenge," two five-reel special productions, which were recently completed under his direct supervision.

Louise Fazenda has received an offer to tour in the Orpheum circuit. Before her return to the coast in June, she completed a tour of the leading eastern and southern cities in the Keith circuit. At present she is working at the Warner Bros. studios in "The Beautiful and Damned."

Carmen C. Melnotte has returned from her vacation trip and will resume her work with the Cinema Players under the direction of her husband, Benjamin D. Sharpe.

Forbes Aitken, who appears in Charles R. Seeling's production of "The Purple Dawn," which has just been completed at the Fine Arts studios, has enjoyed considerable success as an author of short magazine features, and recently sold a script to Cecil B. DeMille.

Ramon Icaez, who had parts in "To Have and To Hold," "Blood and Sand," "The Young Rajah," and "The Power of Love," was featured with the Folies Bergere in Paris in 1914. He specializes in dancing parts.

Camera Boys

Ira Morgan has left for Europe to film the Cosmopolitan production of Ibanez's "The Enemies of Women," with Lionel Barrymore, Alma Rubens and other celebrities.

Robert Kurrle is in San Francisco filming "All the Brothers Were Valiant."

Ernest Palmer has returned to Hollywood from London, England. He has been away since March.

Sol Polito is photographing Edwin Carewe's "Mighty Lak a Rose" in New York City.

Bert Cann, with Eddie Polo in Austria, will leave shortly for Germany, according to a postcard received here.

Herford Tynes Cowling, globe-trotter, is in London, England, making preparations for his film trip into the interior of Africa.

Gilbert Warrenton is photographing Alice Brady in "Anna Ascends," in New York.

Max Factor & Co. (The House of Make-up)

The most complete make-up
establishment in the country
326 South Hill St.

Distributor
for
Leichners

Pico 628

Current Reviews

"Skin Deep"

AFTER being deprived so long of seeing "Skin Deep," we are wondering how many more films like this Thomas Ince has been holding out in this age of hokum and dire need of good stories on the screen. However, having seen this offering we have been repaid for our waiting and would willingly wait as long again for another of the same quality.

The idea from a magazine story by Marc Edmund Jones, takes us back to the great war, only touching upon its horrors and dealing with the wonders it forced to light. The titles and bits of action throughout the play have a naturalness seldom accomplished by director or actor.

Lambert Hillyer directed a talented cast. His continuity was good and his work was backed by splendid photography. Charles Stumar was at the camera.

Beyond a doubt, Milton Sills does the best work of his career in the role of a crook who found that his character straightened with the features of his face.

To Marcia Mannon belongs the credit for leading feminine honors. Her kaleidoscopic role is met with expert ability to cope with situation after situation calling for cameleon-like emotions.

Florence Vidor has an inactive part but she is pretty and sweet and that pleases.

Frank Campeau and Joseph Singleton carry the heavy roles, further upholding their reputations in skilled acting.

Other worthy members of the cast are Charles Clary, Winter Hall, Gertrude Astor, Muriel Dana and H. B. DeLay.—R. W.

"The Fast Mail"

IT is evident from both credit sheet and five reels of film that "The Fast Mail" had no author. But Bernard Durning and his two cameramen, George Schneiderman and Don Short, did some fast stepping to keep up with the speed of the actors, horses, automobiles, hand cars and riverboats. There were so many conveyances conveniently present that we have spent many hours of meditation and wonderment over the fact, that, when the hero ("Buck" Jones) is thrown into the river from the boat, a pair of waterwings didn't float along in time to bring him safely to shore. We also wonder, why, with all their thrilling dashes the subway was overlooked.

The picture moves along like a progressive dinner. When a horse drops dead a motor car is there to relay. The well trained machine doesn't break down until it sees the fast mail train that only runs on Sundays and holidays.

Eileen Percy's role is to believe what the tea leaf fortune teller says and look pretty, which she occasionally does. She leaves no great impression of dramatic acting.

Charles ("Buck") Jones leaps from one apparently fast moving object to another without mussing up his white makeup or brilliant hair.

Adolph Menjou is one of the real actors in the cast that they didn't know what to do with after they secured him. He twirls his villainous mustache and raises his left eyebrow which is expression number 9 by the book.

James Mason does excellent work in his role of the weak brother, and splendid riding in the steeple chase.

William Steele and Harry Dunkinson, both heavies, were placed in the picture to be killed off. Their work was well done.

But the one redeeming feature of "The Fast Mail" was the tag that beamed "The End."—R. W.



Hugh Hoffman, who has been appointed supervisor of production at Universal City, overseeing the production unit headed by Gladys Walton.

"Broadway Rose"

THAT delightful human bundle of personality, Mae Murray, is with us again with her winning pout, gaspy costumes, innumerable closeups and, er, limbs, in a film sketch called "Broadway Rose."

Without Miss Murray, the so-called production would be in the can with other mistaken efforts, most of which could not possibly be in such poor health as this alleged story.

The Broadway dancer marries a son of the rich. Finding that he is something of a weakling, she goes back to the farm, and her more humble lover. Make the most of it.

Miss Murray over-acts many times and, if her stage dance is the one which made "Rose" the rage of New York, someone is raving again.

The sterling Monte Blue, always at his best, is a refreshing relief, although he has comparatively few scenes for an advertised support.

Ray Bloomer, the rich lover, grabbed the greater footage and was very good.

Just why the mightily exclusive Thompson family wanted its offspring to marry the type of woman so cleverly depicted by Alma Tell, probably will never be known.

Ward Crane, Charles Lane, Mary Turner Gordon and Mrs. Jennings gave the weak story a certain dignity through their strong personalities.

Robert Z. Leonard supervised and directed the story.—R. W.

"The Infidel"

PREFERRED Pictures has solved the problem of dragging the serial from its stamping grounds of Main street, into houses of Broadway class.

They have played Katherine MacDonald in one, but have hurled the entire mass of hokum into five reels of dizzy conglomeration. It is a south-sea island picture with not one familiar character or one formula missing.

Miss MacDonald is the infidel who lands on the island from a supposed shipwreck, to vamp the young American holding concessions there. She is employed by the villain who wants to get the island.

Now, who do you suppose the old missionary of the island is? Nothing else than the father of the wicked adventuress. His jealousy drove his wife away, many years before and now he is a missionary as atonement. But he never tells Katherine the cruel truth. He dies with his secret safe from her, after she has become converted. The usual wicked native nabob, dancing girls, battle of natives against whites; warship to the rescue; saved!

Miss MacDonald reveals even less histrionic ability than usual.

Robert Ellis, the leading man, is an actor and has nice personality.

Joseph Dowling, as the missionary, is very satisfactory.

James Young directed the potpourri.

W. W.

"Colleen of the Pines"

ONE would think that a comparatively new producer in the game would use all the modern tricks and even keep a couple of jumps ahead of ordinary film methods. But Chester Bennett uses a moss-grown story that is as familiar to the public as Little Red Ridinghood. He has filled the five reels with many meaningless close-ups of the star, with maddening regularity, and has used a hackneyed melodrama as material.

J. Grubb Alexander, the parent of the story, had better throw away his old typewriter and get one that writes at least a good continuity. There is no excuse for his story except that it is quite the thing for every producing company to have at least one Northwest Royal Mounted picture to their credit or discredit. Or it may have been time for this shopworn plot to reach the screen once more.

Alfred Allen gives a splendid performance although he is placed in ridiculous situations.

Jane Novak is a good subject for close-ups. Her lack of screen personality doesn't allow her to carry off any dramatic honors, but she can look very beautiful with backlights and that's something.

Jack Mackenzie, the photographer, made some exquisite exteriors but other parts of the film were spoiled because of an extremely bad print.

Charlotte Pierce as the younger sister made a great effort to do justice to a drab role and fairly well succeeded.

—R. W.



Pickups By The Staff



Paul Gerson, head of the Paul Gerson Pictures corporation of San Francisco, is serving on the committee of entertainment for the mammoth benefit for the Argonaut Mine sufferers, which is to be given next Saturday under the auspices of the combined Women's Clubs of San Francisco.

Thomas Brierley, art director for Christie Film Company, has been loaned to the Actor's fund of America to build the sets for "A Midsummer Night's Dream," which is to be staged in the Hollywood Bowl, October 7.

The Co-Operative Repertory Theatre Association, with Harl McInroy as managing director, commenced their fall and winter activities with "The Love of Su Shong," a play in three acts by De Witt Newing, which was presented at Cumnock Hall September 28th, 29th and 30th.

A cast of notable stage and screen artists were secured for this production. Among whom were Jerome Collamore, Glory Raye, who will be remembered for her delightful interpretations at the Hollywood Community Theatre; Murdock Macquarrie, Helen Eaton Behymer, Mai Wells, Taylor Graves, Percy Challenger, Graham Pettie, Profulla Ghosal, Wilson Bengel, C. E. Collins, Earle Adams, John Gough and M. F. van Lueewen.

A little negro boy named George Preston, is the latest "find" of Robert Eddy for his new Plum Center comedy, starring Dan Mason, at the Gerson studios of San Francisco. George arrived on the west coast only a few months ago from a small town in the state of Georgia, and his conversation gives the impression that he has just stepped out of one of the Octavus Roy Cohen stories.

Motion Picture Talent Register is the name of a new booking office that has opened in Los Angeles. They have evolved a unique casting system that is now well under way.

Walter Forde, the British screen comedian, will visit New York soon.

Accompanying Walter Forde on his trip is Billy Bowman, who is returning to New York. Forde expects to make a trip across the continent to California after two weeks in New York.

Eric von Stroheim's baby son will be christened St. Ritus Josef.

Ralph Cloninger, who was seen as Ferdinand in "Monte Cristo," and also has a compelling part in Reginald Barker's forthcoming "Hearts Aflame," was formerly a well-known stock actor in Salt Lake, and Spokane, and before entering pictures had his own company there.

Mildred Harris has gone into the bankrupt courts. Her debts amount to \$31,411.91.

Charles Thurston is once more back with the studios. He has been laid up for over two months following an accident with an automobile. A machine ran over him as he was stepping off the street car, tearing the ligaments in his leg and seriously bruising him. He is now steadily recovering.

Mai Wells, screen and stage actress, famous for her Chinese characterizations, scored highly in an important Chinese role in "The Love of Su Shong," which was presented by the Co-operative Repertory Theatre association at Cumnock Hall under the direction of Harl McInroy.

Walter Frederick Seely is one of the newer Hollywood photographers whose work has recently been receiving wide-spread attention, especially in the various motion picture publications. In fact one of his portraits was reproduced in colors as a cover for one of the foremost of the "fan" magazines, and it seems since then the demand for his work has spread like wildfire.

Al Risley, publicity director, has just concluded a strenuous campaign for Edward Sloman productions, and is hiding out for fear someone else will put him to work ere winter comes.



They don't usually start playing characters as young as Valentine Churchill did. She is known as the little girl "with glasses" and just finished playing in "The Runaway Girl" at Universal.

What Folks Think

APPLAUDS OUR SENTIMENTS

LOS ANGELES, Sept. 27.—Editor Camera!—May I respectfully intrude upon your time long enough to express my admiration for your editorial in Camera! under date of September 21, "Give Us Censorship!"

It was just splendid, and Camera! has again demonstrated its protective attitude. All of us of the industry should be very grateful to you; individually, I am heartily so.

FRED NIBLO.

PICTURE CARRIES MESSAGE

NEW YORK, Sept. 14.—Editor Camera!—We note an article in one of your issues, a copy of which is attached hereto.

Although the firm of Warner Brothers need not apologize because every picture that they put on the market is not to the liking of some people, a great many times we do things in our lives which are for the betterment of all and not for personal benefits.

The two pictures, "Ashamed of Parents" and "Parted Curtains," were purchased by a body of women in the city of New York, many of them being of the best families here. The pictures were purchased for the purpose of being released by the Frank Hall com-

pany, but on account of this firm having gone out of business, they were turned over to us.

I had the pleasure of meeting some of the people who purchased these pictures, but do not want to put into print what they thought of the picture business and the picture people as a whole, and to show them that there are some people in this business who are not just in it for every dollar they can get, I agreed to release these pictures for them and get their money back for them.

Since the pictures have been placed on the market, we have received a great many favorable write-ups regarding the picture, "Ashamed of Parents," from exhibitors, newspapers, and people who have seen the picture on the screen.

Although it is quite possible that the productions do not rank among the million dollar class, still the picture, "Ashamed of Parents," carries a message and a thought that is as big as any theme placed upon the screen.

It is quite evident that the writer of the article in your paper was looking at the picture merely from a superficial standpoint, not taking into consideration anything beyond a few sets of scenery and some of the people who portrayed the leading characters, and entirely neglecting the fact that there is something more to the picture than

merely so many feet of film.

We trust that when representatives of your paper write on some of our future productions, they will try to use something beside their eyes in writing their reviews.

WARNER BROTHERS,
By H. M. Warner.

(Editor's Note: Mr. Warner refers to a review of "Ashamed of Parents," published in Camera! of September 2.)

DEFENDS THE "SCHOOLS"

LOS ANGELES, Sept. 30.—Editor Camera!—I read your article about motion picture schools. Now I am going to say something directly to the point, as I am very frank always.

A few weeks ago, I answered an ad in a local morning paper for motion picture help. The ad was under the instruction course column, and so naturally I knew it was a school. The man I saw was a gentleman in every respect. He told me facts, pointedly, and did not promise me work of any kind.

I took his course with my eyes open, and every one else who did it, did the same thing. Please give us aspiring motion picture extras some credit for having a little sense. Mr. Editor, I took your article as an insult to the people who are attempting to break into pictures.

At the completion of my course, I was really sent out to work. All told, in three weeks, I worked five different times.

Now, one thing more. On the last set I worked on, I and the girl I was with—she is also a "student"—were complimented on the way we were dressed. Since I am a woman, I naturally notice clothes, and I must say that some of the old-timers, as you call them, looked like a crowd of prehistoric freaks. It was supposed to be an evening gown affair.

I also noticed that very few of the extras had a really good makeup on. They seem to think that if they dab a little grease paint and powder on their faces, why that is all that is necessary, and they don't even trouble to powder their noses. Do you honestly consider that all right?

I was perfectly satisfied with my course, and enjoy the work very much. I am writing this letter, simply because you challenged it, and I know at least fifteen people who took the course and were as completely satisfied with it as myself.

I am giving my name and address, and I privilege you to print it. I will tell anyone of my experience.

BILLIE MILLER.
1034 West Tenth Street.

The Screen Writers' Page - Conducted by William E. Wing

The Rambling Kid

MY mother (here I must explain I am a photoplay, a brain-child; I do not understand how censors let one pass to the screen as one never heard of a brain-child having a father) had spent a number of years studying screen-writing; technique, dramatic situations and everything necessary for the construction of a good photoplay. She breathed the breath of life into her children and was mighty proud of them.

Before my arrival, a number of her children had passed on their construction, but had not acquired that "different" plot to attract a producer. She conceived me out of all the "don'ts" submitted to screen writers, dolled me up in storms and put me through some trying situations, dramatic and realistic, without a gun.

An actress friend, living near Hollywood, kindly offered to sell me. Mother hurried me to her.

My friend was a dainty extra, who knew the game; she took me first to the Fox studio. Mr. J. read my story. He was very much impressed with my future, glad to be permitted to read me. What price did the author ask? My friend contended, all it was worth. Mr. J. thought I was worth giving away. My friend refused and left him.



Next day, he phoned to her to call again, after the second reading, he decided the production cost would be too great. I suppose storms are expensive to produce or prevent.

Two readers of repute OK'd me. My friend had more friends in the film business and lots of faith in me, because she had played in worse plays. Tom Mix rolled his own. Lester Cuneo wanted old time westerns.

It began to look as though I wasn't wanted. Mr. H. of "U" happened along, took me to his office to read, left me on his desk while he attended to some business.

Along came a nice looking girl. I thought, here is where I smile on a movie queen! She looked my envelope over. I judged then she was a scenario reader, and suppose they know a good story by the color of the envelope. She put a two cent stamp on me, sent me home "postage due."

My friend called for her answer; Mr. H. had missed me. The first reader begged my friend's pardon, but she had returned me "as usual," begged her to have me returned as it happened by mistake.

Back I went to Hollywood. I met some awfully clever friends in that mail sack. They were to appeal to producers on their own merits. No high-brow author to boost them over. I wished them luck.

I was not suitable for their production needs at that time, Mr. H. offered this advice:

"The only reliable way to break into the scenario game is to send your scenario in story form to some magazine. It is far easier to get it published in that way, then, submit it to some studio, it is liable to be accepted."

ACHIEVEMENT

By Cristel Hastings Burnham
(Mill Valley, Cal.)

I'd sell my dream tale for a song,
And count it more than gold—
I'd give all else that I possess
To know my story's sold!

Achievement is its own reward,
It sets a goal—a pace—
Without we wander aimlessly,
Slow laggards in the race.

So count Achievement more than wealth,
The thrill worth more than gold—
Those magic words that touch the heart:
"Dear Miss: Your story's SOLD!"

See you later, Mr. H., but not via a magazine.

I have a perfectly refined birth, but mother is changing it not to annoy the censors or embarrass parents when their kiddies ask, "Did the doctor bring the baby in his satchel?"

You will see me sometime on the screen and say I am worth the price. Ask mother; she knows.—NETTIE MORE, Los Gatos, Cal.

Breakfast Food

IN the old days there was a fellow who used to hit from the shoulder when he smote you through his very familiar weapon, the typewriter.

He is one of those who has dropped up a confidential line anent writers and the film. Pioche, Nevada, must be good training quarters, for Arthur Reall, the photoplaywright, still preserves his punch. Listen to him:

"As E. W. S. used to reiterate in his M. P. W. department, 'Keep eternally at it; the stickers will win when the chaffers blow up.'"

"Books will be exhausted, as witness the revivals being foisted upon us now days; stage plays will pass into the discard also, and nothing will be left the reluctant producer but to buy originals, made, measured and meant for motion pictures."

"Productions up to this era have been a good deal like feeding the old horse sawdust; it worked while there was some grain in the sawdust, but now that the boss is trying to make it all sawdust without any substantial food, the old horse is ready to kick in. They can't fool the old horse, Public, much longer by putting green specs on it; and pretty soon the producer will be compelled to buy nourishing food to put in the old nose bag, BOX OFFICE."

"That is what I am waiting for; according to all the rules and instructions, I am not writing stories 'just as good as,' but 'better than' I see on the screen."

"Miss Seig's argument (Camera!) is pointed enough, but it points only one way. If you can't reform an immoral woman, what about the immoral man? East is east, certainly, but it takes more than two to make a crowd, and much as it irks to believe it, women to date have the edge on men as to morals, although they, as a genus, may be flapping."

"Writing for the screen is as much a profession as making hash is a chef d'oeuvre. It's hacking at present. The future author will write his story, then write his continuity, and co-operate with the director in casting and producing, for the era of mind-reading is passing away. To be a successful screen author one must get into the magazines first, for the studios cannot distinguish a story unless it is printed."

"Better than incorporating would be to join the guild, for instance. But to do that you must be a real author; which puts one back in the discard, unless the guild establishes a probationary membership of six months to put over a story. If you can write, you can become a full fledged guildster; if you cannot, you will know it. There have been advertisements, 'There are millions who can write and don't know it.' The truth is, 'There are millions who can't write and don't know it.' And these are the ones who should be admonished to output or shut up."

Oil It Up

ONCE upon a time (Ince, Selig, Lubin, please write), you were told to hold your synopsis down to 250 words in submitting your plot to the studio. The checks you received for same also were held down.

But some very wise person has discovered since, that it is advantageous for the studio to secure from the author not only the plot but all the detailed situation of his story.

The day of the brief synopsis having passed, the cold, pulseless style of unfoldment also has vanished, or should be given the gate.

To get over right one should polish the synopsis up. Apply the oil to smooth it out. Not only set down all the material in your brain but give it force, sincerity and color.



Unique ideas may sell now and then, but the well dressed brain doll stands the greater chance every time.

Build up style.

Letters Home. No. 3

Holly Blvd., Oct. 4, 1922.

Dear Bandoline:

I told you I would rite wen I got my first check for a skenario. And I will do so. Mebbe you can help me some for I have jest begun takin a skenario coarse from an unumversity which gives lesons in fillum writin. They say the plott wich I sent them had "a prologue and retroaction which was undesirable technique." Are they callin me names? Also they say as how my "motivation" is on the blink.

I didn't have no motors or eny other kind of buss in my story but if I had, I would have knowed what to have did. I wasn't grease hound in a garage for nothin. So please wise me up to what the unumversity is doin to my stuff. If they are kiddin I want to no it.

"CRANKSHAFT" JOE.

Pulse of the Studios

For Week Starting Monday, October 9

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions. Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

EDITOR'S NOTE.—Starting with this issue, The Pulse of the Studios will list productions only from the time they are actually casting until they are editing.

Camera!'s news columns will carry information of stories purchased, continuities written, directors and stars assigned, and other production preparations. But not until actual casting is ready to be done will the company appear in The Pulse.

When the picture goes to the cutting room it will be listed one time in The Pulse as "Editing." Then it will be removed. When it is complete Camera!'s news columns will state that fact.

The Pulse of the Studios will, therefore, hereafter be a faithful reflection of actual production in the motion picture studios of America.

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd.						Glen. 1933-W
Rose Fisher Productions (Independent release).						
Kenneth Bishop	Bumps Adams	Floyd Humphreys	Art Hilton	Larry Adams	2-Reel Athletic Comedies	Schedule
BERWILLA STUDIO. 5821 Santa Monica Blvd.						Holly 3130
Eddie Lyons Productions (Arrow release).						
Eddie Lyons	Eddie Lyons		De Rue	Eddie Lyons	Comedies	Schedule
Eugene DeRue	Bobbie Dunn	A. Gosden	Joe Cooke		Comedies	Schedule
Richard Thomas Productions.						
Richard Thomas	All-Star	J. W. Fuqua	F. L. Hemphill	L. W. Jackson	Drama	1st Week
Ben Wilson Productions (Federated release)						
Lewis King	Wm. Fairbanks	Wm. Nobles	Montague	W. C. Tuttle	5-Reel Western	Finishing
BRENTWOOD STUDIO. 4811 Fountain Ave.						598-146
BRONX STUDIO. Beatrice Barrett, Casting. 1745-51 Glendale Blvd.						54109
Western Arts Film Co.						
Bob Horner		Al McClain	Cliff Saum	Bob Horner	"Midnight Hummer"	1st Week
BURBANK STUDIO. Burbank, Cal.						
Sacred Films, Inc.						
CASWELL STUDIO. Mr. King, Mgr. Bronson and Santa Monica Blvd.						
CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Zion Myers, Casting.						Holly 96
Century Comedies (Universal release).						
A. Goulding	All-Star	Jerry Ash	Dave Smith	Aif. Goulding	College Picture	Editing
Al Herman	Lee Moran		Bert Sternback	Al Herman	"Play Ball"	2d Week
CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.						Holly 4070
CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.						Holly 3100
Al Christie	Dorothy Devore			Frank Conklin	"Chop Suey"	Editing
H. Beaudine	Bobbie Vernon	Ullman	Lavelle		2-Reel Comedy	3d Week
Scott Sydney	Neal Burns	Nagy	Hagerman		Two-Reel Comedy	2d Week
COSMOSART STUDIOS. 3500-3800 Beverly Blvd.						Wilshire 2115
Blanchard Productions. 3500-3700 Beverly Blvd. Individual Casting.						
Federal Photoplays, Inc. 3500-3700 Beverly Blvd. Individual Casting. W. G. Logan, Pres., Walter Hansen, Studio Mgr. Wil. 2115						
Great Authors Productions. Lincoln Hart, Prod. Mgr.						
Cinal Productions.						
Trimble-Murfin Productions.						
Pilot Productions, Eric Ergenbright, Mgr.						
Hubbard-Shumway All-Star		Miles Burns			"The Man of Wrath"	Editing
T. R. Coffin Productions.						
Clarence Bricker Productions.						
COURT ST. STUDIO. 410 Court St.						
FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd.						598-165
Jess Robbins Productions. (Vitagraph release)						
Jess Robbins	E. Everett Horton	Vernon Walker	Jack Boland	Staff	"Trouble Buster"	2d Week
Halperin Productions.						
Lloyd Ingraham	All-Star					Casting
Cosmopolitan Film Company (F. B. O. release)						
Finis Fox	Milford M. Howard	Sol Polito	Wallace Fox	Finis Fox	Drama	Starting
Chas. R. Seeling Productions. (O. K. release)						
Chas. R. Seeling	All-Star	Vernon Walker	Park Frame	Seeling	"The Purple Dawn"	Complete
Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).						
Henry McCarty	Lester Cuneo	Floyd Jackman	Charles Mack	Henry McCarty	French-Canadian	1st Week
Fine Arts Productions. (Independent release)						
Amalgamated Productions. (Metro release). G. M. Anderson, Gen'l Mgr.						
Gil Pratt	Stan Laurel	Irving Reis	Percy Pembroke		"Mud and Sand"	Schedule
Sanford Productions. (State Rights release)						
Marcel Perez	Pete Morrison	Cotter	Alex Alt	Perez	Western Feature	1st Week
FORD STUDIO. Harry Ellis Dean, Mgr. 6040 Sunset Blvd.						Holly 6200

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
FOX STUDIO. C. A. Bird, Casting. 1901 N. Western Ave.						Holly 3000
Rowland V. Lee	Shirley Mason	Schneiderman	Keefe	Robert N. Lee	"Shirley of the Circus"	Editing
Scott Dunlap	Charles Jones	J. D. Jennings	R. Flynn	Strumwasser	"Footlight Ranger"	4th Week
Howard M. Mitchell	Wm. Russell	David Abel	Thompson	Poland	"Man Size"	4th Week
Al St. John	Al St. John	Ernest S. Depew	Stoloff		Comedies	Schedule
Slim Summerville	Clyde Cook		Arthur Cohn		Comedies	Schedule
Ed Kennedy	Chester Conklin	Valljo			Comedies	Schedule
Erle Kenton	Stock	Scheurich	Regaie		Comedies	Schedule
Jerome Storm	Jack Gilbert		R. Flynn		"Truxton King"	2d Week
Bernard Durning	Dustin Farnum	Don Short	Wellman	Jack Strumwasser	"While Justice Waits"	Editing
Emmett J. Flynn	Wm. Farnum	Andriot		McConville	"Without Compromise"	Editing
Jack Ford	All-Star				"Drink"	Editing
Harry Beaudine	Tom Mix	Clark	George Webster	Reynolds	"Shoe Bar Stratton"	3d Week
Ballard McDonald	Joe Roberts		Roberts		Comedies	Schedule
GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting.						Wil. 81
Harry Garson	Helen Eddy	Wm. O'Connell		Louis Lighton	"An Old Sweetheart of Mine"	Editing
GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City.						761711
R. A. Walsh	All-Star	Clyde De Vinna	J. T. O'Donnahue	Carey Wilson	"Passions of the Sea"	Editing
Marshall Neilan	All-Star	David Kesson	Tommy Held	Frank Urson	"The Stranger's Banquet"	Editing
Tiffany Productions. (Metro Release). R. G. Edwards, Prod. Mgr.						
Robt. Leonard	Mae Murray	Oliver T. Marsh	Robt. Ross		"Coronation"	2d Week
HALLROOM BOYS STUDIO. 6070 Sunset Blvd.						Holly 7940
Al Santell	Sid Smith	Billy Williams	Roland Asher	Edward J. Le Saint	Comedies	Schedule
Noel M. Smith	Geo. Monberg	Reeves	Charles Lamont	Hank Mann	"Only a Shop Girl"	4th Week
Reisner-Kingsley	Dinky Reisner	King D. Gray	Walter Stevens		Comedies	Schedule
HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting.						Holly 1437
Frank R. Adams Productions (American Release).						
Lambert Hillyer	All-Star	John Stumar	Les Manter	F. Adams	"Miles Brewster—"	3d Week
Cummings, Irving Production Co. (Principal release)						
Irv. Cummings	All-Star	Victor Milner	Wm. Crinley	R. Ramsey	"Chicago Sal"	Finishing
Ferdinand Earle Productions.						
J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)						
Mason N. Litson	Johnny Jones	Roy June	Geo. Dromgold	Mason Litson	Comedies	Schedule
Bertram Bracken Productions.						
Chas. J. Hall & Son Productions.						
Wm. R. Lighton Productions, Inc.						
Arthur Trimble Productions.						
F. G. Becker	Arthur Trimble	Hal Mohr	Clem Beauchamp	Bob Lee	2-Reel Fairy Tales	Schedule
Cosmopolitan Production (F. P. L. release). Wm. Sistrom, Mgr.						
Frank Borzage	All-Star	Chuck Lyons	Buddy Dull	Grant Carpenter	"The Pride of Palomar"	Editing
A. B. Maescher Productions. (Arrow Release).						
HORSLEY STUDIO. 6050 Sunset Blvd.						Holly 2693
Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.						
Grover Jones	Richard Talmadge		Stanley Delay	Grover Jones	"The Fire Brand"	Editing
Burston Films. 6050 Sunset Blvd. Holly 3939.						
Malobee Production. 1439 Beachwood Drive. H. F. MacPherson, ProChoice Productions, Inc.						
Maloney-Beebe	Leo Maloney	Latham-Thompson	Bob Williamson	Maloney-Beebe	2-Reel Western	Schedule
Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.						
Wm. Kraft	Geo. Larkin	Doc Cook	Harry Moody	Geo. Hively	"The Flash"	On Location
Leo Maloney	L. Maloney	A. Stout	Bob Williams	Beebe	Western	Schedule
Billy Joy	All-Star	White	Merriot	Joy	Comedy	Schedule
Fashion Features. C. W. Gibson, 1442 Beachwood Drive.						
C. W. Gibson	All-Star	E. Gibson	Geo. D. Erskine		News Weekly	Schedule
INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.						761731
Leah Baird Productions. (Associated Exhibitors, release.)						
Wallace Worsley	Leah Baird	Arthur Todd	Harry Schenck	Leah Baird	Drama	Editing
Thos. H. Ince Productions. (First National Release).						
Gene Stratton Porter Productions.						
James Leo Meehan	All-Star	Jackman	Jeanette Porter	Gene Stratton Porte	"Michael O'Halloran"	5th Week
KEATON STUDIO. 1025 Lillian Way.						Holly 2814
Buster Keaton, Productions, Inc. (First National Release).						
LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.						Holly 2400
Paramount Pictures. (Famous Players-Lasky Release.)						
J. C. Ivers	Betty Compson	J. C. Van Trees	Harry Fellows	J. C. Ivers	"The White Flower"	Honolulu
Cecil B. De Mille	All-Star		Cullen Tate	Jeanie MacPherson	"Ebb Tide"	2d Week
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Waldemar Young	"His American Wife"	Editing
Sam Wood	Gloria Swanson	A. L. Gilks	John Waters	Monte Katterjohn	"Paths of Glory"	4th Week
Wm. deMille	Daniels-Stone	L. Guy Wilky	Hippard	Clara Beranger	"Sacrifice"	3d Week
Chas. Maigne	Mary Miles Minter	James Howe	Leo Pearson	Will M. Ritchey	"Making a Man"	5th Week
Joseph Henabery	Jack Holt	Faxon Dean	Johnston	Kyne & LeVino	"Singed Wings"	6th Week
Pennrhyn Stanlaws	Bebe Daniels	Paul Perry	Bob Lee	Bingham-Adamson	"Man Who Saw Tomorrow"	Finishing
Al Green	Tom Meighan	Alvin Wyckoff	Harold Swartz	Condon-Ritchey	"Bella Donna"	Editing
Geo. Fitzmaurice	Pola Negri	Arthur Miller	Frank O'Connor	Ouida Bergere		Casting
LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr.						Home 609
Hampton Del Ruth	All-Star	Dal Clawson		Del Ruth	"The Marriage Chance"	Editing
Milburn Morante Production. (State right release).						
Ranger Productions						
T. Gibson	Bill Miller	E. Dyer		Gibson-Dyer	Ranger Pictures	Editing
MAYER STUDIOS. 3800 Mission Rd. Individual Casting.						Lincoln 2120
Louis B. Mayer Productions. (Metro Release).						
Fred Niblo	All-Star	Allen Seigler	Doran Cox	Frances Marion	"The Famous Mrs. Fair"	2d Week
Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).						
Louis J. Gasnier	All-Star	Carl Struss	Geo. Yahalen	Eve Ansell	"The Hero"	3d Week
Tom Forman	All-Star	Harry Perry	James Dugan	Eve Unsell	"Are You a Failure?"	3d Week

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.						Holly 4485
Harry Beaumont	Viola Dana	John Arnold	Frank Strayer	Bernard McConville	"Miss Emmy Lou"	6th Week
King Vidor	Laurette Taylor	George Barnes	Albert Kelly	Mary O'Hara	"Peg o' My Heart"	8th Week
Irvin Willat	All-Star	Robert Kurrie	Curt Rehfeld	Julien Josephson	"All the Brothers Were Valiant"	6th Week
Hunt Stromberg Productions. (Metro Release).						
Hughie Fay	Bull Montana	J. R. Lockwood		Hunt Stromberg	"Glad Rags"	4th Week
PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.						Holly 7901
Individual Productions. (United Artists Release.)						
RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.						598-141
Charles Ray Productions. (United Artists Release.)						
Joseph De Grasse	Chas. Ray	Georges Rizard	Harry Decker	Al Ray	"The Girl I Loved"	Editing
R-C STUDIO. Melrose and Gower. 780 Gower St.						Holly 7780
Individual Productions. (Film Booking Offices.)						
Val Paul	Harry Carey	Thornley-DeGrasse	Ted Brook	E. Manlove Rhodes	"The One Man"	Editing
Wesley Ruggles	Ethel Clayton	Joseph A. Dubray	Frank Gereghy	Carol Warren	"Remittance Woman"	3d Week
Chester Bennett	Jane Novak	Jack MacKenzie	Douglas S. Dawson	Bennett Staff	"Thelma"	Editing
Sherwood McDonald	Gloria Joy	John A. Tompson	Glen J. Packer	Douglas Bronston	Comedy-Dramas	Schedule
Wm. K. Howard	Johnnie Walker	Lucien Andriot	Gordon Hollingshead	Eve Unsell	"Captain Fly-by-Night"	8th Week
Emory Johnson	All-Star		Dick Rosson	Emilie Johnson	"Third Alarm"	Editing
Malcolm St. Clair	All-Star	Lee Garmes	"Ski" Moreno	Beatrice Van	"Fighting Blood" series	Schedule
ROACH STUDIO. Culver City. Warren Doane, Mgr.						761-721
Hal Roach Comedies (Pathe release).						
F. Newmeyer	Harold Lloyd	Lundin-Kohler	R. Golden	Roach-Taylor	5-Reel Comedy	6th Week
Hutchison-Parrott	Snub Pollard	Roach Doran	Hackmey	Hutchison-Parrott	2-Reel Comedy	Schedule
Davis-Howe	"Paul" Parrott	Frank Young	Hennecke-Brandie	Staff	Comedies	Schedule
M'Gowan-M'Namara	All-Star	Len Powers	C. Morehouse	Tom McNamara	"Our Gang"	Schedule
SENNETT STUDIO. 1712 Glendale Blvd.						Wilshire 1550
Mack Sennett Comedies. (First National Release.)						
UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.						Holly 4080
Jackie Coogan Productions.						
E. Mason Hopper	Jackie Coogan	Frank Good	Edward Babilie	Coogan, Sr.	"Fiddle and Me"	Editing
J. L. Frothingham Productions.						
Lloyd Hamilton Corporation. (Educational release).						
Lloyd Bacon	Lloyd Hamilton	Park Reiss		Archie Mayo	Comedy	Schedule
Hawks-Morosco Productions						
Jack Conway	Chadwick-Dix	Rosson-McWilliams	J. Townsend	Staff	"The Border Patrol"	Finishing
Principal Pictures Corp. Sam O'Shea, Mgr.						
Jos. M. Schenck Productions.						
Selznick Productions. (Select Release).						
Vic Heerman	Owen Moore	Gerstad	Ed. Sturges	Heerman	Comedy	Casting
Richard Walton Tully Productions. (First National release.)						
Jas. Young	Guy Bates Post	Benoit	Evenes			Idle
United Studios Productions. (Pathe release.)						
Marshall-McCloskey	Ruth Roland	Thompson	H. C. Updegraffe	Frank Leon Smith	"The Haunted Valley"	4th Week
Jack White Corporation (Educational release).						
Fred Fishback	Conley-Adams	White Corby	Rea Hunt	Jack White	Comedy	Schedule
UNIVERSAL STUDIO. Fred Datig Casting.						Holly 2500
Universal Film Manufacturing Co. (Universal Release.)						
Stuart Paton	Herbert Rawlinson	Virgil Miller	Art Flaven	Geo. R. Chester	"The Kidnappers"	3d Week
Ed. Sedgewick	Hoot Gibson	Dave Brandman	Lamson	Raymond Schrock	"Kindle Courage"	3d Week
Robt. F. Hill				Robert Dillon	"Wolves of Society"	2d Week
Wm. Worthington	Frank Mayo		Harry Webb	Geo. R. Chester	"The Summons"	3d Week
Emile Chautard	All-Star	Charles Stumar	A. J. Lena	Doris Schroeder	"Forsaking All Others"	8th Week
	Lon Chaney			Perley Poore Sheehy	"Hunchback of Notre Dame"	5th Week
Reeves Eason	Wm. Desmond	Reeves	Jay Marchant	Carl Coolidge	Around the World in 18 Days	7th Week
Ed Kull	Jack Mulhall		Billy Pummell	Emma Clifton	"Tales of the Fish Patrol"	Schedule
Scott Darling	Lewis Sargent	Irving Riese	Arthur Smith	Scott Darling	Comedy	Schedule
Wm. Watson	Neely Edwards	Wm. Daniels	A. Thompson		Comedy	Schedule
Tod Browning	Priscilla Dean	William Fildew	Leo McCarey	Chas. Kenyon	"The White Tiger"	11th Week
Nat Ross	All-Star		Grinde	Lowe-Schrock	"Ghost Patrol"	1st Week
Eric Von Stroheim	All-Star	Kaufman-Daniels	Sowders-Sullivan	Von Stroheim	"Merry-Go-Round"	8th Week
Harry Pollard	Reginald Denny		Frank Messenger		"Leather Pushers"	Schedule
King Baggott	Gladys Walton	Vic Milnar	Joe Barry	Hugh Hoffman	"The Runaway Girl"	6th Week
Duke Worne	Roy Stewart		Taylor & Humblestone	Bob Dillon	Lumberjack Series	Schedule
Cruelly-Wed Comedies. Herbert D. Newcomb, Bus. Mgr.						
S. M. Herzig	Weigle-Farley	Brulatier			2-Reel Comedy	Starting
William Steiner Productions.						
Wm. Steiner	Neal Hart		Neal Hart		Western Feature	9th Week
Belasco Productions, Inc. Al Kelly, Prod. Mgr.						
Dallas Fitzgerald	All-Star	Milt Moore	Jack Allen	Lois Zellner	"Her Price"	3d Week
Joe Rock Productions. (Federated Release).						
Peebles-Smith	Joe Rock	Harry Fowler		Leon Lee	Two-Reel Comedy	Schedule
					"Comparable" Series	Schedule
VIDOR STUDIO. 7200 Santa Monica Blvd.						Holly 2806
King Vidor Productions.						
Rowland Lee	Lawrence Vidor		Daniel Keefe		"Alice Adam"	1st Week
VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.						598131
Albert Smith	All-star		Ida May Park		"The Ninety and Nine"	2d Week
WARNER BROS. STUDIOS, 5842 Sunset Blvd.						Holly 6140
Harry Rapf Productions.						
Warner Brothers Productions.						
Wm. A. Seiter	All-Star	Good-DuPar	Frank Kingsley	Olga Printzlau	"The Beautiful and Damned"	6th Week
E. Mason Hopper	All-Star		Frank Kingsley	Olga Printzlau	"Church Around the Corner"	Casting

NORTHERN STUDIOS

For Week Starting Monday, October 2

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BEAVERTON STUDIO. Portland, Ore.						
Premium Pictures Productions. J. J. Fleming, Pres. Ruth Stonehouse						
					"The Flash"	5th Week
GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco. Market 844						
Paul Gerson Pictures Corp. (F. B. O. release). Robert Eddy Dan Mason Roy Vaughan Frank Capra A. H. Giebler Plum Center Comedies Schedule						
JACOBY STUDIO. San Francisco.						
Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr. Frederick Thompson Creighton Hale J. O. Taylor Louis Morrison Isabelle Lowe Comedy-Drama						
PACIFIC STUDIOS. San Mateo, Cal.						
Graf Productions, Inc.						

EASTERN STUDIOS

For Week Starting Monday, October 2

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y. Kingsbridge 270						
Whitman Bennett Productions. (Affiliated Distributors).						
BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St. Freemont 5100						
Malcolm Strauss	All-Star			Malcolm Strauss	"Salome"	5th Week
Edwin Carewe	All-Star	Sol Polito	Bob De Lacy	Gerald Duffy	"Mighty Lak A Rose"	Finishing
Inspiration Pictures, Inc. (First National Release.)						
Henry King	Barthelmess	Roy F. Overbaugh	Joe Boyle	Charles Whittaker	"Fury"	5th Week
CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass.						
Elmer Clifton	McKee-Courtot	A. G. Penrod	Leigh Smith	John Pell	"Down to the Sea in Ships"	Editing
FOX STUDIOS. West 55th and 10th St., N. Y. James Ryan, Casting. Circle 6800						
Herbert Brenon	All-Star	T. Molloy	N. Hollen	Paul Sloane	"Penzie"	9th Week
Harry Millarde	All-Star			Staff	"If Winter Comes"	10th Week
GRIFFITH STUDIO. Herbert Sutch, Casting. Mamaroneck, N. Y. Mam. 1190						
IDEAL STUDIO. West New York, N. J. Ben Silvie, Casting.						
Burton King	All-Star		Ben Silvia	Burton King	Jewish Drama	Starting
INTERNATIONAL STUDIO. 126th St., at 2d Ave., New York, N. Y.						
Cosmopolitan Production (F. P.-L. release).						
Robert Vignola	Marion Davies		D. P. Carle	Staff	"Adam and Eva"	7th Week
Alan Crosland	Alma Rubens	Ira H. Morgan	Lynn Shores		"The Enemies of Women"	In Cuba
LASKY STUDIO. Astoria, Long Island City, N. Y. Ned Hay, Casting. Astoria 3500						
Paramount Pictures (F. P.-L. release). Thomas Geraghty, Mgr.						
Alfred Green	Thos. Meighan			George Ade	"Back Home and Broke"	3d Week
Chet Withey	Elsie Ferguson				"Outcast"	5th Week
Victor Fleming	Alice Brady	Gilbert Warrenton	Edward Brophy	Margaret Turnbull	"Anna Ascends"	8th Week
Geo. Melford	All-Star	Bert Glennon	Cy Clegg	Waldemar Young	"Java Head"	3d Week
METRO STUDIO. 3 West 61st St., New York. Columbus 8181						
MIRROR STUDIO. Glendale, Long Island, New York. Dick Friel, Casting. Richmond Hill 3545						
Charles C. Burr Productions. (Affiliated Distributors).						
Gregory La Cave	Raymond McKee	Charles Gibson	George Greengerg	Dick Friel	Light Comedies	Complete
PARAGON STUDIO. Fort Lee, N. J.						
Clarence Brown	Hope Hampton			Staff	Drama	5th Week
PATHE. T. W. Goodwin, Casting. 1990 Park Ave., New York. Harlem 1480						
Geo. B. Seitz	Pearl White	E. Snyder		B. Millhauser	15 Episode Serial	In Progress
PYRAMID STUDIO.						
Pyramid Pictures, Inc. (American release).						
G. W. Terwilliger	Faire Binney				"Wife in Name Only"	3d Week
Ray Smallwood	All-Star				"Captain Eri"	Casting
					"When the Desert Calls"	Editing
TEC-ART STUDIO. 318 East 48th St., New York. Chas. M. Seay, Prod. Mngr. Vanderbilt 4338						
J. S. Dawley	All-Star			J. S. Dawley	Drama	Schedule
Selznick Productions. (Select Release).						
THANHOUSER STUDIO. New Rochelle, N. Y.						
William Burt	Miss Burt	Walter Miller			"Tales of the Tenements"	Schedule
TILFORD CINEMA STUDIO. East 44th St., New York.						
Jack Pickford	Jack Pickford				Feature	Starting
Albert Parker	John Barrymore			Albert Parker	Drama	Schedule
(American release)						
Roy Neil	William Strauss			Bernie	"The House of Solomon"	4th Week
Thomas H. Dixon Productions.						
Wm. Thompson	All-Star				"The Beast"	4th Week
VITAGRAPH STUDIO. East 14th St., at Locust Ave., Brooklyn, N. Y. Midwood 6100						
Edwin Hollywood	All-Star				Yale Historical Series	Schedule

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
WORLD STUDIO. West Fort Lee, N. J.						
(State rights release). Jake Rosenthal, Casting.						
Tefft Johnson	Rita Rogan			Johnson	Special	Starting
Christian Herald Motion Picture Bureau. Harry Levey, president.						

SOUTHERN STUDIOS

For Week Starting Monday, October 2

Director	Star	Cameraman	Ass't Director	Scenarist	Type	Progress
HILYIA STUDIO. Miami, Fla.						
Paul Allen	All-Star			Jack Okey	Feature	Schedule
MIAMI STUDIO. C. B. Collins, Production, Mgr. Miami, Fla.						
Christy Cabanne						
Wray Physioc	All-Star			Wray Physioc	Drama	5th Week
Sphinx Picture Corp.						
Rex Ingram Productions (Metro Release).						
Rex Ingram	All-Star	John Seitz		Staff	"The Passion Vine"	5th Week
William Brush Productions. (American release)						
J. P. McGowan	Helen Holmes	James Tuers			"A Million in Jewels"	3d week
SAN JUAN STUDIO. San Juan, Porto Rico.						
Edward A. MacManus Productions. (Associated Exhibitors).						
Charles A. Logue	All-Star	Harry Hoyt	Alden-Blue	Charles A. Logue	Feature	Starting

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Goldwyn Pictures Corporation
Hamilton-White Comedies, Inc.
Benj. B. Hampton Productions
Thos. H. Ince Studios, Inc.
Louis B. Mayer Production
Metro Pictures Corp.
Nazimova Productions
Marshall Neilan Productions
Mary Pickford Company
Realart Pictures Corp.
J. Parker Read, Jr., Productions
Renco Film Co.

Robertson-Cole Studios, Inc.
Hal E. Roach Studios
Rockett Film Corporation
San Gabriel Film Corp.
Jos. M. Schenck Enterprises
Selig Polyscope Co.
Selznick Pictures Corp.
Mack Sennett Films Corp.
Maurice Tourneur
United Studios, Inc.
Universal Film Mfg. Co.
King Vidor Productions
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Contemporary Criticisms

"BROADWAY ROSE" (Metro)

"Mae Murray is at home in 'Broadway Rose' for two reasons; first, she is a dancer, and as such she is always at her best and, second, she is surrounded with gorgeous settings that furnish a picturesque and beautiful background for the stunning costuming of the production in general.

"These Mae Murray productions are always a tribute to the directorial genius of Bob Leonard and, in this instance, 'Broadway Rose' represents about the very best thing he has done. "Photographically, scenically, directorially, it is a gem."

—Moving Picture World.

"Again Mae Murray scores in a colorful and entertaining story of Broadway life. Its principal points of appeal are: it is clean, full of incident and not devoid of humor. Some beautifully colored titles aid effectively in putting the story over.

"'Broadway Rose' has very little to offer in the way of novel plot or original development. There is plenty of material interest in the story, but for the most part it is a vehicle for the exploitation of Miss Murray's dancing rather than her dramatic ability.

"The various points of the story are well brought out by director Leonard, and the picture is beautifully produced and well acted."

—Exhibitors Herald.

"THE ETERNAL FLAME" (First National)

"First and foremost a splendid production has been given the Balzac story, 'La Duchesse de Langeais,' with Norma Talmadge arrayed in many beautiful costumes.

"Extreme care and thought have evidently been given to this adaptation . . . and the result is a film that will live long in the memory of Talmadge fans.

"In the role of the Duchesse de Langeais, first as the faithful and loving wife, and later as the heartless coquette, Norma Talmadge gave one of the finest characterizations of her screen career.

"Conway Tearle made an ideal choice for the role of General de Montriveau, the faithful lover who finally wins the cynical coquette.

"Director Frank Lloyd deserves high praise for his work and there is little to criticize beyond the one point that it is a trifle draggy in the beginning, introducing the characters."

—Exhibitors Herald.

"... Don't overlook Norma Talmadge's masterpiece production, 'The Eternal Flame.' It is first an artistic picture and then an entertainment vehicle that will live for a long, long time . . . the greatest picture ever made by this charming star, who in this particular instance gives as fine a piece of character acting as witnessed in any picture. But the wonderful and outstanding feature is that everything is perfect, acting, direction, photography, lighting, and settings. It is flawless, with every player doing his or her share.

"There is nothing left undone and no opportunity in Honore de Balzac's famous novel has been overlooked.

"The direction of Frank Lloyd is superlative in every particular, while the settings, laid in the period when Louis XVIII ruled supreme, are gorgeously picturesque and historically correct."

—Moving Picture World.

"'Smilin' Through' was a splendid picture. 'The Eternal Flame' is a better one.

"Norma Talmadge attains new emotional heights. Whether as the loyal wife, the court beauty, the coquette, or the nun fleeing from love in a convent, Miss Talmadge is superb.

"The setting . . . sets a new standard for lavish interiors . . . all have been staged with meticulous attention to detail. The subtitles are unusually artistic, being changed ever and anon to relieve monotony. The photography and lighting are perfect.

"This is Frank Lloyd's finest directorial work to date."

—Motion Picture News.

"THE GHOST BREAKER" (Paramount)

"Again Wallace Reid appears in a picture without a racing car . . . It is a spook story, and while it lacks the pep of some of his previous comedies, it will provide good entertainment for the masses, due to the weird and uncanny effects of spooks in a medieval castle clad in white robes and in

'The Ghost Breaker' a picture that will add much lustre to his crowns of stardom. Lacking much of the fast action which marked many of the former pictures of this popular actor, 'The Ghost Breaker' tries hard but fails to get anywhere. Its dragginess is at times illuminated by pleasing situations and good setting effects, in spite of a story which stretches the credulity almost to the breaking point."

—Exhibitors Herald.

"It is a nonchalant Wallace Reid that wanders on and off the sets in this adaptation of the play by Paul Dickey and Charles W. Goddard. While he has his work cut out for him he takes it so easy as to make it appear almost farcical at times. Really he doesn't 'bat an eyelid' in protecting himself or the girl, although he is confronted on all sides by desperate men.

"The picture carries a few laughs, but they do not center around the rotund personality of Walter Hiers in blackface. Had he played the part straight he would have encouraged a bit of laughter here and there—but blackface is not his forte. It is his duty to act as Wally's valet. There



This young man made his debut to the screen in no ordinary way. Elliot Spaulding first starred in the new stereoscopic process of production.

armor; also to the mystery element and some excellent comedy.

"The scenes in and around the ship, while not vital to the story, allow for the introduction of good, clean comedy on the part of Walter Hiers as the negro valet which kept the audience in continual laughter.

"The picture could be shortened to advantage.

"As the Senorita, Lila Lee has a congenial role which fits her personality. . . . There is something lacking in the star's delineation of the 'Ghost Breaker' and he does not do his best work. Arthur Carewe at times appears camera conscious. The photography and lighting are excellent, and the subtitles are snappy."

—Moving Picture World.

"While it is fairly entertaining it is far from being one of Wallace Reid's best. 'Weird and uncanny effects and spooky story may put it over.

"Able aided by Walter Hiers and Lila Lee, Wallace Reid fails to make

are some gaps which need bridging because some scenes release the idea that it is too fantastic—too improbable. Lila Lee is much more a character as the senorita. The settings are excellent."

—Motion Picture News.

"The adaptation of Paul Dickey's and Charles Goddard's stage play offers about a fair film entertainment and will probably go better than that with Wally Reid's admirers. . . . It is a romantic comedy with its principal episodes laid in Spain where most of the comedy is brought out through the hero's efforts to solve the mystery of the haunted castle.

"Director Green has taken a little too long to get into the story.

"The best of the story is the ghost episode in which hero Wally braves the terrors of the haunted castle, assisted by the negro valet, played by the good-natured Walter Hiers. Hiers does good work, but a real negro comedian would have been better.

Green gets the most out of the situations here, and there are some genuine laughs.

"The photography, as usual in Paramount pictures, is excellent and production values up to the usual standard."

—Film Daily.

"REMEMBRANCE" (Goldwyn)

"The author has written a very human story and in transferring it to the screen has succeeded in bringing out the human side of it through a deft combination of humor and pathos that brings laughs, and possibly tears, in a true-to-life fashion. And the comedy sequences should go over big. It has plenty of them and all carry worthwhile laughs.

"Hughes has used much of his psychology in the subtitles that are very well written and interesting.

"Claude Gillingwater is admirable as 'Pop' and Kate Lester splendid as 'Mom,' while the children are nicely played."

—Film Daily.

"The story of a plain old fashioned business man with a family gone foolish over the accumulation of a fortune has many homely touches which make it intensely human.

"'Remembrance' is an interest gripping sequence of rapidly moving events, many of them pathetic but with sufficient number of humorous situations to well sustain the reputation of Mr. Hughes for deft directorial ability in bringing out all there is to the story.

"The bulk of the work is given to Claude Gillingwater . . . this excellent actor is at his best."

—Exhibitors Herald.

"This is the 'poor old father' story . . . There should be a flood of Father Days. The picture deserves that recognition.

"There are high spots of melodrama and intense moments of suspense and sob stuff. There are laughs galore, all of them natural.

"Aside from its melodramatic moments, its heart appeal, the picture gains great strength because it concerns a plain American family—the you-and-me-and-us type of human beings—and gets away from society stuff which overburdens the booking sheets of the day.

"Gillingwater is splendid in the father role and the fact that he has a terrible grouch in the start is not his fault. Patsy Miller as Mab seems made to order for the part and Kate Lester as Mrs. Grout is not the drab, weepy mother usually seen.

"Some unusual soft focus and double exposure stuff adds to this picture."

—Exhibitors Trade Review.

"Rupert Hughes has made for Goldwyn a picture that will probably be a sure-fire hit with the public in general, but to look at it from a critical standpoint it cannot be said that it is entirely free from faults.

"... For a goodly portion of the film the spectator's emotions are carried along on a surge of feeling engendered by the life-like story . . . The acting of the entire cast is exceptionally good, and the sets, in many instances, are very fine.

"Mr. Hughes has sustained his reputation in this picture, but it cannot go unremarked that he allowed at least one inconsistent touch to creep in. However, this fault can be readily overlooked in the general excellence of the production."

—Moving Picture World.

MARION WARDE

ACTING and MAKE-UP for STAGE and MOTION PICTURES

A Legitimate Practical School of Results

405-6 Music Arts Bldg.

233 South Broadway

National Tailoring Co.

HIGH-GRADE ALTERATIONS

Phone 579-185

1817 Highland Ave. Hollywood, Cal.

Phone 821-181

Curtis Cooksey, David Torrence, Louise Cussing, Nick Thompson, George MacQuarrie, Miss Eagle and Charles Henderson are other persons of importance in the cast.

Hollywood at Western. 598-207
 "Omar Khayam"; "Rip Van Winkle";
 "Last of the Mohicans"; "The Mikado";

Having severed my connection with Guy's Barber Shop I am now located at Hellman's, 6772 Hollywood Blvd., where I will be glad to receive my many freinds.

"Bob the Barber"

25 Professional Pictures for \$7.50



Character studies taken by a motion picture man who knows what motion picture people want.

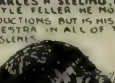
542 South Spring Street
Open Evenings and Sundays
by Appointment

THE WEEK'S RUSHES BY KLUM

HOUSE PETERS WORKED AS A BLACKSMITH
FOR FOUR DAYS TO GET AIRBORNE
FOR HIS PART IN
HUMAN HEARTS

BUSTER HEATON
GOES SQUIRREL HUNTING
AND BUDD WHITE'S BEAR
MURNS IN ON THE SCENE

CHARLES R. SEELING, PRODUCER, IS A BUSY LITTLE FELLOW. HE NOT ONLY DIRECTS HIS OWN PRODUCTIONS, BUT IS HIS OWN WORKERMAN IN ALL OF THE 508 SLEETS.



COVERLY

FAIR COUNTRY

THE COMPUTER

I'M CRUSHING YOU!

To New York—Hobart Henley for two weeks' vacation, and to make future production plans.

S. L. Warner, of the Warner Bros. West Coast Studios, has gone to San Francisco to transact business for Warner Bros.

Ernest Torrence and the entire Lasky company making "The Covered Wagon" will go to Nevada and Utah, where practically the entire production will be filmed.

James Van Trees has left for Honolulu to film "The White Flower," starring Betty Compson and directed by Julia Crawford Ivers.

F. J. Godsol, president of the Goldwyn pictures corporation, has returned to New York after spending three weeks at Culver City in working out the company's new production plans.

Having completed the cutting and titling of "The Dangerous Age," his latest production for Louis B. Mayer-First National release, John M. Stahl, the director, will shortly leave for New York with the negative. He plans to spend about two weeks in the East.

Mrs. Felix P. Hughes, mother of Rupert Hughes, the eminent author, has arrived in Los Angeles from Keokuk, Iowa, to spend the winter with her son.

To Los Angeles—Sam Jaffe, business manager of Preferred Pictures, Inc., leaves New York after a brief vacation.

Scenarist and Production Supervisor
Gladys Walton Production Unit, Universal
Current Production, "The Runaway Girl."
KING BAGGOT, Directing
Next Production
"The Hundredth Chance"

The Friars' Club
New York City

Juveniles Supreme

821-954

Just finished juvenile lead in
"Bishop of the Ozarks"

Phone 599-071

Character Ingenue
579-876

"No part too big, no bit too small"

CASTING

Do you want a chance to demonstrate your ability?

~~~~~

Do you really think you can make good in pictures if given the proper opportunity?

~~~~~

We start shooting on the Biggest Production of the year at the Fine Arts Studio Immediately.

~~~~~

This picture will be made on the Co-operative Plan.

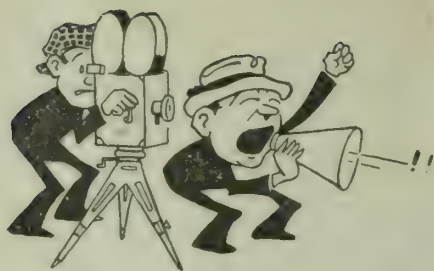
For Particulars See

**Albert Rogell Productions**

FINE ARTS STUDIOS

4500 Sunset Boulevard





# CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, October 7, 1922

No. 26

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## The Little Bird Says:

Hearst is spending near a million in advertising "When Knighthood was in Flower."—N. Y. theaters are sold out eight weeks in advance. How could it go wrong?

Lionel Barrymore was slated to star with Alma Rubens in a Paramount production to be made in Cuba. Someone kicked about who would top in advertising. Anyway, Lionel remained in N. Y. instead of sailing for Cuba.

A lot of people are back from Germany with feature pictures under their wing trying to sell them. Not much success.

Doris Kenyon is singing for phonograph records. A new fad for screen stars.

"The Sidewalks of New York" has just been made. Actors are out looking for the producer and their money.

A courageous company in Chattanooga is about to start production with an imitation Jackie Coogan.

That J. Parker Read will take over the eastern Vitagraph studios to run.

Bob Vignola is going to put "Adam and Eva" upon the screen. Adam will play a part commonly known as "bit," we presume.

Try our school of acting, folks—it's free. Just go to the theater, watch closely what the actors do, then go home and repeat before the looking-glass. You'll have a lot of fun, save a lot of money—and have just as good a chance of getting work in a real picture.

## In the Ring With Toreador

Now, if Lon Chaney should open a make-up school, that would be different.

*Suppose there's additional charge if you want to learn to kiss and make-up.*

Or maybe the kisses are given free—practised by Professor Newman, who taught love culture.

*Cheer up, fellow motion picture players! You won't be lonesome much longer! Last week 3804 more persons received diplomas certifying they had paid their \$25 and were actors!*

One "teacher" says the Actors' Equity Association approves his school. Maybe he pays graduates A. E. A. initiations out of the tuition money.

*Only one drawback to those acting schools: When everyone has taken the course, who'll watch 'em act?*

Oscar Gugglesnitch, who used to mow our lawn every two weeks, showed up for the first time in a month. He wore a fancy vest and a pint of brillianine and assured us he was now a certified actor.

However, he consented to cut the lawn. He was raising \$15 for a dozen stills at "professional rates," he said.

*Massachusetts also is yearning for censorship. Another state that has so many evil-minded people that they must be guarded against themselves.*

## Charity

Wishing to do our bit in aiding a needy municipality which seems to base its existence almost wholly upon "writing the music if you supply the words," we hereby dedicate to New York our seasonable "blue" entitled, "When the Frost is on the Furnace, and the Coal is in the Mine."

*Isn't it strange that so many good and pure people, who are so easily shocked, know so much about wickedness when it comes to criticising moving pictures?*

## Beaned!

Tell me not in mournful number  
That my story is the bunk,  
When I've wrecked my bean, by thunder!  
With the thinks that I have thunk.

*Certain film manufacturers again have proven that chasing the dollar is setting the pace that kills.*

## The P. A.'s Friends

Or, How to Keep the Mailing List Happy and Contented

The Palm Beach (Fla.) Times has been established as an evening paper by F. P. Fildes, owner of the Jacksonville (Fla.) Tropical News.

The Seattle American did not start publication as scheduled September 15.

The South Bend (Ind.) Times has added a rotogravure section.

The Mexia (Tex.) News (evening) is publishing as a daily.

*Although frozen heavily upon by the Rockefeller corporation and the Ocean Accident & Guaranty Corporation, for allowing a wildly lunging Standard Oil truck to wreck her roadster, Ruth Wing, editor of Camera!, is back at her desk, slightly off form but still in the ring so far as brow-beating claim agents are concerned.*

*Miss Wing desires to thank all of her friends for their kindness during her period of painful injury.*

## MOTHER GOOSE IN HOLLYWOOD

Mary read a little ad,  
It's tone was bright as gold;  
She took the course in acting  
And is now a star, I'm told.

*Simple Simon learned to make-up  
Using grease paint and crepe hair;  
Said Simple Simon to his teacher:  
"Teacher, am I there?"  
Teacher said to Simple Simon  
"Depends—got much more money?"  
Simon hadn't, so they dropped him—  
Simon thinks it's funny!*

Sing a song of grafters, pocket full of coin!  
Four and twenty pupils in acting lessons  
Join!  
When the class is over, grafters get some  
more;  
Isn't that a nifty way to make the money  
pour?

Frank E. Woods says it only seems week before last that "Spectator" was telling the waiting world that motion pictures were in their infancy. Well, many of them are still squawking.

Metro invited a blind audience to see one of their pictures.  
Write your own joke.



Vol. 5 No. 27

SATURDAY, OCTOBER 14, 1922

# Camera!

THE DIGEST OF THE  
MOTION PICTURE INDUSTRY



THE MOVIE FINGER WRITES

Painting by Ferdinand Earle...from "The Rubaiyat"

10¢

Writers'  
Issue

Entered as second-class  
matter October 16, 1920,  
at the Postoffice at Los  
Angeles, Cal., under the  
Act of March 3, 1879.  
Formerly entered as  
"Camera!" April 11,  
1918.

PUBLISHED  
WEEKLY AT  
4513 SUNSET BLVD.  
LOS ANGELES



# TEX PARKER'S

## Big Wild Rodeo and Real Days of '49

(as they were in '49)

Opening Tijuana Winter Season

**Saturday and Sunday, October 21-22**

All cowboy and cowgirl contests open to the world.  
Prizes paid on the ground in American gold. No  
entrance fees.

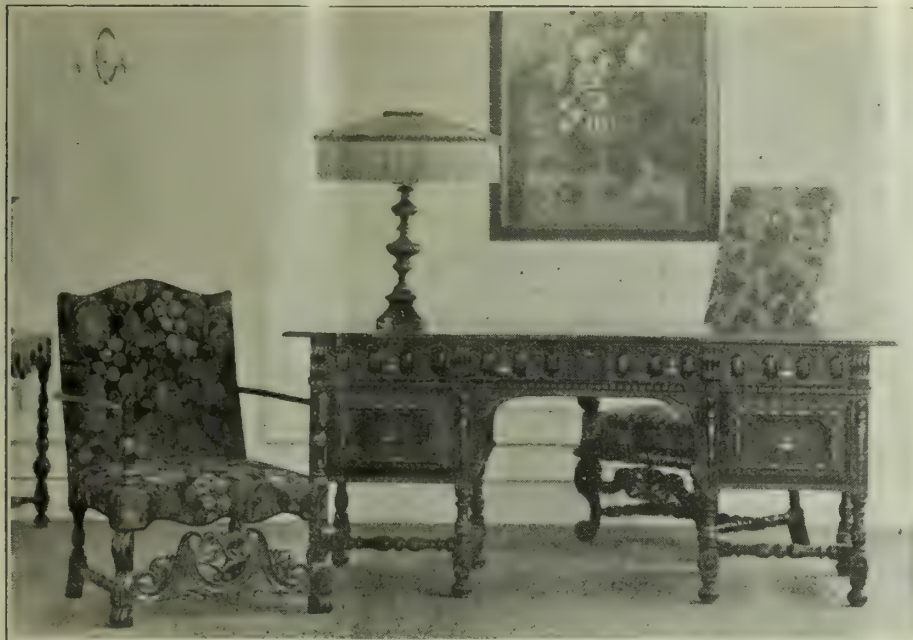
**Special Excursion through Trains to Racetrack via Santa Fe**

For further information address

**Tex Parker at Tijuana Bar and Cafe**

The big Tijuana winter season opens with the presentation of Tex Parker's Famous Baby Doll Review, direct from the Cafe Lovier, Paris, appearing at Marrianna Escobedos Popular Family Cafe, in conjunction with the celebrated Sr. Manuel Guerra Orchestra, furnishing clean, high-class entertainment. Your Tijuana visit is not complete until you have visited this Popular Family resort.





## The Cinema Mercantile Company

Pico 4400

800 North Spring Street ~ Corner of Alpine

Our long experience and economic factory affiliations enable us to offer furniture of design and construction that hitherto has been only associated with that of the highest and most costly quality.

# MAINE ("Bud") GEARY



In Disguise  
As Will Scarlet  
In "Robin Hood"

SEE  
|  
MY  
|  
AGENT  
↓

John Lancaster



And  
As  
Is





# Palmer Photoplay Corporation

## Appreciates Hollywood's Welcome

**Y**OU have welcomed us to your film colony with warm and sincere enthusiasm.

Many among you—producers, directors, scenarists, stars—have come to our new home with personal expressions of welcome.

We deeply appreciate this newest indication of your friendship. For we value the constructive help and encouragement you have always given our efforts.

But your welcome has also brought to us with fresh emphasis our responsibility to the great industry to which we are all devoting our lives.

It renews our resolution to serve even more constructively than we have in the past.

Cognizant of the bigness of our task, we attack with new vigor this work of helping, to the fullest extent of our powers, to make your endeavors more successful.

We are glad to be in your midst. We welcome the new opportunities to know you more intimately. For with this more perfect understanding of each others' ambitions and ideals will come closer co-operation, finer results and even greater progress.

**Palmer Photoplay Corporation**  
Palmer Building 6362 Hollywood Blvd.





# Camera!

*The Digest of the Motion Picture Industry*

DEVOTED TO THE NEWS OF THE MOTION PICTURE INDUSTRY

TED TAYLOR, PUBLISHER

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

Ruth Wing.....Editor  
Doris Mortlock.....Assistant Editor  
Eugene H. Klum.....Art Editor

S. W. Lawson.....Business Manager  
Fred W. Fox.....Advertising Manager  
Ora Brook.....Circulation Manager

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Phone 595-179

Vol. V.

SATURDAY, OCTOBER 14, 1922

No. 27

## Comradeship

"IF JESUS CHRIST were on earth today, He would not only sanction the movies . . . He would act for the clicking camera and probably write scenarios."

The national chaplain of the American Legion, the Rev. Earl Blackman, said that the other day in Wichita, Kansas, addressing the exhibitors in convention there . . .

\* \* \*

Dr. John Rayhill of the Central Congregational church of Topeka, Kansas, shows a motion picture in the Central Congregational church there each Sunday night, and bases his sermon on it. . . .

The former occupant of this pulpit resigned to accept a position in the movies. He is Dr. Charles M. Sheldon, now editor-in-chief of the Christian Herald Motion Picture bureau. . . .

\* \* \*

Out at Burbank the Sacred Films, Inc., is studiously filming the Old Testament.

In New York the other day clergymen sat down side by side with exhibitors and heard plans to exhibit in theaters, every week for a year, pictures of the Holy Land. . . .

Over at Oberammergau producers are seeking the screen rights to the Passion play. . . .

Last Sunday Milton Sills occupied the pulpit of a Wilshire church and gave his theories of religion. . . .

\* \* \*

THE foregoing items have appeared, as news, in various periodicals this week.

They form their own editorial.

They mean one thing:

*Trusting comradeship is growing between pulpit and screen. The age of mutual mistrust is over. A new era opens for both.*

\* \* \*

## These Prizes

CECIL DE MILLE will give \$1000 for an original idea for a photoplay.

Well, a good original idea is worth a thousand dollars. Only in the trade we pronounce it "million."

William Fox offered in New York \$1000 for a better title than "A Little Child Shall Lead Them."

If Messrs. Fox and DeMille would address offers to freelance screen writers instead of making one leap from the salaried staff slaves to the general public, they might be agreeably surprised by uncovering new screen talent, and at the same time be saved the trouble of examining hundreds of thousands of submitted suggestions.

It's a happy thought. But on mature consideration, probably DeMille's offer is 90 percent a circulation stunt for the Los Angeles Times, and Fox's offer is 99 percent an exploitation stunt for the Lyric theater.

*In making this issue of Camera! a Writers' Issue, we aim to tell the world what we think of screen writers, and to let the screen writers understand that we're for them, strong. Many a pair of horn-rimmed glasses adorns a set of hard-working brains, and many a calloused hand is so from pounding ideas into typewriter keys.*

*The Writers — may their screen credit increase!*



# Film Capital Production Notes

## Starting

"The Madonna of Avenue A" (Universal). King Baggott, director; Gladys Walton, star.

Production has been started at the Fine Arts studio by Dick Hatton on "Playing Double," from the pen of J. Stewart Woodhouse. Ethel Shannon plays the leading feminine role, while Phillips Sleeman and Clark Comstock are included in the cast and is being directed by Dick Rush.

Robert Hill has started production on "Wolves of Society," a chapter play starring Jack Mulhall, with Margaret Livingston as the leading woman. Anthony Coldey wrote it. It is being filmed under the supervision of Robert Dillon, editor of the serial scenario department.

Al Rogell productions have taken production quarters at Fine Arts studio where filming of a series of feature stories is scheduled to commence at once. Angela C. Kaufman, philanthropist worker of Los Angeles, has endorsed the company's production plans and has given it financial backing. Al Rogell will direct. Alice Lake has already been engaged to appear in the all-star cast.

Lester Cuneo has started production on "The Devil's Ghost," Western Pictures Exploitation company, under the direction of Henry McCarty, who also wrote the story. Thelma Worth plays the leading feminine role. "The Devil's Ghost" is being supervised by Charles W. Mack, and the production is being filmed at the Fine Arts studio.

The first Frankie Lee production under the direction of Clarence Bricker will be started at the Federal studios as soon as the little star has finished the title role in "The Hero" under Gasnier's direction, at the Louis B. Mayer's studios.

"The Trail Blazers" is being prepared for Art Acord and Edward Laemmle, the "Buffalo Bill" combination. It is a chapter history of the Oregon Trail.

An original story by Rupert Julian, tentatively called "Flesh," will be filmed at Universal city under the direction of the author.

## Cutting Up

"White Tiger," with Priscilla Dean; directed by Tod Browning at Universal.

"Tales of the Fish Patrol," with Jack Mulhall and Louise Lorraine; directed by E. Kull at Universal.

"The Grub Stake," by Nell Shipman; star, Nell Shipman; director, Bert Van Tuyle. (Shipman studio.)

"Forsaking All Others," starring Colleen Moore and Cullen Landis, directed by Emile Chautard.

The Regent Film company, which has been organized by the Chaplin studio as an auxiliary company, is preparing a drama in which to star Edna Purviance. This company has no connection with Regent Pictures company, which is preparing to produce "The Drivin' Fool."



Ashley Cooper has finished the part of Lopez in Johnnie Walker's production of "Captain Fly-by-Night," a sequel to the "Mark of Zorro," written by Johnston McCulley.

Neely Edwards' current comedy is "No Fare," directed by William Watson, with Gertrude Olmsted opposite Edwards. The stories are known as the "Nervy Ned" series.

Frankie Lee's first story will be from the pen of Bess Streeter Aldrich. It is an adaptation of her Latest American Magazine story entitled "Last Night When You Kissed Blanche Thompson." Director Bricker has had the story in mind for some time but was only recently able to acquire the picture rights for same.

Hilliard (Fatty) Karr's first picture under the new contract with East Coast productions, has been titled "Weight for Me." It will be under the direction of Bruce Mitchell.

Paul Allen, former D. W. Griffith cameraman, is now Mr. "It" of the John Brunton studios in Miami, Fla. Officially, Paul is only the head cameraman, but that only begins his long list of duties. He co-directs, cuts, edits, titles and is now in New York City helping to collect the money for the product.

Monty Banks, the popular comedy star, will complete the actual "shooting" of his burlesque of Rodolph Valentino's "Blood and Sand," next Monday, his comedy being titled "Flood and Sand." It is possible he will make a trip to New York before starting his next picture.

## Complete

"The Scarlet Car," by Richard Harding Davis; adapted by George Randolph Chester; star, Herbert Rawlinson; director, Stuart Paton. (Universal.)

"The Summons," by George Patullo; adapted by George Randolph Chester; star, Frank Mayo; director, Edward Sedgwick. (Universal.)

"The Runaway Girl," adapted by Hugh Hoffman; star, Gladys Walton; director, King Baggott. (Universal.)

"One Exciting Night," at Mamaroneck, N. Y. Directed by D. W. Griffith, photographed by H. Sartev. For release by United Artists.

"Aching Hearts," at Betzwood, Pa. Directed by Frank N. Seltzer. Lee Kohlmar, Richard Farrell, James Thomas, Betty Howe, Arthur Ashley in cast.

Christie has finished his European comedy of life in Graustark called "Choose Your Weapons," featuring Bobby Vernon.

Al Herman, Century comedy director, has just finished a domestic serio-comedy in which Lee Moran is to be starred. Betty Mae and Blanche Payson are important members of the cast.

Marcel Perez, director for Sanford Productions, completed a new two-reel comedy this week at the Fine Arts studios.

Charles R. Seeling, having completed the filming of "The Purple Dawn," a seven-reel melodrama written by himself, will leave Fine Arts studio for New York shortly to stage an official trade showing of his production.

## Casts of the Week

### "CORONATION"

(Tiffany)

Directed by Robert Leonard  
Story by Edmund Goulding  
Photographer Oliver T. Marsh

#### CAST

|                           |               |
|---------------------------|---------------|
| Jean Hersholt             | Mae Murray    |
| Lionel Belmore            | Rod LaRocque  |
| Herbert Standing          | Robert Fraser |
| Wilfred Lucas             | Edward Burns  |
| Mrs. J. Ferrell Macdonald |               |

### "THE GHOST PATROL"

(Universal)

Written by Sinclair Lewis  
Directed by Nat Ross

|                     |                 |
|---------------------|-----------------|
| Ralph Graves        | Bessie Love     |
| George Nichols      | George Williams |
| Lydia Yeamans Titus | Max Davidson    |
| Dan Crimmins        |                 |

### "THE DEVIL'S GHOST"

Lester Cuneo features

Directed and written by Henry McCarty  
Cameraman Floyd Jackman

|                 |                |
|-----------------|----------------|
| Lester Cuneo    | Clark Comstock |
| Thelma Worth    | Olin Francis   |
| Lafayette McKee | Phil Gastrock  |



# Truth About the Schools

OF 19 motion picture "employment" want ads in last Sunday's papers, five led directly or indirectly to room 311 in the Grosse building, Sixth and Spring street. This is the private office of Michael J. Lynch, listed in the city directory as a cameraman, living at 1138 Manzanite street, but boasting of having directed and produced his own pictures.

Lynch is a dapper, fast-talking young man of about 27.

To meet Lynch casually, one wouldn't suspect that he is the magnate at the head of the Hollywood Film company (124 West Sixth street, room 311), the Apollo Film company, (124 West Sixth street, room 319), the Classic Film Actors agency, (124 West Sixth street, room 310), the Los Angeles Academy of Dramatic Art, (124 West Sixth street, rooms 310, 311, 319, 320), and the Aywon studio, a "branch office" (734 South Olive street)—and has producing facilities at the Caswell studio as well.

But from testimony of newspaper advertisements, business cards, and persons who have paid \$15 for his courses in acting and make-up, he is the mogul who directs these activities.

## The Hollywood Film Company

Just now the Hollywood Film company seems to be occupying many of Lynch's waking hours.

As the newest of his activities, therefore presumably requiring the most promotion, three advertisements were run under "Employment Agencies" in Sunday's papers. Two of them read:

**BIG MOTION PICTURE** start. Want limited number well-dressed men, women. All ages. Long contract if qualified.

The third discloses that:

**SCREEN** aspirants desiring entree into moving pictures, will be given wonderful opportunity to be associated with large producing company starting. Only well-dressed, cultured people considered.

A few weeks ago ads from "124 West Sixth street, suite 311" called for "inexperienced people." No more do they so state in the ad.

The "long contract" is an innovation, however, that came into being this month with the "Hollywood Film company." One of the establishment's former names was the Los Angeles Academy of Dramatic Art—in fact some of the "academy's" business and membership cards are still on hand. They are being used up as rapidly as possible.

The contract, as per ad, is contingent—"if qualified," it says.

One can easily become qualified by stepping down the hall to 319, where the Apollo Film company will disgorge six lessons in make-up and acting for the paltry sum of \$15—or more, if possible.

## The Apollo Film Company

With the lessons, too, one receives a card entitling one to "professional rates" at a well-known theatrical make-up shop and at a less-known photographer's.

Possession of the card doesn't tilt make-up prices, but at the photographers it enables one to receive a dozen 8x10 prints for \$12, two dozen for \$30. (In fact, rates have a fantastic scale at this photographers; his regular, advertised price is 25 professional pictures for \$7.50)! Incidentally, pupils say they have Mr. Lynch's assurance that they must patronize this particular lens artist—no other will do.

While Lynch holds his make-up classes in 319 Grosse building, his lessons in acting are given at the Caswell studio each Sunday.

"I went twice to the Caswell studio for the proposed acting lessons, but nothing was

shown but mere stupidity," Michael R. Ross informs Camera!

Mr. Lynch has called at Camera! office several times in the past few days to assure us that he does not promise employment to anyone. In fact, he discourages prospective pupils. (\$15 for six lessons possibly would discourage one!—Editor). But he considers that anyone who can't be dissuaded from learning to make-up and to act, should be permitted to learn.

Furthermore, over 60 of his pupils have actually worked in pictures—he'll submit names for inspection.

(One of Lynch's graduates estimates that he teaches 100 to 125 persons every two weeks. Lynch assures us that he has only three weekly classes of 12 persons each. Lynch's figures give a rate of 1872 "graduate actors" a year. Of these, 60 actually worked!)

Lynch doesn't promise work to those who take his course, he asserts.

But a few weeks ago a Camera! representative called, incognito, at the Classic Film Actors agency and met a Mr. Kahn, who assured her she was the right type for straight character and mentioned a big set coming up at United studio. He urged her to join the class for make-up immediately. She would be assured four days a week at from \$7.50 to \$10.

Bud Harris, a young man in sweater and puttees in charge of the Aywon studio, "branch office" of the Classic, at 734 South Olive street, also told Camera! representation that if she took the Classic course in make-up he would probably be able to give her a job the following week at United.

A young man who answered a blind ad and was sent to see Lynch, reports that Lynch guaranteed him work that would soon pay for the cost of his course in make-up and acting.

A young matron informs Camera! she was promised work if she took the Apollo Film company course, but got none.

## The Classic Film Actors Agency

Ivan Kahn, manager and casting director of this agency, tells Camera! the agency has no connection with any school, and is actually supplying extra talent for Hamilton-White comedies and other productions.

Kahn ran the Classic agency in the fall of 1921 and cast extra persons for such pictures as "Trouble," "The Infidel," "Salome," and the courtroom scenes of "The Prisoner of Zenda," he declares.

Last spring he sold out to M. J. Lynch of the Apollo Film company and went to work for a distributing company in a minor position. September 1 he took back the agency from Lynch and is paying for it on terms, he states.

He registers "absolutely no students." Of course, Lynch is legally owner of the agency until it's paid for.

FOR the information of readers, Camera! herewith lists schools of motion picture acting and make-up advertising in Los Angeles papers. Experiences of Camera! operatives at these schools will be told each week.

Letters are invited from any reader who has had experience with these enterprises.

**SCRIPTURE FILMS, Inc.**, 921 Loew's State theater building. Offers contract in return for investment. Requires make-up course from R. B. Wilcox, 643 South Olive street.

**FILM EXCHANGE**, 643 South Olive street. R. B. Wilcox wants types, experience unnecessary; sends them to Scripture Films, Inc.

**HOLLYWOOD FILM COMPANY**, 311 Grosse building. M. J. Lynch offers contract to persons qualifying.

**APOLLO FILM COMPANY**, 319 Grosse building. M. J. Lynch conducts classes in make-up and acting; \$15 for 6 lessons.

**AWYON STUDIO**, 734 Olive street. "Branch" of Classic Film Actors' Agency; sends pupils to Apollo Film Company.

**LOS ANGELES ACADEMY OF DRAMATIC ART**. Same as Apollo Film Company.

**ELITE PRODUCTIONS**, 4811 Fountain avenue (Brentwood studio). Partnership venture in which investors are entitled to screen test and possible work in picture.

**BOYLE HEIGHTS STUDIO**, 753 Boyle avenue; instruction fee, guarantees work when production is made.

**JACK C. O'BRIEN PRODUCTIONS**, 410 Court street, wants new types, experience unnecessary, gives lessons. Has agents at room 1004, 405 South Hill street, and room 215, 321 Third street.

**FASHION INDUSTRIAL FILM COMPANY**, 5444 Hollywood boulevard (Assistant Directors' association rooms); Max Asher offers tuition in acting and make-up, work at studios without pay required in training.

**HARRY GAYLORD PRODUCTIONS**, Santa Monica and Bronson avenues (Caswell studio); want persons to invest, take instruction, and act. Works with "agency" at 646 San Fernando building.

**RICHARD THOMAS PRODUCTIONS**, 5821 Santa Monica boulevard, (Berwillia studio), wants actors to invest in units of stock, paid back with interest on release of each picture.

**NORCROSS STUDIO**, 5624 Virginia avenue, teaches picture acting.



# Where to Find People You Know

Scott Sidney has begun filming Christie's satire, "Hazel From Hollywood," with Dorothy Devore in the leading role of Hazel, corn-fed movie queen from Muscatine. With Dorothy Devore in the picture are Henry Murdock, also Lincoln Plumer, Ward Caulfield and others.

Harry Sweet has returned to Century comedies and will be seen in the Lee Moran picture, "The Boarder."

Stuart Holmes has been selected to play in Katherine MacDonald's new picture, "The Scarlet Lily."

Madge Bellamy has been selected to play the leading feminine role in the new Tom Forman production, "Are You a Failure?"

Tyrone Brereton is playing Jacob in three pictures for Sacred Films, Inc., not Joe Allen, as erroneously reported. Joe Allen plays Esau in the picture, "Jacob and Esau."

Kate Lester has been placed under contract by the Goldwyn Pictures corporation.

Neal Hart, having completed his first series of eight five-reel western pictures, for William Steiner productions, will take a brief rest of about three weeks before starting a second new series for the same firm.

St. Elmo Boyce, formerly with Maurice Tourneur at Ince studio as cameraman, is now at R-C studio with Malcolm St. Clair.

Theodore Kosloff is playing the second male lead in C. B. DeMille's new production, not yet titled. Elliott Dexter is cast for the leading male role.

Cullen Landis will play Alan in Fred Niblo's production, "The Famous Mrs. Fair."

Nola Luxford, that delightful English actress who supported Lawson Butt in "The Flying Dutchman," has been engaged to play in his next picture which will be made at Gerson studio in San Francisco. Miss Luxford recently finished in "The Man of Wrath" at Federal studio. She expects to leave for San Francisco in about three weeks.

George Archainbaud is directing "The Power of a Lie," for Universal, having been released for one picture by Selznick. Charles Stumar is his cameraman. The continuity is by Charles Kenyon. The picture has an all-star cast.

Vincent Coleman and Doris Kenyon have deserted the screen for a few months. They are now playing the leading roles in the William A. Brady stage production, "Up the Ladder."

Frederick Stowers and a company of 100 people are on location at Piru, Cal., shooting scenes for "The Hand-Me-Down." An all-star cast includes Ethel Grey Terry, Zasu Pitts, Vera Daniels, Noah Beery, Russell Simpson, John Harron, Edward M. Kimball, and Snitz Edwards.

## ALONG THE RIALTO

George Ade is active in the filming of his story, "Back Home and Broke," in which Thomas Meighan and Leatrice Joy will star.

Richard Barthelmess has finished his latest picture, "Fury." Dorothy Gish is co-starring with him in this production.

The three Keatons—Buster and his parents, are united in "The Electric House," being produced by First National.

"Merton of the Movies," the Harry Leon Wilson story dramatized by Kaufman and Connelly, will have a "picture girl," for the part of Beulah Baxter. She is Gladys Feldman.

Roy Neil, former Goldwyn and Famous Players director, will sail for Italy soon to do a series of four pictures. He will take an American cast.

Jack Okay, Brunton director, will leave within a few days for a short visit to Hollywood and thence to Miami to make their next feature, "The Fugitive."

Jack O'Neill has just returned from London where he has been producing the Bert Fassio comedies for the Eprograph company.

RAYMOND MCKEE.

Jean Hersholt, now enacting the role of Prince Otto in support of Mae Murray in "Coronation," may play a second time with Mary Pickford, he being favored for a prominent part in "Dorothy of Haddon Hall."

Adolphe Menjou is playing with William deMille in "Paths of Glory." His role is that of a wealthy portrait painter.

Baby Muriel McCormac has finished at Lasky's where she has been playing in "The Daughter of Luxury" under the direction of Paul Powell. She has now been engaged by Security productions at Brentwood studio to play in "Another Man's Shoes."

Hal Sintzenich (called Snitz), photographer of "Over the Hill," etc., is back from Bermuda, where he cranked on "The Elusive Flamingo," for Lady Mackenzie of African lion hunting fame.

Jack Hoxie has gone up to Hemet where they are staging a big rodeo. Robert Bradbury is filming the scenes which he intends to embody in Jack's next story, which will start production on their return from Hemet.

Harry Pringle is working with Baby Peggy at the Century studios.

"Fatty" Karr is still tied up with Al St. John on his latest feature for Fox. As soon as St. John is finished, Karr will start "Weight for Me."

Betty Blythe has started work on her second Whitman Bennett production, "The Darling of the Rich." In her support will be Montague Love, Gladys Leslie, Julia Swayne Gordon, Charles Gerard and Jane Jennings.

William Strauss is producing "The House of Solomon."

Jack Mintz has written a song, "Still at Home." Besides being a composer, Mintz is a gag writer.

William A. Crinley has been appointed production manager of Irving Cummings productions. Edward H. Hayden will officiate as business manager, while Charles Kerr will act as art director. All the Irving Cummings productions will be edited by Hal Kern.

Irene Rich has been cast for one of the leading feminine roles in "Michael O'Halloran," the first of a series of adaptations of her popular novels which are being produced by Gene Stratton Porter at the Thomas H. Ince studios.

Jack Livingston has been signed for one of the principal roles in the first Albert Rogell production which is to enter filming this week at the Fine Arts studios.

Joe Allen plays the part of Esau, the Hairy Man, in the Sacred Films which are under production at the Burbank studios.

Mal St. Clair has started production on a series of H. C. Witmer stories similar to the Leather Pusher series by the same author. George O'Hara will star in these productions.

Chris Martin plays the stellar role in "Tepee Love," an Indian romance.

Kathleen Key, who played the leading feminine role in Ferdinand Earle's production of "The Rubaiyat," is now playing opposite Edward Everett Horton in Jess Robbins' latest production for Vitagraph, "Trouble Buster." The picture is being made at the Fine Arts studios.

Mary Alden has achieved stardom. United Artists corporation is starring her in "A Woman's Woman," adapted from the Nalbro Bartley story in the Saturday Evening Post. She is now at San Juan, Porto Rico, working in another production.

Les Manter is assisting Lambert Hillyer at the Hollywood studios for the Frank R. Adams production company.

George Rigas has been cast in "The Rip Tide," which is being produced by Mrs. A. B. Maescher, and directed by Jack Pratt at the Hollywood studios.

Henry Lehrman will direct the Carter De Havens at the R-C studios in their next story.

Edward (Hoot) Gibson is being directed by William Worthington at the Big U.

Floyce Brown, Vera Alden and Dorothy Vernon have been working for the Hall Room Boys comedy company at their studios.

Jack Henderson recently played a Chinaman for the Sanford productions, with Marcel Perez directing. George D. Crocker is cameraman, with Alexander Alt assistant director.

Cliff Saume will be the right hand for Henry Lehrman, when the latter starts to direct Mr. and Mrs. DeHaven at the R-C studios.



# Writers' Writings

## Don't "Knock"!

By Frank E. Woods

IF you believe everything that you read in the newspapers and magazines, you will understand that the motion picture art or industry is in a terrible way. Everything is wrong. The stories are rehashes or inane, the picture incidents are shocking or uninteresting, the thrills are illogical or stereotyped. In short, the motion picture is ceasing to progress and the devil generally is to pay.

Let us inquire a little bit and try to discover if there is any truth in the general indictment.

There are about eight hundred picture plays, of five reels or longer, produced in the United States every year. How many of these have exceptional merit? Any reader of the Camera! will be able to recall readily from a list of a year's production at least fifty pictures which are entitled to and have received from the public general commendation. At first thought that fifty exceptionally well written and produced stories out of eight hundred would seem to be a small percentage.

Let us, however, compare this relative number to the product of the stage and the printing press. I have no statistics that I can quote, but it is safe to assume there are thousands of novels and short stories published every year. Of these thousands how many can be reckoned as exceptional or as showing advancement in literature? Are



there any more than fifty in a year's product?

Take the stage. The number of new plays produced in a year in all parts of the country will number several hundred. I have not the figures available, but the number must be at least five hundred. Out of this product, how many great plays so recognized by the public are there that survive? Are there twenty-five? I doubt it.

It must, therefore, be obvious that the fifty exceptional motion picture productions represent fully as high an average of excellence as are found in the contemporary stage plays or published fiction. The difference is this, that when we judge literature we do not judge it by the mass of junk published in various forms and found scattered on the newsstands and book-store shelves, but we judge it by the exceptional books—the best sellers, numbering usually a dozen or more. In the same way we judge the stage by the successes and not by the failures. But in the pictures, the average critic invariably passes judgment on the entire product of the motion picture profession by reference only to the very poorest examples.

My contention is that the motion picture is progressing and is continuing to develop greater art quality and finer sense of story telling. This is being brought about by the greater interest that is being taken in the cinema as a medium of expression by authors who are becoming trained in the new profession.

It is to the creative author that the motion picture must look for its future development, and this is becoming more manifest year by year. Too much must not be expected in a brief period of time, but to those who consider the question impartially it must be evident that the right kind of progress is being made.

Therefore, let us not knock, let us boost.

### THEY FIXED IT UP

1.  
Methought my script was passing fair,  
I named it "Love's Dilemma."  
The studio gave me a scare  
By calling it, "Oh Henna!"

2.  
My lovers moved in sunlight warm,  
He wooed a maiden shy.  
They made it in a raging storm,  
Boob—maiden—kitchen—pie!

3.  
My villain was a haughty man,  
Who threatened lof-tilee.  
The guy who played it was a "ham,"  
Who cried, "By gosh!" and "Gee!"

4.  
Then came my climax, purged and pure,  
A thing of strength, of might.  
Alas! The hero proved demure,  
He kissed her HAND—Good night!

—W. E. W.

## The "Original" Sin

By Carey Wilson

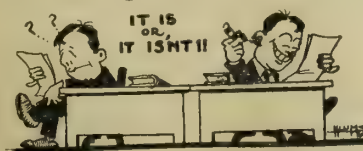
(Associate editor of the Goldwyn scenario department and author of "Passions of the Sea.")

EXPERIENCE of the last two years in editorial work, prompts me to feel that the great fault of the writer of original screen stories is that he does not know "pictures." The "original" sin is that the average screen writer does NOT write what study and observation could easily tell him is the story a producer will buy, but rather squanders his inspiration and energy on a story he thinks the producer *should* buy.

I have never seen a reputable motion picture production, no matter how badly produced, but that I could discern the thing or things about that story which made the producer believe it was desirable, or rather purchasable, which is the important thing to the author. Some angle, theme, situation, or character development always stands out plainly as the potentiality which brought its author a check.

As a rule, writers do not study this—do not attempt to see and satisfy the comparatively obvious demands of the producer.

In considering original stories submitted



to me editorially, I find practically none over which I hesitate. Almost every original I read instantly classifies itself—either *IT IS*—or *IT ISN'T*; either there is an instantly perceptible slant which causes me mentally to begin a translation of the author's words into imaginary scenes,—

or there isn't, in which latter case the story is generally impossible.

The market for originals always should be good. Frequently the effort required to interpret a novel or play into screen matter more than offsets the prestige of that publication or play, unless, of course, it should be a national success.

It would seem that the obvious and comparatively simple task of the original writer is to take advantage of producers' susceptibility to pure screen material by writing *only screen material*,—by studying successful motion picture productions and from them formulating in his own mind a set of regulations to which, without limiting his imagination or cramping his appetite for originality, he shall conform for the sake of salability.

## Hurrah For Us!

By Rob Wagner

OF COURSE it stands to reason the WRITER is the most important functionary in the making of a motion picture. Other silly people will dispute this obvious truth, the actor saying: "What would they do without me?" the cameraman snorting: "Hell, I MAKE the picture," the light-hound insisting that because of his cunning he "makes a plate of prunes look like a star," and then the cutter: "50,000 feet of junk, but see what I got out of it." But after all, what would any of them do without the writer! The actor would have nothing to act, the cameraman nothing to shoot, the hound would have nothing to light, and the cutter nothing to mutilate. So there you are; the argument is unanswerable.



There was a time when producers believed it would be the thing to train writers for the screen, so that their works would not have to be translated by scenario hounds of lesser ability. This promised well, for it insured fresh material by professional story-tellers, addressed directly to the needs of the screen. But our eastern salesmen (who really determine our policies) turned down the idea. They claimed that though they wanted good stories, the pictures were sold largely before they were seen; hence they must have *pre-release* "talking points," and it was much easier to sell a picture from published material.

Thus it was that the producers no sooner lured the writers out to Hollywood than they turned right around and shoed them back again to write their stories *first* for the magazines.

Some day the industry will outgrow its adolescence, with its growing pains and changing voice; then it will know what it really wants,—and it will be for more and better writers who can write directly for the screen.

But even now if you do not believe that the writer is the most important person in the industry, ask any member of the Screen Writers' guild, or lunch some day at the Writers' club.



## Exaggeration in Pictures

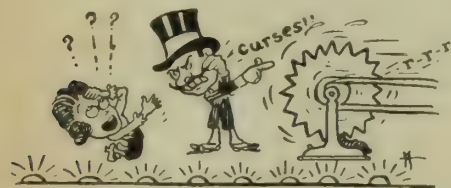
By Finis Fox

HAVE you noticed the widespread tendency to exaggerate everything in pictures—to substitute artificiality for reality, simulation for emotion, sensationalism for drama?

Has it struck you how often the human things that people do and say are sacrificed for stage tricks, mechanical effects and pictorial moonmist?

Have you observed that truly great dramatic situations are oftentimes perverted, distorted, mutilated, butchered, in order to inject forced laughs, exaggerated sob stuff, and hokum thrills?

Is it true that the public is so jaded, so overfed, so overstimulated, that it demands chocolate eclair dramas and cream puff concoctions?



Does the public really want theatrical claptrap and dramatic bunk dolled up with lavish sets, gorgeous gowns and magnificent photography? Or does it merely acquiesce in lieu of something better?

Is the future of the screen secure when pictures are made not to make people think and feel, but merely to make them gasp?

### FOUR YEARS AGO IN HOLLYWOOD

(From Camera! of October 20, 1918)

Harold Lockwood died yesterday of pneumonia.

Word of Lawrence Peyton's death in Flanders received by his wife and mother.

Frank Lloyd, Bryant Washburn, Lottie Pickford and Tom Mix are on the sick list.

Vitagraph is closing until November 4.

It is rumored that Gloria Swanson will affiliate with Lasky.

Bennie Ziedman, ill in New York, is reported improved.

Bill Hart is on his way west. In Philadelphia he sold \$150,000 worth of Liberty bonds at one meeting.

Metro studio closed yesterday for one month. Bert Lytell will go to his ranch in Napa county. Mary Allison to the mountains.

Joe Dark Cloud, model for Remington's paintings and three years actor with Griffith at Biograph, died last Saturday. At 59 he played juvenile lead with Mary Pickford in "The Wildwood Flute."

Weekly occurrence: Bobby Harron trimmed Al Ray at handball at L. A. A. C.

The advisory board of motion picture directors, Division of Films, Committee on Public Information, wants stories to speed up shipyard labor and other government work.

Clarence Burton is with Donald Crisp at Lasky, working in the Bryant Washburn picture, "Venus From the East."

The Lasky Home Guards drill each Wednesday night. The officers are C. B. De Mille, captain; Henry Woodard, first lieutenant, and James Neill, second lieutenant.

Mr. and Mrs. Tod Browning entertained a few friends informally last Saturday at dinner. The guests were Mr. and Mrs. Ralph Lewis, Mr. and Mrs. Guy Price, Mrs. W. A. S. Douglas and Mrs. Morgan.

Mrs. Harry A. Hayes entertained the

Marconi club Thursday at the home of Mr. and Mrs. Frank E. Woods.

Dustin Farnum gave a luncheon on his yacht Daphne Sunday.

Pauline Curley of Brentwood Film company is in receipt of flattering poetry from a Michigan fan.

From a suite of three offices three months ago, the Palmer Photoplay corporation has grown into twelve offices in the I. W. Hellman building, with 20 employees.

William Lord Wright will have charge of publicity and screen stories for Kitty Gordon and Dustin Farnum at Brunton.

John Gilbert is beardless once more.

Fritzi Brunette hasn't completed her photoplay at the U which Douglas Gerrard is directing.

The rumor that Charlie and Sydney Chaplin have quarrelled is wrong. Syd Chaplin went east in behalf of "Shoulder Arms," to be released October 21. He also arranged for two companies at the Chaplin studio.

## GAGS

By Jack Mintz

You may not remember the story of Adam and Eve—BUT the gag about the fig leaf—that's different!

You may not recall the details of the burning of Rome—BUT the gag of Nero playing the fiddle—that's different!

You couldn't recount the life history of Solomon—BUT the gag about his thousand wives—

You couldn't tell much about Columbus' long years—BUT his gag of discovering America—

You have forgotten long ago in what story it was used—BUT you remember the gag of the thrown custard pie!

Shakespeare says "The Play's the Thing!" But it takes a GAG to put the "thing" over!

## In the Ring With Toreador

King Constantine has abdicated from Greece for the second time in five years. He must be the Von Stroheim of European politics.

Constantine is coming to California. Who'll be the first producer to reach him with a contract?

Maybe Von would let the king complete "Merry-go-round" if "Con" would let the director finish his war.

In accordance with title-changing custom we presume Elinor Glyn's "Six Days" will be screened as "Sex Days."

Discussing the notorious "parson murder" of New Jersey, someone said "The churches need a Will Hays."

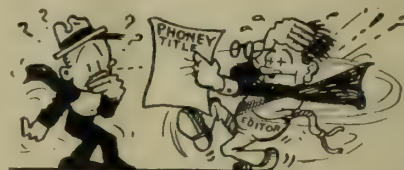
Fire prevention week was a fizzle so far as Eric Von Stroheim is concerned.—L. A. Record.

This movie writer went to Egypt.  
This little bird went to Rome.  
This little one went to Cuba.  
But they all wrote of Home Sweet Home.

## Subtitle Subtlety

By Eugene A. Vogt

THE main title of this wheeze, it may be noted by those possessed of the proper modicum of acumen—Pete, get me that dictionary!—is a play on words. Whether one plays the piano or the human soul one should ever strive for harmony.



The move palaces have been built for the purpose of showing pictures, not for reading rooms. Folks go there to see a photoplay, not the never so artistic array of the redundant articulator. Therefore, it behooves the title writer to condense himself, say it quick and be sure to be saying something while he is saying it.

We appreciate the difficulties, but whenever we want to give an anxious public the full blast of my extensive and varied vocabulary, we hire a hall and turn on the lights. But whenever we shine on the screen in a darkened house, we try to keep my stuff down to an average of less than twelve words in order to give the hardworking director and actor some space to move around in.

We thank you!

### HEALTH HINT FOR P. A.'S

Do not call in person to thank the five editors who simultaneously printed that "exclusive" story.

## Flim-Flam Dictionary

STAR—The Boss's boss.

\* \* \*

DIRECTOR—A man who takes orders.

\* \* \*

SEX—A livelihood for director generals.

\* \* \*

SPECIAL—Trite story and a million dollars.

\* \* \*

BIG CHECK—A payment which rises above the sum of 99 cents.

\* \* \*

PRESS AGENT—An honest man who, er, has to make a living.

\* \* \*

FAME—An article handled only by the studio press agent.

\* \* \*

CONTINUITY—Something which no one can write who is not connected with the studio.

\* \* \*

GOOD STORY—A script without a country.

\* \* \*

CONTEST—A kidding game which enables someone to secure several highly valuable stories for a few jitneys.

\* \* \*

EDITOR—The man whose selections generally are passed upon by everyone else in the studio before a purchase can be made.

\* \* \*

SCENARIO WRITER—A guy who has more patience than Job had boils.

More Writers Work on Page 17



# The Screen Writers' Page -

Conducted by  
William E. Wing

## The Story and the Star

**I**T is a patent truth that no star can succeed without good screen stories.

Yet, to date, no successful actor or actress has been known to declare or admit that screen writers have been great factors in establishing those successes.

Until a short time ago photoplay writers were the under dogs, the tolerated. Strong words, but true nevertheless.

So far as distinctive recognition was concerned, there was no such word in the limited studio vocabulary.

First the brand was all of it. Then the star nailed the honors. A few directors edged in and became recognized by the press agent, through courtesy of the management.

But then, as now, the going production first owed its success to the writer.

The proof of the pudding has been in the eating. No actor or actress ever has survived a series of weak story pictures, no matter how brilliantly he or she glimmered in the film firmament.

On the other hand, really big stories have created stars at first appearance in such roles.

\* \* \*

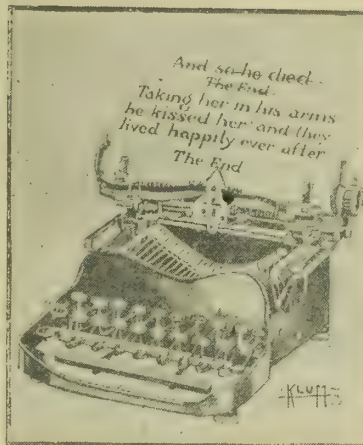
**T**HE "star system" has had much to do with the bug which now is biting the established manufacturer, as well as some late comers.

The average star, as a picker of stories, is about as successful as the average director who "writes his own." In a great majority of cases the star-picked tale causes grief at the box office.

And the honest manufacturer will say it himself, if in a frank mood. He has done more than that; he has exclaimed it, many times.

The exceptions to the rule—stars of brain and thorough understanding in addition to histrionic ability, fully realize the value of the story. They know how vital it is to them as represented by future reputation and remuneration.

But the selfish luminary, generally with



And so another "Great American Drama" bit the dust.

nothing more in the old bean than such edifying thoughts as—

"How many closeups?"

"Am I in every scene?"

"Are the other roles toned down far enough?"

"Is my own role popular all the time throughout the picture?"

—that is the star whose selection is not in accord, many times, with either studio reader, editor, director or manager.

And this explains in no small measure, to puzzled writers, reasons for rejections of very very good stories which should be played.

### ASTOUNDS SCIENCE

A very surprising case arose in our midst this week when a writer of originals refused and would not consent to have his name on the screen along with the production which he wrote. He is now under observation at the chiropractic institute of cementology, along with the fellow who started a company without a star.

## It Happened To Me

Here are a few gleanings from the Writers' Club, idly picked up here and there among the fortunes and fates of stories rejected and sold. Contributors to this hodge-podge are not named because—most of it has happened to us all.

\* \* \*



**I** WAS paid for the continuity all right but when I saw the production upon the screen, friends had to conduct me home. I learned afterwards that the assistant director had re-written the adaptation. The director responsible declared it was his "system."

\* \* \*

"I fell for an advertisement asking western stories for an independent. My story, with a theme, came back. It might have

been punk. But other regulars met the same fate. The star came out with a bunch of the cheapest, most trite, no-plot, hokum filled stories that ever cheapened the screen. Writers should investigate before they waste their time."

\* \* \*

"I thought I had a good scenario and my agent offered it everywhere for a year before landing it. It made money and plenty of it. Reports from various studios admitted that it was 'good,' 'strong,' 'big,' but none were doing that kind or else they had no units which could play it. If they all spoke the truth, they were merchants who admitted the article in question would clean up, but they couldn't put in a new counter to show the goods. Aren't movies just grand?"

\* \* \*

"If they like your idea and order a complete synopsis, get a check for at least \$200 first. It will save you a lot of work for nothing, many times. If a company is honest in its desire for that particular plot, it will not object to a partial payment. Manager, director and star hooked me on one and I haven't sold the darn thing yet."

\* \* \*

"I would rather write three program

## When Comedy Weeps

**I**N the wholesale attack upon present-day productions, anent the subject of "What's the matter with the pictures?" assailants seem to center upon ignorance and greed as reasons. But none have waded through the mass of things to the very important subject of comedy fillers.

How long must the public, when going to witness features, be assailed by short-reel subjects foisted upon these helpless millions of patrons under the counterfeit title of "comedies?"

There are good comedies, but the ratio of genuine laugh-makers is so small as to be invisible most of the time.

The dominant reason is that successful writers will not waste their time in trying to fill the most needy demand of the entire market.

Genuinely humorous plots of the comedy class stand less show of sale than any other class of contributions to the screen. The average comedy (?) promulgator does not seem to want actual stories or plots behind his reel or two of action.

He is out for so-called "gags," and these, for the greater part, are extracted from the brains of "the company," from director, boss, assistants—anyone with a "gag" to suggest. They "build" as they go along, according to their own statements. So long as an endless array of jazz and slapstick eats up the footage, most of it very ancient, all hands seem satisfied.



The second reason is that the majority of companies will not pay adequate prices, when an occasional contribution does suit.

Therefore the public will continue to suffer until the majority of present-day "comedy" producers fail from their own short-sightedness.

stories than a special for some individual star who selects his or her own stories. It is much easier to sell the so-called program story to a second party, if the first studio turns it down."

\* \* \*

"Deliver me from the encouraging editor who has no authority to make the decision. One of them used up a week of my time in September."

\* \* \*

"Why doesn't the Screen Writers' guild get up a list of managements which are not only safe to deal with, but who mean what they say? Some of these birds evidently think that writers like to be kidded along. My optics are just opened to that kind."

\* \* \*

"There ought to be a law against the fellow who has you develop a story and then offer you about half price for it. He represents the kind that figure that the writer may accept his pittance rather than lose the sale."

\* \* \*

"A fellow last week asked me if I wanted to 'pick up' \$50. When asked the answer, he told me he wanted a feature titled. Said I could slap it out quickly. Is the season closed for this kind?"



# Pulse of the Studios

For Week Starting Monday, October 16

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 621-565

| Director                                                                                           | Star              | Cameraman           | Ass't Director | Scenarist        | Type                     | Progress         |
|----------------------------------------------------------------------------------------------------|-------------------|---------------------|----------------|------------------|--------------------------|------------------|
| <b>BACHMAN STUDIO.</b> Kenneth Bishop, Casting. 831 Windsor Rd. Glen. 1933-V                       |                   |                     |                |                  |                          |                  |
| <b>Rose Fisher Productions (Independent release).</b>                                              |                   |                     |                |                  |                          |                  |
| Kenneth Bishop                                                                                     | Bumps Adams       | Floyd Humphreys     | Art Hilton     | Larry Adams      | 2-Reel Athletic Comedies | Schedule         |
| <b>BERWILLA STUDIO.</b> 5821 Santa Monica Blvd. Holly 3130                                         |                   |                     |                |                  |                          |                  |
| <b>Eddie Lyons Productions (Arrow release).</b>                                                    |                   |                     |                |                  |                          |                  |
| Eddie Lyons                                                                                        | Eddie Lyons       |                     | De Rue         | Eddie Lyons      | Comedies                 | Schedule         |
| Eugene DeRue                                                                                       | Bobbie Dunn       | A. Gosden           | Joe Cooke      |                  | Comedies                 | Schedule         |
| <b>Ben Wilson Productions (Federated release)</b>                                                  |                   |                     |                |                  |                          |                  |
| Lewis King                                                                                         | Wm. Fairbanks     | Wm. Nobles          | Montague       | W. C. Tuttle     | 5-Reel Western Comedies  | Editing Schedule |
| Ward Hayes                                                                                         | Monte Banks       |                     |                |                  |                          |                  |
| <b>BRENTWOOD STUDIO.</b> 4811 Fountain Ave. 598-146                                                |                   |                     |                |                  |                          |                  |
| <b>Security Production Co. (Independent release).</b> Geo. A. Hill, Sr., Prod. Mgr.                |                   |                     |                |                  |                          |                  |
| Paul Burns                                                                                         | All-Star          | Richardson-Hollahan | A. J. Coe      | Bobbie Hunter    | "Another Man's Shoes"    | 2d Week          |
| <b>BRONX STUDIO.</b> Beatrice Barrett, Casting. 1745-51 Glendale Blvd. 54109                       |                   |                     |                |                  |                          |                  |
| <b>Western Arts Film Co.</b>                                                                       |                   |                     |                |                  |                          |                  |
| Bob Horner                                                                                         |                   | Al McClain          | Cliff Saum     | Bob Horner       | "Midnight Hummer"        | 2d Week          |
| <b>BURBANK STUDIO.</b> Burbank, Cal. Joe Murphy, Casting.                                          |                   |                     |                |                  |                          |                  |
| <b>Sacred Films, Inc.</b>                                                                          |                   |                     |                |                  |                          |                  |
| E. G. Banks                                                                                        |                   | Sam Saunders        | Joe Murphy     | E. G. Banks      | "Jacob and Esau"         | 3d Week          |
| <b>CENTURY STUDIO.</b> 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Zion Myers, Casting. Holly 96     |                   |                     |                |                  |                          |                  |
| <b>Century Comedies (Universal release).</b>                                                       |                   |                     |                |                  |                          |                  |
| A. Goulding                                                                                        | Baby Peggy        | Jerry Ash           | Dave Smith     | Alf. Goulding    | "Little Miss Spunk"      | 2d Week          |
| Al Herman                                                                                          | Lee Moran         |                     | Bert Sternback | Al Herman        | "Play Ball"              | 3d Week          |
| <b>CHAPLIN STUDIO.</b> Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070                       |                   |                     |                |                  |                          |                  |
| <b>CHRISTIE STUDIOS.</b> Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. Holly 3100 |                   |                     |                |                  |                          |                  |
| H. Beaudine                                                                                        | Bobbie Vernon     | Ullman              | Lavelle        |                  | 2-Reel Comedy            | Editing          |
| Scott Sydney                                                                                       | Dorothy Devore    | Nagy                | James Clemens  |                  | "Hazel From Hollywood"   | 3d Week          |
| <b>FEDERAL STUDIO.</b> 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr.                          |                   |                     |                |                  |                          |                  |
| <b>Clarence Bricker Productions.</b>                                                               |                   |                     |                |                  |                          |                  |
| <b>Cinal Productions.</b>                                                                          |                   |                     |                |                  |                          |                  |
| <b>T. R. Coffin Productions.</b>                                                                   |                   |                     |                |                  |                          |                  |
| Bruce Mitchell                                                                                     | Fat Karr          | Vernon Walker       |                | Staff            | Comedy                   | Starting         |
| <b>Federal Photoplay, Inc.</b> Lincoln Hart, Prod. Mgr.                                            |                   |                     |                |                  |                          |                  |
| <b>Pilot Productions, Eric Ergenbright, Mgr.</b>                                                   |                   |                     |                |                  |                          |                  |
| <b>Trimble-Murfin Productions.</b>                                                                 |                   |                     |                |                  |                          |                  |
| <b>FINE ARTS STUDIOS.</b> Individual Casting. 4500 Sunset Blvd. 598-165                            |                   |                     |                |                  |                          |                  |
| <b>Jess Robbins Productions. (Vitagraph release)</b>                                               |                   |                     |                |                  |                          |                  |
| Jess Robbins                                                                                       | E. Everett Horton | Vernon Walker       | Jack Boland    | Staff            | "Trouble Buster"         | 3d Week          |
| <b>Halperin Productions.</b>                                                                       |                   |                     |                |                  |                          |                  |
| Lloyd Ingraham                                                                                     | All-Star          | Ross Fisher         | Crone          | Victor Halperin  | "Tea With a Tea"         | Casting          |
| <b>Cosmopolitan Film Company (F. B. O. release)</b>                                                |                   |                     |                |                  |                          |                  |
| Finis Fox                                                                                          | Milford M. Howard | Sol Polito          | Wallace Fox    | Finis Fox        | Drama                    | Starting         |
| <b>Chas. R. Seeling Productions. (O. K. release)</b>                                               |                   |                     |                |                  |                          |                  |
| <b>Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).</b>                    |                   |                     |                |                  |                          |                  |
| Henry McCarty                                                                                      | Lester Cuneo      | Floyd Jackman       | Charles Mack   | Henry McCarty    | French-Canadian          | 2d Week          |
| <b>Fine Arts Productions. (Independent release)</b>                                                |                   |                     |                |                  |                          |                  |
| <b>Sanford Productions. (State Rights release)</b>                                                 |                   |                     |                |                  |                          |                  |
| Marcel Perez                                                                                       | "Tweedy"          | Cotter              | Alex Alt       | Perez            | Comedy                   | 2d Week          |
| <b>Albert Rogell Productions.</b>                                                                  |                   |                     |                |                  |                          |                  |
| Albert Rogell                                                                                      | All-Star          |                     |                |                  | Drama                    | 1st Week         |
| <b>FORD STUDIO.</b> Harry Ellis Dean, Mgr. 6040 Sunset Blvd. Holly 6200                            |                   |                     |                |                  |                          |                  |
| <b>FOX STUDIO.</b> C. A. Bird, Casting. 1901 N. Western Ave. Holly 3000                            |                   |                     |                |                  |                          |                  |
| Van Dyke                                                                                           | Shirley Mason     | Schneiderman        | Keefe          | Robert N. Lee    | "Pawn Ticket 210"        | Casting          |
| Scott Dunlap                                                                                       | Charles Jones     | J. D. Jennings      | R. Flynn       | Strumwasser      | "Footlight Ranger"       | 5th Week         |
| Howard M. Mitchell                                                                                 | Wm. Russell       | David Abel          | Thompson       | Poland           | "Man Size"               | 5th Week         |
| Al St. John                                                                                        | Al St. John       | Ernest S. Depew     | Stoloff        |                  | Comedies                 | Schedule         |
| Slim Summerville                                                                                   | Clyde Cook        |                     | Arthur Cohn    |                  | Comedies                 | Schedule         |
| Ed Kennedy                                                                                         | Chester Conklin   | Valljo              |                |                  | Comedies                 | Schedule         |
| Erle Kenton                                                                                        | Stock             | Scheurich           | Regaie         |                  | Comedies                 | Schedule         |
| Jerome Storm                                                                                       | Jack Gilbert      |                     | R. Flynn       |                  | "Truxton King"           | 3d Week          |
| Owen Campbell                                                                                      | Dustin Farnum     | Don Short           | Wellman        | Jack Strumwasser |                          | Casting          |
| Emmett J. Flynn                                                                                    | Wm. Farnum        | Andriot             |                | McConville       |                          | Casting          |
| Harry Beaudine                                                                                     | Tom Mix           | Clark               | George Webster | Reynolds         | "Shoe Bar Stratton"      | 4th Week         |
| Ballard McDonald                                                                                   | Joe Roberts       |                     | Roberts        |                  | Comedies                 | Schedule         |
| <b>GARSON STUDIOS.</b> 1845 Glendale Blvd. Rose McQuoid, Casting. Wil. 81                          |                   |                     |                |                  |                          |                  |
|                                                                                                    |                   |                     |                |                  | "The Woman of Brnoze"    | Casting          |
| <b>GOLDWYN STUDIO.</b> R. B. McIntyre, Casting. Culver City. 761711                                |                   |                     |                |                  |                          |                  |
| <b>Tiffany Productions. (Metro Release).</b> R. G. Edwards, Prod. Mgr.                             |                   |                     |                |                  |                          |                  |
| Robt. Leonard                                                                                      | Mae Murray        | Oliver T. Marsh     | Robt. Ross     |                  | "Coronation"             | 3d Week          |



| Director                                                                                                 | Star               | Cameraman         | Ass't Director      | Scenarist           | Type                           | Progress    |
|----------------------------------------------------------------------------------------------------------|--------------------|-------------------|---------------------|---------------------|--------------------------------|-------------|
| <b>HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431</b> |                    |                   |                     |                     |                                |             |
| <b>Frank R. Adams Productions (American Release).</b>                                                    |                    |                   |                     |                     |                                |             |
| Lambert Hillyer                                                                                          | All-Star           | John Stumar       | Les Manter          | F. Adams            | "Miles Brewster—"              | 4th Week    |
| <b>Cummings, Irving Production Co. (Principal release)</b>                                               |                    |                   |                     |                     |                                |             |
| Irv. Cummings                                                                                            | All-Star           | Victor Milner     | Wm. Crinley         | R. Ramsey           | "Chicago Sal"                  | Editing     |
| <b>Ferdinand Earle Productions.</b>                                                                      |                    |                   |                     |                     |                                |             |
| <b>J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)</b>                            |                    |                   |                     |                     |                                |             |
| Mason N. Litson                                                                                          | Johnny Jones       | Roy June          | Geo. Dromgold       | Mason Litson        | Comedies                       | Schedule    |
| <b>Bertram Bracken Productions.</b>                                                                      |                    |                   |                     |                     |                                |             |
| <b>Chas. J. Hall &amp; Son Productions.</b>                                                              |                    |                   |                     |                     |                                |             |
| <b>Wm. R. Lighton Productions, Inc.</b>                                                                  |                    |                   |                     |                     |                                |             |
| <b>Arthur Trimble Productions.</b>                                                                       |                    |                   |                     |                     |                                |             |
| F. G. Becker                                                                                             | Arthur Trimble     | Hal Mohr          | Clem Beauchamp      | Bob Lee             | 2-Reel Fairy Tales             | Schedule    |
| <b>Cosmopolitan Production (F. P. L. release). Wm. Sistrom, Mgr.</b>                                     |                    |                   |                     |                     |                                |             |
| <b>A. B. Maescher Productions. (Arrow Release).</b>                                                      |                    |                   |                     |                     |                                |             |
| <b>HORSLEY STUDIO. 6050 Sunset Blvd. Holly 2693</b>                                                      |                    |                   |                     |                     |                                |             |
| Al Santell                                                                                               | Sid Smith          | Billy Williams    | Roland Asher        | Edward J. Le Saint  | Comedies                       | Schedule    |
| Noel M. Smith                                                                                            | Geo. Monberg       | Reeves            | Charles Lamont      | Hank Mann           | "Only a Shop Girl"             | 5th Week    |
| <b>Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.</b>                                     |                    |                   |                     |                     |                                |             |
| <b>Burston Films. 6050 Sunset Blvd. Holly 3939.</b>                                                      |                    |                   |                     |                     |                                |             |
| <b>Malobee Production. 1439 Beachwood Drive. H. F. MacPherson, ProChoice Productions, Inc.</b>           |                    |                   |                     |                     |                                |             |
| Maloney-Beebe                                                                                            | Leo Maloney        | Lathem-Thompson   | Bob Williamson      | Maloney-Beebe       | 2-Reel Western                 | Schedule    |
| <b>Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.</b>                      |                    |                   |                     |                     |                                |             |
| Wm. Kraft                                                                                                | Geo. Larkin        | Doc Cook          | Harry Moody         | Geo. Hively         | "The Flash"                    | Editing     |
| Leo Maloney                                                                                              | L. Maloney         | A. Stout          | Bob Williams        | Beebe               | Western                        | Schedule    |
| Billy Joy                                                                                                | All-Star           | White             | Merriot             | Joy                 | Comedy                         | Schedule    |
| <b>Fashion Features. C. W. Gibson, 1442 Beachwood Drive.</b>                                             |                    |                   |                     |                     |                                |             |
| C. W. Gibson                                                                                             | All-Star           | E. Gibson         | Geo. D. Erskine     |                     | News Weekly                    | Schedule    |
| <b>INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731</b>             |                    |                   |                     |                     |                                |             |
| <b>Leah Baird Productions. (Associated Exhibitors, release.)</b>                                         |                    |                   |                     |                     |                                |             |
| <b>Thos. H. Ince Productions, (First National Release).</b>                                              |                    |                   |                     |                     |                                |             |
| <b>Gene Stratton Porter Productions.</b>                                                                 |                    |                   |                     |                     |                                |             |
| James Leo Meehan                                                                                         | All-Star           | Jackman           | Jeanette Porter     | Gene Stratton Forte | "Michael O'Halloran"           | 6th Week    |
| <b>KEATON STUDIO. 1025 Lillian Way. Holly 2814</b>                                                       |                    |                   |                     |                     |                                |             |
| <b>Buster Keaton Productions, Inc. (First National Release).</b>                                         |                    |                   |                     |                     |                                |             |
| <b>LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. Holly 2400</b>          |                    |                   |                     |                     |                                |             |
| <b>Paramount Pictures. (Famous Players-Lasky Release.)</b>                                               |                    |                   |                     |                     |                                |             |
| J. C. Ivers                                                                                              | Betty Compton      | J. C. Van Trees   | Harry Fellows       | J. C. Ivers         | "The White Flower"             | Honolulu    |
| Cecil B. De Mille                                                                                        | All-Star           |                   | Cullen Tate         | Jeanie MacPherson   |                                | 3d Week     |
| Sam Wood                                                                                                 | Gloria Swanson     | A. L. Gilks       | John Waters         | Monte Katterjohn    | "His American Wife"            | 5th Week    |
| Wm. deMille                                                                                              | Daniels-Stone      | L. Guy Wilky      | Hippard             | Clara Beranger      |                                | 4th Week    |
| Chas. Maigne                                                                                             | Mary Miles Minter  | James Howe        | Leo Pearson         | Will M. Ritchey     | "Sacrifice"                    | 6th Week    |
| Joseph Henabery                                                                                          | Jack Holt          | Faxon Dean        | Johnston            | Kyne & LeVino       | "Making a Man"                 | Editing     |
| Penrhyn Stanlaws                                                                                         | Bebe Daniels       | Paul Perry        | Bob Lee             | Bingham-Adamson     | "Singed Wings"                 | Finishing   |
| Geo. Fitzmaurice                                                                                         | Pola Negri         | Arthur Miller     | Frank O'Connor      | Ouida Bergere       | "Bella Donna"                  | 2d Week     |
| James Cruze                                                                                              | All-Star           | Karl Brown        | Vernon Kenys        | Jack Cunningham     | "The Covered Wagon"            | Baker, Nev. |
| Wallace Worsley                                                                                          | Wallace Reid       |                   |                     | Beulah Marie Dix    | "Nobody's Money"               | 2d Week     |
| <b>LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. Home 609</b>                         |                    |                   |                     |                     |                                |             |
| <b>Milburn Morante Production. (State right release).</b>                                                |                    |                   |                     |                     |                                |             |
| <b>Ranger Productions</b>                                                                                |                    |                   |                     |                     |                                |             |
| <b>MAYER STUDIOS. 3800 Mission Rd. Individual Casting. Lincoln 2120</b>                                  |                    |                   |                     |                     |                                |             |
| <b>Louis B. Mayer Productions. (Metro Release).</b>                                                      |                    |                   |                     |                     |                                |             |
| Fred Niblo                                                                                               | All-Star           | Allen Seigler     | Doran Cox           | Frances Marion      | "The Famous Mrs. Fair"         | 3d Week     |
| <b>Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).</b>                        |                    |                   |                     |                     |                                |             |
| Louis J. Gasnier                                                                                         | All-Star           | Carl Struss       | Geo. Yahalen        | Eve Unsell          | "The Hero"                     | 4th Week    |
| Tom Forman                                                                                               | All-Star           | Harry Perry       | James Dugan         | Eve Unsell          | "Are You a Failure?"           | 4th Week    |
| Victor Schertzinger                                                                                      | Katherine McDonald | Jos. Brotherton   | Wyatt Brewster      | Lois Zellner        | "The Scarlet Lily"             | 1st Week    |
| <b>METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. Holly 4485</b>                           |                    |                   |                     |                     |                                |             |
| Harry Beaumont                                                                                           | Viola Dana         | John Arnold       | Frank Strayer       | Bernard McConville  | "Miss Emmy Lou"                | 7th Week    |
| King Vidor                                                                                               | Laurette Taylor    | George Barnes     | Albert Kelly        | Mary O'Hara         | "Peg o' My Heart"              | 9th Week    |
| Irvin Willat                                                                                             | All-Star           | Robert Kurrie     | Curt Rehfeld        | Julien Josephson    | "All the Brothers Were Valiar" | 7th Week    |
| <b>Hunt Stromberg Productions. (Metro Release).</b>                                                      |                    |                   |                     |                     |                                |             |
| Hughie Fay                                                                                               | Bull Montana       | J. R. Lockwood    |                     | Hunt Stromberg      | "Glad Rags"                    | 5th Week    |
| <b>PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901</b>                |                    |                   |                     |                     |                                |             |
| <b>Individual Productions. (United Artists Release.)</b>                                                 |                    |                   |                     |                     |                                |             |
| <b>RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. 598-141</b>                            |                    |                   |                     |                     |                                |             |
| <b>Charles Ray Productions. (United Artists Release.)</b>                                                |                    |                   |                     |                     |                                |             |
| <b>R-C STUDIO. Melrose and Gower. 780 Gower St. Holly 7780</b>                                           |                    |                   |                     |                     |                                |             |
| <b>Individual Productions. (Film Booking Offices.)</b>                                                   |                    |                   |                     |                     |                                |             |
| Val Paul                                                                                                 | Harry Carey        | Thornley-DeGrasse | Ted Brook           | John W. Grey        | "Canyon of the Fools"          | Casting     |
| Wesley Ruggles                                                                                           | Ethel Clayton      | Joseph A. Dubray  | Frank Gereghy       | Carol Warren        | "Remittance Woman"             | 4th Week    |
| Chester Bennett                                                                                          | Jane Novak         | Jack MacKenzie    | Douglas S. Dawson   | Bennett Staff       | "Rock of Ages"                 | Casting     |
| Sherwood McDonald                                                                                        | Gloria Joy         | John Thompson     | Edw. Saunders       | Douglas Bronston    | Comedy-Dramas                  | Schedule    |
| Wm. K. Howard                                                                                            | Johnnie Walker     | Lucien Andrieu    | Gordon Hollingshead | Eve Unsell          | "Captain Fly-by-Night"         | 9th Week    |
| Malcolm St. Clair                                                                                        | All-Star           | Lee Garmes        | "Ski" Moreno        | Beatrice Van        | "Fighting Blood" series        | Schedule    |
| Henry Lehrman                                                                                            | Carter De Haven    |                   |                     | Beatrice Van        | "False Alarm"                  | Casting     |
| <b>ROACH STUDIO. Culver City. Warren Doane, Mgr. 761-721</b>                                             |                    |                   |                     |                     |                                |             |
| <b>Hal Roach Comedies (Pathe release).</b>                                                               |                    |                   |                     |                     |                                |             |
| F. Newmeyer                                                                                              | Harold Lloyd       | Lundin-Kohler     | R. Golden           | Roach-Taylor        | 5-Reel Comedy                  | 10th Week   |
| Hutchison-Parrott                                                                                        | Snub Pollard       | Roach Doran       | Hackmey             | Hutchison-Parrott   | 2-Reel Comedy                  | Schedule    |
| Davis-Howe                                                                                               | "Paul" Parrott     | Frank Young       | Henecke-Brandie     | Staff               | Comedies                       | Schedule    |
| M'Gowan-M'Namara                                                                                         | All-Star           | Len Powers        | C. Morehouse        | Tom McNamara        | "Our Gang"                     | Schedule    |
| <b>SENNETT STUDIO. 1712 Glendale Blvd. Wilshire 1550</b>                                                 |                    |                   |                     |                     |                                |             |
| <b>Mack Sennett Comedies. (First</b>                                                                     |                    |                   |                     |                     |                                |             |



| Director                                                                                      | Star              | Cameraman         | Ass't Director       | Scenarist        | Type                          | Progress  |
|-----------------------------------------------------------------------------------------------|-------------------|-------------------|----------------------|------------------|-------------------------------|-----------|
| <b>UNITED STUDIOS.</b> Nan Collins, Casting. 5341 Melrose. M. C. Levee, President. Holly 4080 |                   |                   |                      |                  |                               |           |
| Jackie Coogan Productions.                                                                    |                   |                   |                      |                  |                               |           |
| J. L. Frothingham Productions.                                                                |                   |                   |                      |                  |                               |           |
| Lloyd Hamilton Corporation. (Educational release).                                            |                   |                   |                      |                  |                               |           |
| Lloyd Bacon                                                                                   | Lloyd Hamilton    | Park Reiss        |                      | Archie Mayo      | Comedy                        | Schedule  |
| Hawks-Morosso Productions                                                                     |                   |                   |                      |                  |                               |           |
| Jack Conway                                                                                   | Chadwick-Dix      | Rosson-McWilliams | J. Townsend          | Staff            | "The Border Patrol"           | Editing   |
| Principal Pictures Corp. James O'Shea, Mgr.                                                   |                   |                   |                      |                  |                               |           |
| Jos. M. Schenck Productions.                                                                  |                   |                   |                      |                  |                               |           |
| Selznick Productions. (Select Release).                                                       |                   |                   |                      |                  |                               |           |
| Vic Heerman                                                                                   | Owen Moore        | Gerstad           | Ed. Sturges          | Heerman          | "A Dollar Down"               | 1st Week  |
| Richard Walton Tully Productions. (First National release.)                                   |                   |                   |                      |                  |                               |           |
| United Studios Productions. (Pathe release.)                                                  |                   |                   |                      |                  |                               |           |
| Marshall-McCloskey                                                                            | Ruth Roland       | Thompson          | H. C. Updegraffe     | Frank Leon Smith | "The Haunted Valley"          | 5th Week  |
| Jack White Corporation (Educational release).                                                 |                   |                   |                      |                  |                               |           |
| Fred Fishback                                                                                 | Conley-Adams      | White Corby       | Rea Hunt             | Jack White       | Comedy                        | Schedule  |
| <b>UNIVERSAL STUDIO.</b> Fred Datig Casting. Holly 2500                                       |                   |                   |                      |                  |                               |           |
| Universal Film Manufacturing Co. (Universal Release.)                                         |                   |                   |                      |                  |                               |           |
| Geo. Archambaud                                                                               | All-Star          | Charles Stumar    | Regan                | Chas. Kenyon     | "The Power of a Lie"          | 3d Week   |
| Stuart Eaton                                                                                  | Herbert Rawlinson | Virgil Miller     | Art Flaven           | Geo. R. Chester  | "The Kidnapers"               | Editing   |
| Wm. Worthington                                                                               | Hoot Gibson       |                   | Harry Webb           | Raymond Schrock  | "Kindle Courage"              | 4th Week  |
| Robt. F. Hill                                                                                 | Jack Mulhall      |                   | Taylor-Lamson        | Robert Dillon    | "Wolves of Society"           | 3d Week   |
| Ed. Sedgewick                                                                                 | Frank Mayo        |                   |                      | Geo. R. Chester  | "The Summons"                 | Editing   |
| Emile Chautard                                                                                | All-Star          |                   | A. J. Leno           | Doris Schroeder  | "Forsaking All Others"        | Editing   |
| Eason-Merchaut                                                                                | Wm. Desmond       | Reeves            | Mack Wright          | Carl Coolidge    | "Around the World in 18 Days" | 8th Week  |
| Ed Kull                                                                                       |                   |                   | Billy Pummell        | Emma Clifton     | "Tales of the Fish Patrol"    | Editing   |
| Scott Darling                                                                                 | Lewis Sargent     | Irving Riese      | Arthur Smith         | Scott Darling    | Comedy                        | Schedule  |
| Wm. Watson                                                                                    | Neely Edwards     | Wm. Daniels       | A. Thompson          |                  | Comedy                        | Schedule  |
| Tod Browning                                                                                  | Priscilla Dean    | William Fildew    | Leo McCarey          | Chas. Kenyon     | "The White Tiger"             | Editing   |
| Nat Ross                                                                                      | All-Star          |                   | Grinde               | Lowell Schrock   | "Ghost Patrol"                | 4th Week  |
| Eric Von Stroheim                                                                             | All-Star          | Kaufman-Daniels   | Sowders-Sullivan     | Von Stroheim     | "Merry-Go-Round"              | Suspended |
| Harry Pollard                                                                                 | Reginald Denny    |                   | Frank Messenger      |                  | "Leather Pushers"             | Editing   |
| King Baggott                                                                                  | Gladys Walton     | Vic Milnar        | Joe Barry            | Hugh Hoffman     | "Madonna of Avenue A"         | Casting   |
| Duke Worne                                                                                    | Roy Stewart       |                   | Taylor & Humblestone | Bob Dillon       | Lumberjack Series             | Editing   |
| Crueled Comedies. Herbert D. Newcomb, Bus. Mgr.                                               |                   |                   |                      |                  |                               |           |
| S. M. Herzog                                                                                  | Weigel-Farley     | Andre Barlatier   |                      |                  | 2-Reel Comedy                 | Schedule  |
| William Steiner Productions.                                                                  |                   |                   |                      |                  |                               |           |
| Wm. Steiner                                                                                   | Neal Hart         |                   | Neal Hart            |                  | Western Feature               | Editing   |
| Belasco Productions, Inc. Al Kelly, Prod. Mgr.                                                |                   |                   |                      |                  |                               |           |
| Dallas Fitzgerald                                                                             | All-Star          | Milt Moore        | Jack Allen           | Lois Zellner     | "Her Price"                   | 4th       |
| Joe Rock Productions. (Federated Release).                                                    |                   |                   |                      |                  |                               |           |
| Grover Jones                                                                                  | Joe Rock          | Harry Fowler      |                      | Leon Lee         | Two-Reel Comedy               | Schedule  |
|                                                                                               |                   |                   |                      |                  | "Comparable" Series           | Schedule  |
| <b>VIDOR STUDIO.</b> 7200 Santa Monica Blvd. Holly 2806                                       |                   |                   |                      |                  |                               |           |
| King Vidor Productions.                                                                       |                   |                   |                      |                  |                               |           |
| Rowland Lee                                                                                   | Florence Vidor    |                   | Daniel Keefe         |                  | "Alice Adam"                  | 2d Week   |
| <b>VITAGRAPH STUDIOS.</b> 1708 Talmadge. W. S. Smith, Gen Mgr. 598131                         |                   |                   |                      |                  |                               |           |
| Albert Smith                                                                                  | All-star          |                   | Bla May Park         |                  | "The Ninety and Nine"         | 3d Week   |
| <b>WARNER BROS. STUDIOS,</b> 5842 Sunset Blvd. Holly 6140                                     |                   |                   |                      |                  |                               |           |
| Harry Rapf Productions.                                                                       |                   |                   |                      |                  |                               |           |
| Sidney Franklin                                                                               | All-Star          | Andriot           | Millarde Webb        | Julien Josephson | "Brass"                       | 1st Week  |
| Warner Brothers Productions.                                                                  |                   |                   |                      |                  |                               |           |
| Wm. A. Selter                                                                                 | All-Star          | Good-DuPar        | Frank Kingsley       | Olga Printzlau   | "The Beautiful and Damned"    | 7th Week  |
| E. Mason Hopper                                                                               | All-Star          |                   | Frank Kingsley       | Olga Printzlau   | "Church Around the Corner"    | 1st Week  |

## NORTHERN STUDIOS

For Week Starting Monday, October 9

| Director                                                                                  | Star            | Cameraman   | Ass't Director | Scenarist     | Type                 | Progress |
|-------------------------------------------------------------------------------------------|-----------------|-------------|----------------|---------------|----------------------|----------|
| <b>BEAVERTON STUDIO.</b> Portland, Ore.                                                   |                 |             |                |               |                      |          |
| Premium Pictures Productions. J. J. Fleming, Pres.                                        |                 |             |                |               |                      |          |
|                                                                                           | Ruth Stonehouse |             |                |               | "The Cleanup"        | 1st Week |
| <b>GERSON STUDIO.</b> Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco. Market 844 |                 |             |                |               |                      |          |
| Paul Gerson Pictures Corp. (F. B. O. release).                                            |                 |             |                |               |                      |          |
| Robert Eddy                                                                               | Dan Mason       | Roy Vaughan | Frank Capra    | A. H. Giebler | Plum Center Comedies | 9th Week |
| <b>JACOBY STUDIO.</b> San Francisco.                                                      |                 |             |                |               |                      |          |
| Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr.                 |                 |             |                |               |                      |          |
| <b>PACIFIC STUDIOS.</b> San Mateo, Cal.                                                   |                 |             |                |               |                      |          |
| Graf Productions, Inc.                                                                    |                 |             |                |               |                      |          |

## EASTERN STUDIOS

For Week Starting Monday, October 9

| Director                                                                  | Star         | Cameraman | Ass't Director | Scenarist | Type                      | Progress |
|---------------------------------------------------------------------------|--------------|-----------|----------------|-----------|---------------------------|----------|
| <b>BENNETT STUDIO.</b> 537 Riverside Ave., Yonkers, N. Y. Kingsbridge 270 |              |           |                |           |                           |          |
| Whitman Bennett Productions. (Affiliated Distributors).                   |              |           |                |           |                           |          |
|                                                                           | Betty Blythe |           | John MacKnight |           | "The Darling of the Rich" | 3d Week  |



| Director                                                                       | Star            | Cameraman         | Ass't Director | Scenarist         | Type                      | Progress    |
|--------------------------------------------------------------------------------|-----------------|-------------------|----------------|-------------------|---------------------------|-------------|
| <b>BIOGRAPH STUDIOS.</b> W. J. Scully, Casting. 807 E. 175th St.               |                 |                   |                |                   |                           |             |
| Malcolm Strauss                                                                | All-Star        |                   |                | Malcolm Strauss   | "Salome"                  | 6th Week    |
| <b>Edwin Carewe Productions.</b> (First National Release).                     |                 |                   |                |                   |                           |             |
| Edwin Carewe                                                                   | All-Star        | Sol Polito        | Bob De Lacy    | Gerald Duffy      | "Mighty Lak A Rose"       | Editing     |
| <b>Inspiration Pictures, Inc.</b> (First National Release.)                    |                 |                   |                |                   |                           |             |
| Henry King                                                                     | Barthelemess    | Roy F. Overbaugh  | Joe Boyle      | Charles Whittaker | "Fury"                    | 6th Week    |
| <b>CLIFTON STUDIO.</b> Elmer Clifton, Mgr. State Pier, New Bedford, Mass.      |                 |                   |                |                   |                           |             |
| <b>FOX STUDIOS.</b> West 55th and 10th St., N. Y. James Ryan, Casting.         |                 |                   |                |                   |                           |             |
| Herbert Brenon                                                                 | All-Star        | T. Molloy         | N. Hollen      | Paul Sloane       | "Penzie"                  | 10th Week   |
| Harry Millarde                                                                 | All-Star        |                   |                | Staff             | "If Winter Comes"         | 11th Week   |
| <b>GRIFFITH STUDIO.</b> Herbert Sutch, Casting. Mamaroneck, N. Y.              |                 |                   |                |                   |                           |             |
| <b>IDEAL STUDIO.</b> West New York, N. J. Ben Silvie, Casting.                 |                 |                   |                |                   |                           |             |
| <b>State Picture Corp.</b>                                                     |                 |                   |                |                   |                           |             |
| Burton King                                                                    | All-Star        | Ben Silvia        | Burton King    |                   | "The Shylock of Wall St." | 3d Week     |
| <b>INTERNATIONAL STUDIO.</b> 126th St., at 2d Ave., New York, N. Y.            |                 |                   |                |                   |                           |             |
| <b>Cosmopolitan Production (F. P.-L. release).</b>                             |                 |                   |                |                   |                           |             |
| Robert Vignola                                                                 | Marion Davies   | D. P. Carle       | Staff          |                   | "Adam and Eva"            | 8th Week    |
| Alan Crosland                                                                  | Alma Rubens     | Ira H. Morgan     | Lynn Shores    |                   | "The Enemies of Women"    | In Europe   |
| <b>LASKY STUDIO.</b> Astoria, Long Island City, N. Y. Ned Hay, Casting.        |                 |                   |                |                   |                           |             |
| <b>Paramount Pictures (F. P.-L. release).</b> Thomas Geraghty, Mgr.            |                 |                   |                |                   |                           |             |
| Alfred Green                                                                   | Thos. Meighan   |                   | George Ade     |                   | "Back Home and Broke"     | 4th Week    |
| Chet Withey                                                                    | Elsie Ferguson  |                   |                |                   | "Outcast"                 | 6th Week    |
| Victor Fleming                                                                 | Alice Brady     | Gilbert Warrenton | Edward Brophy  | Margaret Turnbull | "Anna Ascends"            | Editing     |
| Geo. Melford                                                                   | All-Star        | Bert Glennon      | Cy Clegg       | Waldemar Young    | "Java Head"               | 4th Week    |
| <b>Jos. Hergesheimer</b>                                                       |                 |                   |                |                   |                           |             |
| <b>LINCOLN STUDIO.</b> Grantwood, N. J.                                        |                 |                   |                |                   |                           |             |
| <b>Pine Tree Pictures Co. (Arrow release).</b>                                 |                 |                   |                |                   |                           |             |
| Dell Henderson                                                                 | Cody-Courtlet   |                   |                |                   | "Jacqueline"              | 2d week     |
| <b>METRO STUDIO.</b> 3 West 61st St., New York.                                |                 |                   |                |                   |                           |             |
| <b>MIRROR STUDIO.</b> Glendale, Long Island, New York. Dick Friel, Casting.    |                 |                   |                |                   |                           |             |
| <b>Charles C. Burr Productions.</b> (Affiliated Distributors).                 |                 |                   |                |                   |                           |             |
| <b>PARAGON STUDIO.</b> Fort Lee, N. J.                                         |                 |                   |                |                   |                           |             |
| Clarence Brown                                                                 | Hope Hampton    |                   | Staff          |                   | Drama                     | 6th Week    |
| <b>PATHE.</b> T. W. Goodwin, Casting. 1990 Park Ave., New York.                |                 |                   |                |                   |                           |             |
| Geo. B. Seitz                                                                  | Pearl White     | E. Snyder         | B. Millhauser  |                   | 15 Episode Serial         | In Progress |
| <b>PYRAMID STUDIO.</b>                                                         |                 |                   |                |                   |                           |             |
| <b>Pyramid Pictures, Inc. (American release).</b>                              |                 |                   |                |                   |                           |             |
| G. W. Terwilliger                                                              | Faire Binney    |                   |                |                   | "Wife in Name Only"       | 4th Week    |
| <b>TEC-ART STUDIO.</b> 318 East 48th St., New York. Chas. M. Seay, Prod. Mngr. |                 |                   |                |                   |                           |             |
| <b>(American release)</b>                                                      |                 |                   |                |                   |                           |             |
| J. S. Dawley                                                                   | All-Star        |                   | J. S. Dawley   |                   | Drama                     | Schedule    |
| <b>Selznick Productions.</b> (Select Release).                                 |                 |                   |                |                   |                           |             |
| <b>THANHOUSER STUDIO.</b> New Rochelle, N. Y.                                  |                 |                   |                |                   |                           |             |
| William Burt                                                                   | Miss Burt       | Walter Miller     |                |                   | "Tales of the Tenements"  | Schedule    |
| <b>TILFORD CINEMA STUDIO.</b> East 44th St., New York.                         |                 |                   |                |                   |                           |             |
| Jack Pickford                                                                  | Jack Pickford   |                   |                |                   | Feature                   | 2d Week     |
| Albert Parker                                                                  | John Barrymore  |                   | Albert Parker  |                   | Drama                     | Schedule    |
| <b>(American release)</b>                                                      |                 |                   |                |                   |                           |             |
| Roy Neil                                                                       | William Strauss |                   | Bernie         |                   | "The House of Solomon"    | 5th Week    |
| <b>Thomas H. Dixon Productions.</b>                                            |                 |                   |                |                   |                           |             |
| Wm. Thompson                                                                   | All-Star        |                   |                |                   | "The Beast"               | 5th Week    |
| <b>VITAGRAPH STUDIO.</b> East 14th St., at Locust Ave., Brooklyn, N. Y.        |                 |                   |                |                   |                           |             |
| Edwin Hollywood                                                                | All-Star        |                   |                |                   | Yale Historical Series    | Schedule    |
| <b>WORLD STUDIO.</b> West Fort Lee, N. J.                                      |                 |                   |                |                   |                           |             |
| <b>(State rights release).</b> Jake Rosenthal, Casting.                        |                 |                   |                |                   |                           |             |
| Tefft Johnson                                                                  | Rita Rogan      |                   | Johnson        |                   | Special                   | 2d Week     |
| <b>Christian Herald Motion Picture Bureau.</b> Harry Levey, president.         |                 |                   |                |                   |                           |             |

## SOUTHERN STUDIOS

For Week Starting Monday, October 9

| Director                                                         | Star         | Cameraman   | Ass't Director | Scenarist        | Type                  | Progress |
|------------------------------------------------------------------|--------------|-------------|----------------|------------------|-----------------------|----------|
| <b>HILYIA STUDIO.</b> Miami, Fla.                                |              |             |                |                  |                       |          |
| Paul Allen                                                       | All-Star     |             |                | Jack Okey        | Feature               | Schedule |
| <b>MIAMI STUDIO.</b> C. B. Collins, Production, Mgr. Miami, Fla. |              |             |                |                  |                       |          |
| Christy Cabanne                                                  |              |             |                |                  |                       |          |
| Wray Physioc                                                     | All-Star     |             |                | Wray Physioc     | Drama                 | 6th Week |
| <b>Sphinx Picture Corp.</b>                                      |              |             |                |                  |                       |          |
| <b>Rex Ingram Productions (Metro Release).</b>                   |              |             |                |                  |                       |          |
| Rex Ingram                                                       | All-Star     | John Seitz  |                | Staff            | "The Passion Vine"    | 6th Week |
| <b>William Brush Productions.</b> (American release)             |              |             |                |                  |                       |          |
| J. P. McGowan                                                    | Helen Holmes | James Tuers |                |                  | "A Million in Jewels" | 4th Week |
| <b>SAN JUAN STUDIO.</b> San Juan, Porto Rico.                    |              |             |                |                  |                       |          |
| <b>Edward A. MacManus Productions.</b> (Associated Exhibitors).  |              |             |                |                  |                       |          |
| Charles A. Logue                                                 | All-Star     | Harry Hoyt  | Alden-Blue     | Charles A. Logue | Feature               | 2d Week  |





# Contemporary Criticisms



## "UNDER TWO FLAGS" (Universal)

"Director Tod Browning has made an excellent production.

"The role of the girl, Cigarette, provides Priscilla Dean with one of the best opportunities of her screen career and she gives a fine portrayal, bringing to the part the spontaneity and quickly changing moods of the child of the desert as created by the author. Effective, too, in the contrasting role of the slow-moving, deliberate English soldier is James Kirkwood. Stuart Holmes is well cast as the villainous colonel, and Ethel Grey Terry portrays with dignity and charm the role of the English Princess, and John Davidson gives a good performance as the suave and polished but deceitful Sheik.

"Pictorially, the production is attractive."—*Moving Picture World*.

"There is no lack of action and spectacular situations in this adaptation of Ouida's well known novel. Cigarette's ride across the desert . . . and the dash of the Gallic cavalry . . . are thrilling in the extreme, a veritable medley of melodramatic fury. The story diverges considerably from the original plot and is a trifle vague in spots. . . . The director has shown considerable skill in his grouping and handling of the cast.

"The desert scenes are remarkably well filmed and the Oriental atmosphere is convincing. The continuity holds fairly well together and fast action prevails."—*Exhibitors Trade Review*.

"It is a capital melodramatic entertainment, following the story closely without giving too much tiresome details of soldier life in and around a

French military camp. The love interest is subservient to the more melodramatic dash and clatter of the piece, although it has a beautiful and satisfying climax.

"Some of the night scenes are very well done, and the photography is perfect in every way."—*Exhibitors Herald*.

"Priscilla Dean, whose zest and enthusiasm for playing a part for all it is worth, makes not only her performance conspicuously successful but enhances the play in the bargain. . . . it is a delight to watch her put color in her scenes."—*Motion Picture News*.

"Tod Browning's production contains some fine action, but it is all in the last reel, too late to save the five or six slow moving reels that precede it. Otherwise his presentation is a good one. It contains fine bits of pictorial appeal."—*Film Daily*.

"There is a lesson in this stark drama and it grips you during its unfoldment. Yet there are scenes which are unusually long drawn out. But take notice of the photography—the play of lights upon the silhouetted dericks, the atmosphere of opulence in the interiors, and the artistic scheme to make it genuine."—*Motion Picture News*.

## "PINK GODS" (Paramount)

"This picture is far too long for the material involved. The climax particularly could be speeded up and at the same time create a better suspense. . . . it is so obvious what is going to happen that it would be a whole lot better to get it over quickly.

"Stanlaws presents a well made pic-

ture, and there are the usual number of interesting shots, both interior and exterior.

"Cynthia Stockley's story is a trifle too far-fetched for most minds to accept as film entertainment. It presents a possibly interesting bit of psychology but highly implausible."—*Film Daily*.

"The theme gives ample scope for settings of magnitude as well as lavishness, and the director has taken full advantage of both opportunities."—*Moving Picture World*.

"'Pink Gods,' adapted from Cynthia Stockley's novel, 'Pink Gods and Blue Demons,' is one of the most compelling photodramas that has recently been shown. The story is brimful of situations that grip and hold the audience spellbound. Penrhyn Stanlaws has spent every effort in building up the screen version, and the whole thing has been handled with such finesse that is seldom put into a feature of this length.

"Bebe Daniels gives a fine performance. Anna Q. Nilsson is attractive and graceful. James Kirkwood is the dominant figure in the picture and carries his role through with force and feeling. Raymond Hatton in the latter part of the picture does a difficult role very capably."—*Exhibitors Trade Review*.

## "HOUND OF THE BASKERVILLES" (F. B. O.)

"The true atmosphere of one of Sir Arthur Conan Doyle's most famous Sherlock Holmes' stories is found in its picturization . . . by Director Maurice Elvey.

"The cast does excellent work, with Eille Norwood as the great detective, Herbert Willis as Doctor Watson, and Frederick Raynham as the butler, excellent. The adaptation has been cleverly done, so as to preserve the mystery until the end, and yet not leave the spectator bewildered by the transitions of the plot."—*Moving Picture World*.

"This is a thoroughly good picture, well directed, capably acted, and carrying the very atmosphere of the moors which play so large a part in the Conan Doyle story. The suspense that is so necessary to the mystery plot is well maintained.

"The cast is excellent. Norwood, as the great detective, gives a natural and convincing performance, staying carefully away from the 'stagey' work which so many actors and directors seem to think indispensable to the screen sleuth. His support is first rate, the characters of Doctor Watson and Osborne being especially well done."—*Exhibitors Trade Review*.

"They have turned out a film calculated to make anyone sit up and take notice. If they have faltered it is in allowing too many captions to interrupt the sequences—captions which explain facts which are immediately followed by the illustrations. Eliminate many of these subtitles and the picture would carry much more mystery. Yet it carries suspense.

"The lighting is faulty in the interiors. The exteriors are misty and, therefore, correct for such a story and its locale. Eille Norwood makes a good Holmes. He seems to step out of the pages of the story."—*Motion Picture News*.

**BUSINESS** that consists in doing something to somebody else before he can do it to you, instead of doing it for him before somebody else does, is all out of date. It's against the laws of nature.

—J. M. BUNDSCHO

**FRED W. FOX.**  
Advertising Manager—Camera!  
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# CAROL WARREN

Scenario Writer  
Robertson-Cole Studios

"The Remittance Woman"

"If I Were Queen"

Starring Ethel Clayton





## Current Reviews



### "Hope"

QUITE overlooked and hidden away on a program with a "headliner" is "Hope," an English made film with Mary Astor. This little three-reel gem of beautiful simplicity is an artistic feast. The direction is natural and the plot straightforward and uncomplicated.

Mary Astor yields her talent to the direction and her beauty befits her role.

The photography, however, is the outstanding feature. Though he is not credited on the screen the photographer has made paintings of his sets, portraits of his actors.

More subjects of this type will indeed place motion pictures in the art galleries.

### "Pink Gods"

AGAIN Lasky had applied its unit system to a novel and turned out a picture innocent of a story. "Pink Gods" was first put through the adaptation hands of Sonya Levien and J. E. Nash. Then it was scenarized by Ewart Adamson, so there is much doubt just how much of Cynthia Stockley's novel was left after the process of milling was over. However, we cherish a kindly thought for the writer who allowed one of the leading women to die at the final scene. It could not be called an unhappy ending. It was an extremely happy thought that caused her timely demise, for her struggles to portray dramatic action were suffering and agony personified.

Penrhyn Stanlaws is beginning to see the

light of commercialization through the smoke from the altar of sacrificed art.

The redemption of "Pink Gods" comes in the work of James Kirkwood, the leading man. His work is never anything but good and here it is even better than usual.

Anna Q. Nilsson, the more noticeable leading lady, plays her role without apparent effort and great poise.

Bebe Daniels, the diamond maniac of the story, is either miscast or misfortune has placed her in ridiculous situations through which she must struggle to the best of her ability.

George Cowl is at all times the master of his acting destiny, though the story forgets him for two reels.

Adolphe Manjou is present with an over-villanous part while Raymond Hatton and Guy Oliver support the heavy end of the film.

Arthur Trimble gives a clever kiddie performance.

### "Cops"

SINCE Buster Keaton made "One Week" we have been breathlessly awaiting another masterpiece from that comedian. "Cops," his latest picture, is not it nor does it come anywhere near.

As usual the story was written by Keaton and Eddie Kline and the direction just happened.

There is mild amusement and two or three big laughs in this hectic two reels, but "Cops" does little to further proclaim Keaton the leading slapstick comedian of the screen.

### "The Glorious Adventure"

FOR some time we have been hearing reports of "The Glorious Adventure" and from those reports we expected to see a more or less stupid picture with little or no story and poor acting. However, it was not that bad. "The Glorious Adventure" is worse.

In the first place the photography in two colors is novel and supposed to be the main attraction of this film. In fact it should cover up the struggles of nobility. But it looks the results of a very bad child with the paint box. All the bright red and vivid blue are thrown together making a huge splash dazzling to behold.

Let us hope that further English nobility refrain from answering the call of celluloid and remain at home to be betrayed on canvas by the portrait artists. Lady Diana Manners is not an actress but her name sounds good on the screen and will attract the first time. After that all the color films in the universe will not make the blue-blooded Diana a nationwide attraction.

The direction is stiff and unnatural until the fire scenes and then it is up to the photographer who has made some wonderful flame scenery.

A huge cast accompanies Lady Diana. Gerald Lawrence, a leading man of effeminate looks and action, Alice Crawford, who goes through all the actions of a female heavy, without convincing, William Luff, Cecil Humphreys, Lennox Pawle, Rosalie Heath, the Hon. Lois Sturt, Elizabeth Beer-bohm, Flora LeBreton, Victor McLaglan, Rudolph de Cordova, Gertrude Sterroll, Violes Virginia Blackton and Tom Hesselwood.

—RUTH WING.

## A League for Freelances

By a Pennsylvania Freelance

I have read the interesting and timely letter of Winona Boutree, of conditions now existing between the freelance writers and the producers. Among other things she says: "Why not be honest with the public—say to them frankly: 'Thank you, good people, but we cannot use your efforts,' etc., and I predict within 90 days the amateur inflow would be reduced to the minimum."

I have in my possession a bulletin issued by a former prominent studio reader and fiction writer—a man who is considered by the guild thoroughly competent and honest, and according to his idea—he should know from past experiences—the studios do not want the inflow of ideas stopped, for if that were done, their studio staff who are drawing big salaries would have nothing to do—no ideas to work upon.

Let me quote from aforesaid bulletin:

When the freelance writer has written an absolutely original scenario, a photoplay masterpiece, he has about one chance in a million of selling it to a producer if it is not copyrighted. . . .

Out of tens of thousands of uncopyrighted scenarios written by unknown freelance writers in the past year, perhaps a half dozen were sold. . . .

A producer may like and want your story, but dare not risk becoming involved in a law suit by producing a story that is unprotected by a copyright. . . .

Unknown writers of hundreds of scenarios

never received a cent for their brain children, but perhaps the brain children were produced.

Staff writers must furnish a certain number of good stories a year. Do you know where these writers get all the good stories? Do they create them themselves? . . . .

It is not likely that twenty thousand or more freelance writers are all fools and several hundred staff writers are all geniuses. Staff writers have sold dozens of stories and you have written dozens and sold none. What is the answer? It is obvious. . . .

If the great deluge of unsolicited and uncopyrighted scenarios that come to the studios every day should suddenly cease, quite a number of salaried staff writers would lose their jobs for failing to furnish original stories as per contract with their producers. Do you know the terrible heartache that comes when you see your story on the screen with another name as the author of it?

The author of this bulletin is absolutely reliable, and from his years of experience in studio work his opinion should be respected. He does not claim that the producers are dishonest. On the contrary he states that

the vast majority of them are honest and are paying their staffs big salaries to furnish the stories.

But here is the rub: The staff gain their ideas from the thousands of unsolicited scripts sent in, and the authors of those ideas never receive a cent for same. It is a poor lot of amateur stories which will not furnish at least a dozen good ideas to the thousand scripts. And all a trained staff writer requires is the main idea. It is no trouble whatever for them, trained in the technique, to add stock situations to fill out a completed play.

Wake up, freelance writers. Let those who are paid for ideas furnish them. Do not be the goat any longer.

Let's get together and form a league for freelance writers, with a staff competent to put a valuable idea into play form, then sell it to the producer. We are tired of furnishing staff writers with ideas for plays gratis.

Alan Dwan will direct Dick Barthelmess' next picture, "The Redemption of David Corson," a costume play.

Audrey Chapman will be married Saturday, October 14, to Richard Evan Roberts, vice-president of the San Bernardino National Bank. Miss Chapman will retire from pictures. Her final screen appearance will be in Jack Pickford's "Garrison's Finish."





## Dan Crimmins Now Playing

The Drunken Father—All-Star Universal—by Nat Ross

Announces other August and September engagements as: Restaurant Prop., with Bull Montana; Metro Classic by Hughie Fay; Al Jones, with Hoot Gibson; Universal Feature, by Reeves Eason; Irish Postman, with Laurette Taylor, Metro, by King Vidor, a Londoner, with Richard Dix in The Christian. Goldwyn Special by Maurice Tourneur.

Rosa Gore, now at Liberty, whose most recent engagements are Mrs. Jones, with Hoot Gibson, Universal Feature by Reeves Eason; The Bookkeeper, Herbert Rawlinson, Universal by Stuart Paton; Mrs. Skinflint (Heavy emotional underworld mother role) with Gladys Walton, Universal Special, by King Baggott.

Offers Invited—Telephone, Write, or See Agents.

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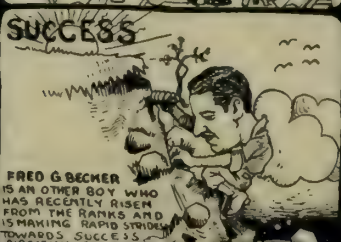
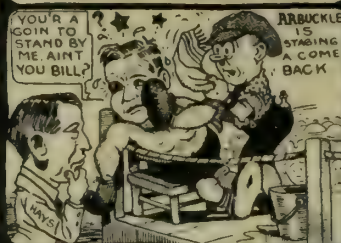
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## THE WEEK RUSHES BY KLUM



Bob Metz says:

"A Good Shave Was Had By All"

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## HUGH HOFFMAN

Scenarist and Production Supervisor  
Gladys Walton Production Unit, Universal  
Current Production, "The Madonna of Ave. A."

KING BAGGOT, Directing

## LULE WARRENTON

"I wish they were all as versatile as you," quoth a prominent casting director the other day.

There you are! That's the word—**VERSATILITY!!** And it means in characterization of any part in "seven languages," a mother, a duchess, and the rest of 'em. Most of you know me, and the phone number is Hollywood 6321, or John Lancaster.



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## People

**Edy Darclea**, who played the leading role of "Nero," has been featured in a new picture of Unity productions, under the title of "Why Do Men Marry?" The second picture of Unity Productions will be "A Woman's Story."

**Franklyn E. Backer**, president of East Coast productions, has had a continuous stream of inquiries regarding the new Karr series of comedies. "Fatty's" work in "Human Hearts," "The Beautiful Liar" with Katherine MacDonald and his many other outstanding parts has attracted considerable attention.

The leading woman for the Karr series is still being sought for Bruce Mitchell. East Coast productions, who will release these pictures, have some definite ideas as to whom they want, and Mitchell is trying to oblige.

**Ernest Torrence** will go to Utah and Nevada to make exteriors for the Lasky production, "The Covered Wagon."

**Eve Unsell**, head of B. P. Schulberg's story producing department, has provided the screen version of the story, "Are You a Failure?"

**Max Mogi**, comedian, is co-author with his brother Sam Mogi for the screen story, "The Love Toll," now in the hands of Goldwyn scenario editors.

### MUSICAL COMEDY STAR HERE

The footlights have lost another clever artist in the person of Winifred Freeman who, during her appearances with Al Jolson and other musical comedy stars in New York gained recognition as a capable entertainer. Miss Freeman recently arrived in Hollywood to give motion pictures the twice around and has decided to establish a permanent residence here.

A preview of "The Devil's Ghost," a five-reel western starring Lester Cuneo, was held at the Paramount theater last week. Henry McCarty wrote the story and directed.

**Frank Urson**, who collaborated with Marshall Neilan on the latter's latest production, "The Strangers' Banquet," underwent a major operation at the Good Samaritan hospital last week.

With the Rev. Philip A. Easley of St. Stephen's church, Hollywood, a party of ministers visited Goldwyn studio. They are on their way to their home towns from the sessions in Portland, Oregon, of the General Triennial Convention of the Protestant Episcopal Church.

**Alfred Allen**, character actor, has arrived at Universal city from New York to appear in "White Tiger."

**Irving Cummings** will take his producing organization to Italy to film the exterior scenes for "The Last Days of Pompeii," from Bulwer Lytton's novel.

**P. A. Powers** plans to make a trip to Europe to appraise the market for his productions.

**Joe Engel** is back in New York City, and will report on the Metro studios.



*This little lady who has done so well in the small parts given her, is Peggy Marlowe. She received her training as a child, playing with E. H. Sothern and Julia Marlowe, and later in stock and vaudeville.*

**Frank McLure** was injured last week on his way to Goldwyn studio when the car in which he was riding ran into a dray. He was taken to the new Culver City receiving hospital.

Dear Camera!:

I want to tell the wide world—so put it in CAMERA!

"IT'S A BOY!!"

George H. Kern II, born at Saint Catherine Hospital, Ocean Park, Cal., September twenty-ninth. Everything perfect.

I thank you.

GEO. H. KERN.



### GHOST FILM EPIDEMIC

"Ghost in the Garret"

"Ghost Patrol"

"Ghost Breaker"

"The Devil's Ghost"

"Three Live Ghosts"

"Ghosts"

**Henry McCarty** plans to start production this week at Fine Arts studio on the seventh of his series of western stories starring Lester Cuneo. All stories so far produced by the company have been written as well as directed by McCarty.

**Ray Kirkwood**, San Francisco motion picture director, was scheduled to sail for Central America aboard the S. S. Venezuela to arrange for the production of a historical spectacle production, based upon the history of Central American countries.

RUTH WING.

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# Pete Morrison



Being Featured by  
Sanford Productions  
Direction of Marcel Perez



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**Max Mogi**

Who is Being Starred by the  
Sam Mogi Productions

Watch Him!



# Henry McCarty

Author and Director  
of

**Five-Reel Western Dramas**

STARRING

**LESTER CUNEO**

Released through Western Pictures Exploitation Company

Producing at Fine Arts Studio

**Recent Releases:**

"Blue Blazes"

"Silver Spurs"

"Trapped in the Air"

"Blazing Arrows"

"The Devil's Ghost"



## EDITORIAL

With Mallets toward none,  
And Clarity for all!

The management of this cosmopolitan publication has lots of regard for the boys and girls who contribute so lavishly to the return departments of the scenario offices of our fair Hollywood. And we have as much sympathy for the same as anyone extant in our fair land.

But, let it be said and be widely known, also, that our uttermost sympathy cannot extend to accepting ranch produce in exchange for subscriptions, such as scenarios and citrus fruit, generally speaking.

"The Script" is an up and going publication. Almost everyone that writes tells us how forward it is. As such we cannot support a large staff of who's whats without remuneration and wherewithal to feed 'em.

And all, by and large, are completely and unanimously fed up on scenarios.

### EDITORIAL NOTICE

Owing to the fact that we are going to press on Wednesday in order to have a day to write a six-reel screacher in, we are not carrying the news of the Discovery of the Land of the Free-lance and the Home of Brains, which occurs Thursday. However, October 12 happens every year, and we will try to tell about it next time.—EDITOR.

## FUNNY JOKES\*

This department.

New York critics.

"I am sure that 'Bella Donna' will be quite an eye-opener," says Wedda of our burg.

"This continuity that shapes our ends," says the regular story when it was turned into a movie.

FIRST GREAT WRITER: Where do the studios get their readers?

SECOND EMINENT AUTHOR: From the institute for the blind, I should somewhat surmise.

"Hey, Cain, listen to my scenario," said Abel.  
Then it happened.

\*Not strictly guaranteed, however.—Ed.

Percy Harold Shakespeare Dudd is one of our advtrs. this wk., and is a bright young felon. Come again, Percy!

Plastic Productions is one of our advtrs. this wk., and is a bright young enterprise. Come again, Plastic!

Owing to a callous on Ye Editor's second right hand finger, we are saying "we" this week instead of "I."

As Jack Cunningham is busily scripting a story at Lasky, Bill E. Wing wrote this issue's insults.

## ADVERTISEMENT

WANTED: By a newly formed film organization, a scenario writer who has had experience at the gate, and who knows how to set up reflectors. Salary small to start; no lazy scrubs wanted.

PLASTIC PRODUCTIONS  
No. 1, MAIN STREET, WATTS.

## Capture Noted Bandit



Robin Hood in Hollywood

## PERSONALS, ETCETERA

Including Bright Locals Which Are Not Published Elsewhere

Frank E. Grove, chief selectman of The Writing Finger, who has become noted since his name has appeared in The Script, can play pool as well as he plays golf. But have you ever seen him play golf?

Ripper Whose, a promising beginner who was discovered by this publication, promised to write an article for this number, but didn't have the remembrance to keep his promise.

T. Buck Cannon, whose plays were first brought to public notice through these columns, is writing another piece called "A Snort in the Flask is Worth Ten in the Theater."

G. Phister Phlatt, official listener at The Writing Finger, was discovered with cotton in his ears during vital discussions by authors as how good their stories are and telling plots of same to said listener. Several indignant scenarioists say they will take the matter up with the bored directors.

Rube Vogner, who made the Saturday Pest what it is today, and now look at the darn thing, advises all writers who make up funny stories for comedy pictures to wear golf pants. Then listen to remarks as you pass and you will get all the funny subtitles you need, which is the most important part of writing comedies, says Itube. This is for men only.

Pretty Poor Shenanigan, whose business has been looking up since using these columns freely, says he got round shouldered adapting "The Hunchback of Hoboken," or some such notorious works. P. P. sure gets off some funny laughs every now and then say we.

Marie Bureau Pixit wanted to change the title, "Nobody's Money," to something like "The Income Tax Collector," but Hill Ways telegraphed not to do so under no circumstances. So she did not.

Willies Richer, the well known subscriber to this paper, says the newspaper business is all O. K. as long as you can look at it from the outside—say a studio, where you can get it out tomorrow if you feel a lot of onwee coming on today.

Wallie Th' Kid, tutored so successfully by The Script in scenario writing, used to be a drama critic in San Francisco, but he has been an inmate of Lasky's for some time. San Francisco has shown improvement for some time.

## PALATIAL CLUB TO OPEN WITH ECLAT

Quite a Few Improvements Will Astound and Edify

An event which probably and most likely will put it all over the armistice, Will Hays' appointment, the Giants winning the pennant, and the proposed Rockefeller benefit, will be the grand opening of the newly embossed and otherwise highly embellished lounging place for brain nobility, known as The Writers' club house.

As a matter of fact, it is opened every morning and closed the next morning, but this is going to be an extra special opening to show members, and the residue of the world, what money can do if not put into independent pictures.

A stupendous surprise is due those who have remained aloof from our worthy treasurer for some time.

Not only have eating tables been placed in the dining room, and pool tables in the pool room, but a stage has been constructed in the theater.

A good many made suggestions from time to time as to what ought to be done with the theater, until finally the board of governors had a happy thought.

They shook dice for it and what was thought to be a formerly erratic idea won.

So the stage was built from the kitty, and all is ready for the grand opener.

In addition to the admission charge, there will be other entertainment, such as eating, dancing and regular stage plays at the sumptuous event, which is expected to occur at almost any time now.

Quite a number of members have contributed one-act plays composed from the fifth reel of scenarios they have not been able to sell to date.

Watch for it, the opening, we mean.

Use "Erase" for cleaning up returned MSS.—Adv.

## CLUB NEWS

(Motto: 'Tis more blessed to club than be clubbed.)

Some of the members who come to the club rooms eat there also.

Dancing is a favorite occupation of members while attending club dances.

Several unfortunates have been weeping on the shoulders of the grievance committee recently of late.

Names of the Committee in the Hole will be found firmly attached to the bulletin board.

### McGRAWMAN'S STUNT

Our fellow townsman, Slide McGrawman, says he is going to put in an innovation in his Hollywood theater, just as soon as he opens. It will be a personal appearance of the title writers. He says that these mysterious folks of the film world should prove as interesting as anything else that the public doesn't know nothing about.

## PERSONAL

If the holdup who relieved me of seven scenarios at the point of a revolver and Cahuenga avenue will return the \$7 manuscript case, all will be forgiven.

PERCY HAROLD SHAKE-SPEARE DUDD.



Vol. 5 No. 28

SATURDAY, OCTOBER 21, 1922

*Cal*

# Camera!

THE DIGEST OF THE  
MOTION PICTURE INDUSTRY



"NO EXPERIENCE NECESSARY"

10¢

Truth About  
Film Schools

(Pages 3 and 5)

Entered as second-class  
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1918.

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4513 SUNSET BLVD  
LOS ANGELES





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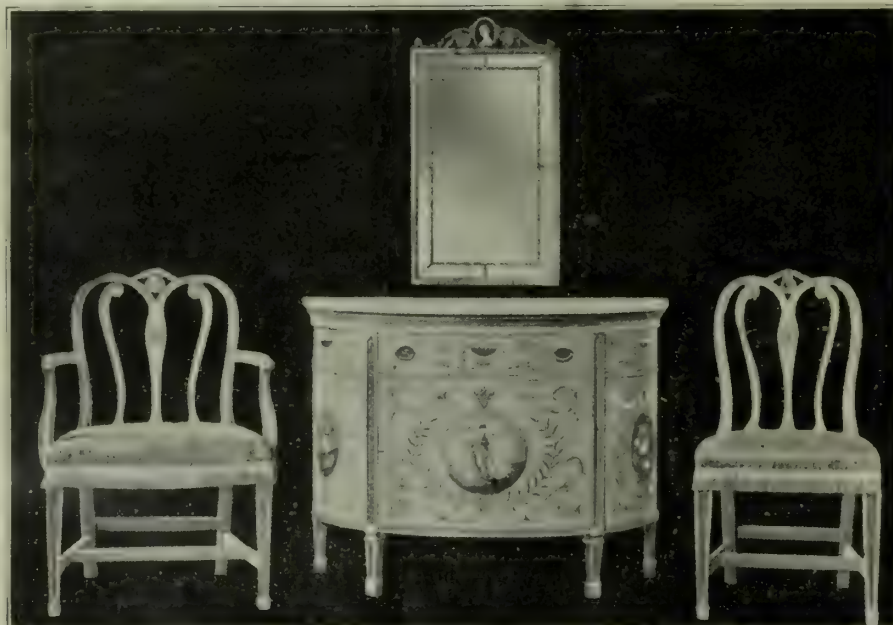
Telephone 595-718



## Harry La Verne

Appearing in character parts in Douglas Fairbanks' screen version of "Robin Hood" now at Grauman's Hollywood Theatre

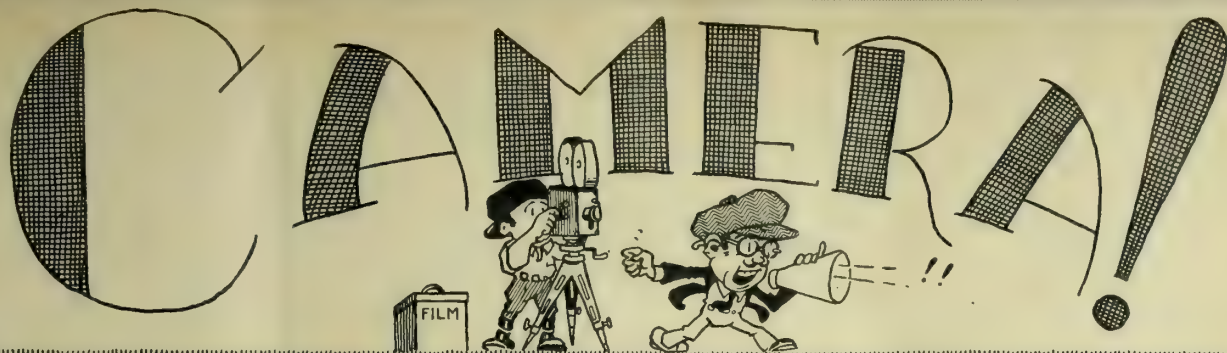
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**W**HAT human tragedies these are—the stories of the girls who want to be famous “like Mary Pickford and Norma Talmadge” . . . the girls whose hopes are skilfully roused by alluring word pictures and promises of the “professors” of film acting and make-up. . . . whose ambitions are finally crumpled with their young spirits when realization comes.

### Mary goes to Los Angeles.

Take the case of one girl. Mary, we'll call her, for Mary symbolizes many. And her story is the story of many girls.

Mary lives in a small town in Oregon. She attends high school. She has admiring high school beaux, who assure her that she puts Katherine MacDonald in the shade. Perhaps her mirror supports the flattery. Why should Mary doubt her destiny to shine on the silver screen?

Mary, in deviltry, one day answers a blind ad that tells of new talent needed for pictures.

In reply she receives a form letter telling her the glorious possibilities of Hollywood. Of the great dearth of film actresses. Of the fabulous sums that stars receive. How even the extra girl can afford fine clothing and many luxuries.

Mary reads, believes, makes up her ambitious little mind.

Somehow, somewhere she gets enough money to come to Los Angeles.

### The “course” in motion picture acting.

She finds the school housed in a \$25-a-month office in one of the shabbier downtown buildings.

But the luring statements of the school promoter draw her on.

Why, next week a picture is casting—a course of make-up now, and in a few days—just think!—she'll be really acting before the camera! She'll appear on the screen, be seen everywhere! Won't her old schoolmates be proud they knew her! Won't her mother weep with joy and pride when daughter sends a fat check every week!

She pays her \$15. She goes to a regular, professional make-up store—just like an actress—and buys \$2.50 worth of supplies. She pays \$12 for a dozen photographs—professional pictures, to give casting directors! How thrilling!

Six lessons of an hour each, and the course is completed. She is a full-fledged actress. Now she is told to register—as all the film players do—there's no charge.

She does so, then every day primps up in her prettiest, comes hopefully to the registration office expecting the great moment when she gets her first studio work.

### The key to Studioland?

Goaded to impatience, one day she makes complaint. Then, maybe, she's told of a “club.” Its members are friends of an agent. They're on the “inside,” and are called to work before anyone on the regular files. Club “dues” are only \$1 a month.

Relieved to find at last the key to the magic land behind studio gates, she pays the “dues.”

New hope. Again she calls day after day. Her finances are getting low. Even \$500 doesn't last long in Los Angeles without a steady income. Maybe she hasn't nearly that much to start on. She finds a cheaper room; doubles up with another “graduate actress.”

But finally comes that morning when she finds, with quick sinking of her heart, no money left for breakfast. She is desperate. She demands an interview with the manager of the registration bureau or the promoter of the school.

He may be able to help her. He may not. If he does he can obtain a further price, perhaps. But in any case, he cannot get her steady work. Even a “graduate actress” is somehow considered unexperienced by casting directors.

### Behind the scenes of tragedy.

Disgraced by failure, home would be unendurable. There remains what? Clerking in a department store? Dancing in a cheap musical comedy chorus? A professional habitue of the dance halls? The streets?

Mary makes her choice and we hear of her no more. (Unless some time, arrested, she gives occupation as “movie actress.”)

That is the story of Mary.

\* \* \*

We may not be able to help the Marys who have been swept through the tragic mills of the movie schools.

But perhaps we can do something to prevent other Marys from following in their footsteps.

That is Camera!'s aim.

—TED TAYLOR.



# Film Capital Production Notes

## Starting

Hugo Ballin plans to make "Vanity Fair" his next production. Mabel Ballin will play the role of "Becky Sharp." This picture was chosen by the public when requested by Ballin to select the subject of his next picture.

Albert Rogell productions started work this week at Fine Arts on its first story, "The Great Menace," a tale exposing the drug evil. Rogell is directing and Jack Livingston is a member of the all-star cast.

Monty Banks has started another two-reel comedy for the Ben Wilson productions. Ward Hayes is directing at the Berwill studios.

Carter De Haven, having returned from an extended trip east, has started another picture at the studios. The working title of this picture is "The False Alarm," and is being directed by Henry Lehrman. Mr. and Mrs. Carter De Haven are being starred in it.

Irving Cummings is preparing for his next production, "The Last Days of Pompeii," Bulwer Lytton's masterpiece. Production will start shortly at the Hollywood studios.

"Have A Heart," a story of automobiles, will be the next Agnes Ayres' Paramount Picture which will start within the next ten days under the direction of Paul Powell. The story is an original by Byron Morgan and has been adapted for the screen by Will M. Ritchey.

"The Hottentot," Willie Collier's successful comedy, is to be screened. Thomas H. Ince, the producer, announces the film version will be ready for early release.

"Your Friend and Mine," a dramatic sketch by Willard Mack, which was also played in vaudeville under the title of "The Rat," will be the new S-L (Sawyer-Lubin) special production for Metro.

Allen Holubar's next production for First National release will be a picturization of Jeffry de Prend's "The White Frontier." Mr. Holubar is now enroute to Montreal to choose locations. Production will start at the United Studio in about three weeks. Dorothy Phillips will have the stellar role.

William King, who for the past three years has been engaged in film distribution and exchange work in New York, has formed a producing company and will start work shortly at the Fine Arts studios on his first story. While his stories have a dramatic theme, they will be educational topics. Each subject will be two reels in length and presented with a cast of prominent artists.

"Trouble Buster," Jess Robbins' latest story for Vitagraph release, has entered its fourth week of production at the Fine Arts studios. Edward Everett Horton is the star and Edith Roberts has the leading feminine role. Robbins is director, and Vernon Walker is in charge of photography.

Marshall Neilan has purchased the screen rights to "Tess of the D'Urbervilles," the most famous novel of Thomas Hardy, dean of English letters. The picture will be made in association with the Goldwyn Pictures corporation. It will be filmed in England, and also at Goldwyn's studio in Culver City.



While Raymond McKee is appearing before the camera in New York, he is also writing for Camera! in Los Angeles

## HAMPTON TO PRODUCE "THE SPOILERS"

"The Spoilers," Rex Beach's story of the Alaskan gold rush, which was the first super-motion picture production, is to be filmed again. Jesse D. Hampton has secured the screen right to the story through a special arrangement with the author, and will produce the picture for Metro release at the Metro studios in Hollywood.

Actual production will be started on "The Spoilers" just as soon as the director and cast desired can be obtained.

Graf productions have become affiliated with the Motion Picture Producers and Distributors association, which was formed last March with former Postmaster General Will H. Hayes as the President. Louis Graf is executive head of the Graf productions. "The Forgotten Law," which is the initial production to be made by Graf, will have its premier showing in November. Work of arranging the second story is now in progress, and the actual filming will be started in the near future.

Maurice Tourneur will make four big productions during the coming year, which will be presented by M. C. Leve through First National. The first will be a picturization of Crittenden Marriotti's "The Isle of Dead Ships." The production will be filmed at the United Studios and on the kelp beds near San Juan Capistrano. Production starts in two weeks.

## Complete

"The Web of The Law," the first of a series of six Texas Ranger features being made for the Independent market, was completed this week by Director Tom Gibson and the negative sent to New York for distribution. Patricia Palmer and Bill Miller played the leading roles. Elmer Dyer photographed. Production upon the second of the series will commence shortly.

"Lorna Doone" is soon to be released. It is a lavish historical production. Madge Bellamy has the title role, and Frank Keenan has the part of Sir Ensor Doone.

"Ten Ton Love," a human-interest film story made at Ince studios, soon to be released. Madge Bellamy plays the part of a quaint little elephant girl. The story was written by C. Gardner Sullivan and was directed by John Griffith Wray.

## Casts of the Week

### Preferred Pictures Corporation

#### "THE SCARLET LILY"

Directed by Victor Schertzinger

Cameraman, Joseph Brotherton

Assistant Director, Wyatt Brewster

Katherine McDonald Orville Caldwell

Stuart Holmes Edith Lyle

Adele Farrington Russell Gordon

Grace Morse Jane Mishkinin

### Gene Stratton Porter Co.

#### "MICHAEL O'HALLORAN"

By Gene Stratton Porter

Directed by J. L. Meehan

Cameraman, F. Jackman

#### CAST

|                 |                |
|-----------------|----------------|
| Irene Rich      | Charles Clary  |
| Josie Sedgewick | William Boyd   |
| Harriet Laurel  | Charles Mailes |
| Claire McDowell | Ida Schumaker  |

### B. P. Schulberg Productions

#### "ARE YOU A FAILURE?"

Story by Larry Evans

Directed by Tom Forman

#### CAST

|               |                 |
|---------------|-----------------|
| Madge Bellamy | Lloyd Hughes    |
| Tom Santschi  | Hardee Kirkland |
| Jane Keckley  | Myrtle Vane     |

### Amalgamated Productions, Inc.

#### "MUD AND SAND"

Directed by Gil Pratt

Photographed by Irving Reis

#### CAST

|               |                |
|---------------|----------------|
| Stan Laurel   | Leona Anderson |
| Mae Laurel    | Sam Kaufman    |
| Julia Leonard | Wheeler Dryden |

### "GLAD RAGS"

Directed by Hughie Fay

Photographed by Irving Ries

Story by Rene Rivierre and Hunt Stromberg

#### THE CAST

|                |                 |
|----------------|-----------------|
| James Quinn    | Otis Harlan     |
| Thomas O'Brien | Tom Gallery     |
| Marlan Harlan  | Betty Francisco |
| Mervyn LeRoy   | Max Davidson    |
| "Bull" Montana | Billy Elmer     |



# Truth About the Schools

SINCE Camera! has been publishing the truth about the schools of acting and make-up, a curious change has occurred in the classified advertising of some of these enterprises.

They have dropped the phrase "experience not necessary" from their ads.

That doesn't satisfy Camera! however. They are still able, in the first question asked each applicant, to discover whether or not the girl or man has had experience in movies.

If the applicant confesses "experience," he or she is told "the cast is complete," or is steered away in some other manner.

If the applicant admits inexperience, he or she is informed that experience is necessary before appearing in the production advertised as casting. Experience includes a course in acting and make-up for anywhere from \$15 to \$100; a makeup box from the simple outfit of \$2.50 or so, to the most elaborate layouts for character work; professional photographs at \$12 or more a dozen (regular price \$7.50 for two dozen); and possibly membership in some registration club" at \$1 a month, indefinitely.

The game is to milk each applicant for everything possible in as many ways as can be devised.

And, of course, the petty grafts of the "schools" are only one source of income. If anyone with real money comes along, it's easy to organize a motion picture production company on the spur of the moment and secure anywhere from \$5,000 to \$35,000 in a wad.

But Camera! is still interested in the schools. With their petty grafts they make hundreds of persons suffer who can ill afford to lose their hard-saved earnings.

## FASHION-INDUSTRIAL FILM COMPANY

For quick action try the Fashion-Industrial Film company.

During four weeks they told of a picture that was "forthcoming," in efforts to find thoroughly inexperienced talent for it.

Last Sunday it was READY TO SHOOT—in capitals, just like that!

Wednesday it was enrolling cast for second production.

How's that for speed? Producers will eventually agree that the Fashion-Industrial has discovered some ideal method of picture production.

No spending a week or less in casting, and four or five weeks in actually filming the production—benighted custom prevalent in the studios! Instead, take four weeks for casting—no overhead except for casting director and assistant—and have things lined up so that your production is photographed in two days!

Camera! hopes Mr. Lasky, Mr. Lehr and Mr. Thalberg will read of this achievement of efficiency and take it to heart. Evidently the industry is on the brink of an economic revolution, and doesn't know it.

So if you suddenly decide that you simply must be in a motion picture by tomorrow, clip this ad:

FASHION INDUSTRIAL FILM company wants enrolling new cast for second production of Max Asher comedies. Inexperienced talent will find real screen opportunity by calling, 5444 Hollywood blvd.

This ad is an improvement over the preceding series of the Fashion-Industrial Film

company. Previously it directed applicants to call at the Assistant Directors' association hall. Camera! sincerely trusts the change was ordered by the Assistant Directors' association.

In September, when a "well-known comedian" let it be known to the world through the want ads that he would actually cast a picture with inexperienced talent, there was considerable speculation as to whether Charles Chaplin or Buster Keaton was the great innovator.

FOR the information of readers, Camera! herewith lists schools of motion picture acting and make-up and other film activities advertising in the classified sections of Los Angeles papers. Letters are invited from any readers who have had experience with these enterprises.

JACK POLO, 308 Mason Opera house building. Wants refined men and women for steady work if right type. Exchanges prospects with Goldstein, Chamber of Commerce.

BENNY GOLDSTEIN, 418 Chamber of Commerce building. Last call was for 40 persons with good wardrobe to make \$7.50 to \$15 a day. Exchanges prospects with Polo, Mason Opera house.

SELECT FILM COMPANY, 315 Laughlin building. Wants cultured people for pictures now casting.

BALSHOFER STUDIO, 1329 Gordon street. Receiving applications for picture now casting.

5107 HOLLYWOOD BOULEVARD. New proposition for inexperienced women who want to get in movies.

DRAMATIC ART STUDIO, 4534 Sunset blvd. Wants inexperienced types to learn acting, make-up and play in pictures.

SCRIPTURE FILMS, Inc., 921 Loew's State theater building. Offers contract in return for investment. Requires make-up course from R. B. Wilcox, 643 South Olive street.

FILM EXCHANGE, 643 South Olive street. R. B. Wilcox wants types, experience unnecessary; sends them to Scripture Films, Inc.

HOLLYWOOD FILM COMPANY, 311 Grosse building. M. J. Lynch offers contract to persons qualifying.

APOLLO FILM COMPANY, 319 Grosse building. M. J. Lynch conducts classes in make-up and acting; \$15 for 6 lessons.

BUD HARRIS, 734 Olive street. "Branch" of Classic Film Actors' Agency; sends pupils to Apollo Film Company.

LOS ANGELES ACADEMY OF DRAMATIC ART. Same as Apollo Film Company.

BOYLE HEIGHTS STUDIO, 753 Boyle avenue; instruction fee, guarantees work when production is made.

JACK C. O'BRIEN PRODUCTIONS, 410 Court street, wants new types, experience unnecessary, gives lessons. Has agents at room 1004, 405 South Hill street, and room 215, 321 Third street.

FASHION INDUSTRIAL FILM COMPANY, 5444 Hollywood boulevard (Assistant Directors' association rooms); Max Asher offers tuition in acting and make-up, work at studios without pay required in training.

HARRY GAYLORD PRODUCTIONS, Santa Monica and Bronson avenues (Caswell studio); want persons to invest, take instruction, and act. Works with "agency" at 646 San Fernando building.

CRAWFORD. Caswell studio, Santa Monica and Bronson. Wants 2 blondes, 4 brunettes, 4 character women, 7 young men, 3 character men for pictures. Offices at 644 San Fernando building, wants types immediately, experience unnecessary.

RICHARD THOMAS PRODUCTIONS, 5821 Santa Monica boulevard, (Berwill studio), wants actors to invest in units of stock, paid back with interest on release of each picture.

The following Sunday the secret was out. Max Asher was the "well-known comedian," and all tuition was given under his personal supervision. Mr. Asher recently landed a job in a Century comedy, of which fact the Los Angeles dramatic editors have been thoroughly informed.

Mr. Asher receives applicants all day Mondays and Wednesdays, but only in the mornings of Tuesdays and Thursdays. Perhaps the call of the lot is too strong on Tuesday and Thursday afternoons, causing him to tear away from the grind of personally supervising tuition of applicants for roles in Fashion-Industrial Films. Perhaps not.

Anyhow, he will now accept a few more inexperienced talent (if said talent has money for some personally supervised tuition).

O. Van Der Steyn, general manager of the Fashion-Industrial Film company, will gladly vouch for Mr. Asher.

"A course in make-up and acting can be had for \$20," said Mr. Van Der Steyn to a representative (incognito) of Camera!

"Not only do you receive classroom instruction in acting and make-up, but you actually work before the camera in regular motion pictures. In fact, we require this as part of the course."

Indeed, it is part of the training, and nothing extra is charged for the practical studio experience.

Who gets the \$3 or the \$5 paid by the studio for the pupil's work is not explained.

A rumor is current on Hollywood boulevard that whatever assistant director engages the "pupils" pays half of the \$3 or the \$5 received for each pupil's work to the school, and retains 50 per cent as a fee for his trouble.

It seems pupils are charged \$20 for the course more as a matter of form than anything else.

"The \$20 is our protection," Mr. Van Der Steyn explains in his confidential manner. "If we didn't charge it, we might have the entire populace here expecting us to teach them."

Exclusiveness! That's the watchword of Messrs. Asher, Van Der Steyn and the Fashion-Industrial Film company.

## The Apollo Again

Apollo Film company wants immediately a few well-dressed men and women for picture now being cast. Presumably this is the "wonderful opportunity—experience unnecessary—registration free" that the Apollo had been advertising for weeks.

If the Apollo picture is all cast when you arrive at 319 Grosse building, possibly there's a chance to get in the "big motion picture" starting at room 311. Here a limited number of well-dressed men and women of all age will receive a long contract if qualified.

This contract will probably give the party of the second part, i. e. the one who is parting with \$15) a course of acting and makeup for two weeks.

Also it will probably (as it has in the past) give every possible assistance in obtaining employment; in fact it will actually agree to give party of the second part employment in three productions—if party is type or character needed when there are orders from the different studios!



# Where to Find People You Know

Baby Josephine Adair just finished in an all-star production with Edward Le Saint.

Lois Wilson is in the cast of "The Covered Wagon," a story by Emerson Hough, which James Cruze is directing for Lasky.

Harriet Laurel is playing the part of Lucette in "Michael O'Halloran," the Gene Stratton Porter production now in progress.

Rod LaRocque, leading man of both stage and screen, will play opposite Mae Murray in "Coronation," an original story by Edmund Goulding. Mr. LaRocque left a stage engagement in New York to come West with Miss Murray and appear in this picture.

Robert Fraser, who had the leading male role with Mae Murray in "Fascination," one of her recent Metro releases, came west to enact a prominent role in "Coronation."

"Coronation" will be photographed by Oliver Marsh, who has done the camera work for all of Miss Murray's recent Metro releases. Cedric Gibbons is designing the settings.

Max Davidson, one of the chief characters in "Abie's Irish Rose," is a leading player in Hunt Stromberg's newest comedy production featuring "Bull" Montana, "Glad Rags."

Martin Bendheim, who conducted Universal's recent expeditionary force to Europe as business manager, has returned to Universal City, where he will remain in an executive capacity.

Eileen Burdette is playing opposite Lewis Sargent for Universal in comedies of messenger boy life.

Philo McCullough is supporting Frank Mayo in "The Summons," a George Patullo story, directed by Edward Sedgwick.

Ralph Lewis has gone for a month's visit in Honolulu. He recently finished a part in "Chicago Sal" for the Irving Cummings productions.

Ernest Butterworth is playing "Reddy" with Colleen Moore in "Ninety and Nine," under the direction of Dan Smith at Vitagraph.

Andree Peyre, Pathe player, and "France's woman ace," who is visiting her mother in Paris, is having a special plane built in France. On her return to Hollywood to resume her film activities she will have the heavier-than-air craft shipped to the film capital for future aeronautical purposes.

Ruth Stonehouse is in Hollywood after a seven-day automobile trip from Portland, Ore., where she completed "The Clean-up," her third production with Premium Pictures. Lura Anson, who appeared in the cast with Miss Stonehouse, accompanied the star.

Winifred Dunn is preparing the adaptation and continuity for the Metro-Sawyer-Lubin production of "Your Friend and Mine," which Clarence G. Badger will direct. "Your Friend and Mine" is a sketch written by Willard Mack.

Theodore Kosloff will play a male lead in the Cecil De Mille production not yet titled. Elliott Dexter, Anna Q. Nilsson, and Pauline Garon are cast in the other leading roles.

Myrtle Stedman started work at the Meyer studio, under the direction of Fred Niblo.



We realize her versatility when we see the blonde Bessie Love in a Chinese characterization

Edward H. Griffith, director of a great many Alice Brady pictures, is back from Nova Scotia and Newfoundland.

Carmel Myers has been engaged for the cast of "The Famous Mrs. Fair."

Doran H. Cox, assistant director to Fred Niblo in the making of "Blood and Sand" and "The Three Musketeers," will be with the director in the production of "The Famous Mrs. Fair."

Rowland V. Lee has been retained to direct Florence Vidor in "Alice Adams," which is to be released through Associated Exhibitors. It is based on the Booth Tarkington novel which won the Pulitzer prize in 1921.

Baby Peggy, under the direction of Alf Goulding at Century, is cast as an imp of the streets who attains stage triumphs. Playing with Peggy are Joe Bonner, Lillian Hackett and Jack Henderson.

Lee Moran has organized the Century comedy ball team for his current picture. Harry Sweet and Tiny Ward have been engaged to play on it. Al Herman is directing.

Rosemary Theby has just signed a contract with Mrs. A. B. Maescher of the A. B. Maescher productions to co-star with J. Frank Glendon in the "Rip Tide."

Tom Gallery will have a leading role in "Glad Rags," the new Hunt Stromberg comedy for Metro.

J. K. McDonald announces the engagement of "Little Ben" Alexander for the company supporting the youthful star of the Johnny Jones comedies distributed by Pathe.

Lincoln Stedman, son of Myrtle Stedman, has been added to the cast for Katherine MacDonald's newest picture, "The Scarlet Lily."

Tiny Ward is appearing in support of Lee Moran in Lee's now-being-made Century comedy.

Lois Boyd and Jean Hope, both former members of Hal Roach's group of beauties, have been added to the cast of Baby Peggy's special Century production. Lois, who is a former Ziegfeld Follies girl, is doing her former stage specialty in Alf Goulding's theatre set in which Baby Peggy is working.

Myrtle Stedman has been selected by Fred Niblo to play the title role in his next production, "The Famous Mrs. Fair," the Henry Miller-Blanche Bates success of two seasons ago.

Cullen Landis has completed "Forsaking All Others" at Universal and will play the role of Alan in the Fred Niblo production, "The Famous Mrs. Fair."

Adolphe Menjou is playing a prominent role in "Pink Gods," the Penrhyn Stanlaws production.

Eva Novak is taking a belated honeymoon having completed "Making A Man" with Jack Holt. This is an adaptation from Peter B. Kyne's story of the same name.

Harry Le Verne will appear as the doctor in the stage play, "The Door," to be produced by the Co-operative Repertoire Association under the direction of Harl McInroy the week of November 20th at a local playhouse.

Fatty Karr is starting this week on a series of two-reelers at the Federal studios. Bruce Mitchell is directing with Ray Rennahan on the camera.

Ray Rennahan, cinematographer since last January with the Technicolor company, has been engaged to film the Fatty Karr comedies, with Bruce Mitchell directing.

Rupert Hughes has finished his screen version of "Souls For Sale," his novel of motion picture life, which will be his next Goldwyn production. He will direct, edit and title it himself, but will engage actors to act it. James Flood and John Mescall will be assistant director and cameraman.





# Current Reviews



## "Robin Hood"

Merging from the spectral past, a shadowy Titan, truly a son of Uranus and Gaea, has expanded into reality before the eyes of men, profound in its new being, exuberant in its arbitrament of sword and lance, vesperlike in its whisperings and, at all times hypnotic in its lure.

"Robin Hood," gallant champion of a nation in weeds, has returned, this time to carve the name of Douglas Fairbanks upon the granite of the everlasting mountain called memory.

Screen, theater, actor—all are forgotten as the spectator unconsciously clothes his imagination in the garb of court, and joins the valiant Coeur de Lion in that glorious spree of the third crusade.

He enters the great halls of the palace with a touch of awe at its hint of vastness. The tourney delights his appetite for the fantastic as he views the vistas of lances, the throngs of "brave men and fair women."

The vortex heightens to the vivid; it is vibratory; it is of rare flavoring.

First the impressive court with its dominant King Richard, he of the lion heart. Then the tournament with its myriads of colorful beings, the thundering of chargers' hoofs and the splintering of lances; and, as always, beautiful women to encourage with their charming wiles.

Amid it all the serpent coils; the trickish Prince John, who soon is going to turn things all awry and seize the throne to plunge England into torturous gloom.

Then the gleaming pageant, as king and his friend, Huntingdon, whom livid circumstances soon will evolve into the outlaw of Sherwood forest, sets forth for conquest in foreign lands.

It all is too enfolding, too breathlessly impressive to be the vapor of a traditional thing which must vanish with the passing of the hour.

Then Robin Hood and his frolicsome fellows fill the vales of Sherwood forest with their shouts of exuberance. Again stout Friar Tuck, trig Alan-a-Dale, Little John and Will Scarlett course afeld beside their frisky leader, to confound the tyrant and bring relief to the oppressed.

And, in a land where hope has been abandoned, the doughty Robin Hood flaunts everywhere the three lions of Richard, striking terror into the hearts of Prince John, and his bloody followers.

Thrill upon thrill speeds the exciting action to its heights, eventually to crash into an ensemble of results which leaves the audience spellbound and slow to recover the realization that the Twentieth century has returned, and that they have but dreamed this beautiful thing which must linger while memory functions.

As a production, the like of which still is to be equalled from a standpoint of delighting the eye, Douglas Fairbanks' production of "Robin Hood" is a wonderful example of what artistry can do for the screen.

Especially striking—and surprising, also, in these days—is the absence of the Babylonian taint. No wanton women force their distasteful way into the thing. There is no inanity, no balderdash, no trash. The ancient wheezes are absent for once.

True, Douglas Fairbanks, more nimble than ever in the past, steeple-chases in tree and turret, but you earnestly desire him to

do so. If he seems to perform the impossible, at least you see him do it, and it delights.

And, as a side thought, there is no senseless prate in the titled word of the screen, a folly so fulsomely indulged in by some makers of specials.

## "Timothy's Quest"

WHEN I am old,  
And then must pause awhile  
To sit beside life's pathway  
With poignant grief  
That rankles within a stubborn heart,  
Preach me no sermons.  
Bring no false words of sympathy,  
But let there come a toddling child,  
With cuddling arms,  
To press warm lips  
Upon this aged cheek of mine,  
And I shall be content.

And when YOU are satiated with crime, and bloodshed, with ancient swashbuckling, and sleuthing, and sex, seek retreat at Miller's, and get back into the warm realities of life. Go and see Baby Helen Rowland and little Joseph Depew, Margaret Seddon and Marie Day, become before your very eyes, Timothy, Lady Gay, Alvada and Samantha in all reality, as if they lived again to reproach the screen of today with their simple story.

Feel the touch of a baby's soft sigh upon your heart, and do not be ashamed of a tear now and then; suffer and sympathize with Samantha, for her burden is as heavy as the hardness of her heart, and find the sadness relieved by laughter upon the intrusion of the champion gab-and-chatter character of the films, Vivian Ogden, who again is the village gossip.

You may not recognize many of the names, but you will not easily forget "Timothy's Quest," with its quaint New England atmosphere, as directed by Sidney Olcott. May the independent American Releasing organization give us more like it and like him.

W. W.

Of Fairbanks himself, enough has been said. Laurels for a king are never amiss. Therefore we will place them upon the heads of the two who occupied this throne of the middle ages. Instead of Richard, let us call him Wallace Beery, the lion-hearted. Could the shade of Richard look down upon Grauman's silver screen at this time, undoubtedly he himself would beg the privilege of placing his own crown upon that thespian's shaggy head. A magnificent characterization; a faultless and faithful performance. His contribution was a tribute to the ancient ruler himself.

Prince John, the brother, arch plotter and demon of ferocity, materialized and occupied the physical being of Sam de Grasse during this reincarnation of crowning mythology. Evil he portrayed; his innate subtlety, the cunning of his interpretation all lent to the characterization of the most

hated role we have ever had the pleasure of hissing. From the very evil that he wrought—upon the screen—there came a halo for de Grasse, such as would have been a crowning glory for any famed thespian of past or present.

Paul Dickey was the loathesome Gisbourne in truth. He triumphed in the role.

The gentle Maid Marian was exemplified by the lovely Enid Bennett so sweetly, and with such remarkable taste, that higher praise hardly is necessary.

Those legend familiars, Friar Tuck, Little John, Will Scarlett and Alan-a-Dale, were well reincarnated by Willard Louis, Alan Hale, Maine Geary and Lloyd Talman, although, it must be confessed, "Robin Hood" left little for these to do in the general cleanup.

Roy Coulson well portrayed the king's ill-fated jester. Billie Bennett was good as the serving woman. Merrill McCormick and Wilson Bengue were very valiant henchmen of Prince John. A tremendous concourse of people appeared in the many mass scenes.

While the sets were massive, natural (thank heaven), and impressive, Arthur Edeson and his camera must be honored for making them profound. There always is beauty in nature and fantastic caravan, but Arthur Edeson and his kind must be artists to convey this beauty to the screen, such as that revealed in "Robin Hood." The photography is a large part of its value.

Allan Dwan directed the tremendous production and Lotta Woods, the Fairbanks' scenario editor, adapted Elton Thomas' story with much wisdom and genius. Wilfred Buckland was supervising art director.

## "Nero"

IT SEEMS that the object of "Nero," a Fox film, is to show the world how badly acted, and historically decomposed, a foreign film may be and still go so far as to please the youngest generation.

When the majestic Nero, last of the Caesars, craved inspiration he pointed his finger at Rome and said, "Thy name is bonfire," and his faithful slaves made an ash heap of the seven hills. But this celluloid account of Nero and his playing of the harp fails to solve a weighty problem for the kiddies. An infantile screech in our left ear demanded to know what the fire department was doing while Rome burned. But next we saw the fire horses running a chariot race in the stadium, so we understood.

The story rambles along in a never-ending, disconnected manner, under the direction of J. Gordon Edwards.

Violet Mercereau, the predominating figure, makes surprising efforts to act intelligently.

For the most part the cast over-acts and is stagey in spite of natural settings.

## "The Big Scoop"

IN making the addition of adults to the production, "The Big Scoop," J. K. McDonald has added to the interest of the story but denies us seeing more footage in which the delightful kiddies romp about. Johnny Jones is working his gang about a printing press this time. Much to our sorrow there is little place for Ger-



trude Messinger who is as popular with us as with Johnny's gang.

However, the story under the direction of Mason Litson is as sturdy and unwavering here as in his masterpiece, "Makin' Movies."

The photography by Ray June is beautiful and lighting is skillfully handled.

The story, by James Finn, is too crowded with situations to well do justice to all. But a few are developed and another gloom chaser is ready for the screen.

## "When Knighthood Was in Flower"

Advertised upon a gigantic scale, announced practically as one of the world's greatest cinema productions, and absorbing all of the editorial and publicity talent of the huge Hearst organization for many months, the Cosmopolitan production of "When Knighthood Was in Flower," has wrought the public up to such pitch of expectation that nothing could satisfy them but—

A promise fulfilled.

"Knighthood" neither is the greatest production, nor is it the premier presentation of the present day. If it had not been forced to flamboyantly promise so much, one might see more worthiness in the picture than when obsessed by visions paid for by Hearst, at so much per line and inch.

It is true that there are numerous sets, some of them as magnificent as the costuming. The story was well and nicely produced. It rises to the pretentious, yes, but there is too much Marion Davies, and that fact tells a grievous story.

True it is that Miss Davies gives us a surprisingly intelligent performance, but it also is evident that her scenes were carefully picked from many thousand feet of carefully posed, artistically lighted and skillfully photographed footage.

The booklet issued with each admission shrieks more loudly of expense and footage than of artistry and composition; of a remarkable pageantry and the intelligence which made the very life of the spectacular offering what it is.

Doubtless many reels of actual values were necessarily trimmed away to reduce the production to its nine reels, but it is evident that others besides Marion Davies were sacrificed by the discard.

An overplus of any good thing is a very bad thing for diners and audiences.

In the few hundred feet allowed other

members of the cast Forrest Stanley is prominent in Miss Davies' support. He troops and wields his trusty sword in a regular movie duel.

Lyn Harding as Henry VIII and William Norris as Louis XII give satisfying characterizations.

Pedro de Cordoba, Ernest Glendenning, William Powell, Arthur Forrest, Macey Harlam, Johnny Dooley, William Kent, Gustav von Seyffertitz, Charles Gerrard, George Nash, Arthur Donaldson, Theresa Maxwell Conover, Flora Finch and Ruth Shepley all combined their efforts supporting Miss Davies to stardom.

## Film Index

### Week of Oct. 22

California—"Sherlock Holmes" (2nd week).  
Rialto—"When Knighthood Was in Flower."  
Egyptian—"Robin Hood" (Fairbanks).  
Hillstreet—"Love Is an Awful Thing" (Owen Moore).

Kinema—"Smudge" (Chas. Ray).

Loew's—"Forget-Me-Not."

Miller—"Timothy's Quest," "The Ropin' Fool."

Mission—"What's Wrong With the Women?"

Superba—"Broad Daylight."

Symphony—"Cops," "Hope" (2nd week).

Alhambra—"Hound of the Baskervilles."

## "Under Two Flags"

LONG, long ago, even before Bryan was the best president we never had, a very sad story was written about Cecil of the royal guards. It was called "Under Two Flags." There was a girl in it called "Cigarette."

Recently, at Universal City, Tod Browning, a director and a scenarist, wrote a Priscilla Dean story about a girl called "Cigarette." There was a man in it called Cecil.

Neither of these stories has a conclusion upon the screen at the present showing, although it may be presumed that Cigarette dies in the arms of Cecil after the audience has gone home. Also the villain may have been punished, Cecil's great wrong righted, and the yearning princess may have returned to Cecil's arms.

Well, isn't it the function of all pictures to send them away guessing?

The Universal offering of "Under Two Flags" is melodrama, the situations of which have been repeated many times since

the book was written. It is a little spectacular, especially in the familiar, haste-to-the-rescue in the last reel. But it is interesting to the many who like that sort of thing, and should meet financial success in these days of sudden favor for old-country stuff.

Priscilla Dean is well fitted to the role of "Cigarette."

James Kirkwood, always a sterling actor, is the man of the story.

Stuart Holmes is a particularly hateful heavy; Ethel Terry gives a finished performance as the princess, and John Davidson is a sleek sheik, without which character no production is safe these days. Robert Mack has a fine bit. Burton Law and Arthur Pollet are very agreeable in their parts.

The Lloyd Hamilton comedy, on the same program, is one of the most laughable absurdities of the screen year.

## "Sherlock Holmes"

AN IDEAL Sherlock Holmes, directly from the illustration in Conan Doyle's book, strode out upon the screen at the California this week, and forced Moriarity, the mightiest crook of his time, to dig in deeper and deeper, although he merely laughed at Scotland Yard previously.

John Barrymore first and all the time is an actor. And that was what was highly necessary to put Holmes on the screen without exciting laughter from the audience. Barrymore played the omnipotent detective with the nicest balance in the world. This Sherlock person, as in the book, knows just what is in the secret mind of his hidden enemy; he always is aware that there was an assassin on the other side of the stone wall; nothing needs to be explained—he tells us and we believe.

The incident of recovering the prince's letters written to the girl he wronged was the groundwork for this production, but the adapter put Holmes' romance into it, and had him catch Moriarity at the close.

The popularity of Doyle's detective tales at this late day could not be proven more emphatically than by the constant line at the California, nor could a screen interpretation have been more satisfactory.

Carol Dempster, borrowed from Griffith, was the sweet girl with nothing much to do. Gustave von Seyffertitz was a Professor Moriarity to hate, and Rowland Young was a very good but not a very valuable Dr. Watson. There is a long list of minor characters.

## What Folks Think

LOS ANGELES, Oct. 14.—Editor Camera!—He advised the Aywon Film exchange is a branch office of the Aywon Film corporation at 729 Seventh avenue, New York, of which Nathan Hirsh is president. Mr. Hirsh is the pioneer of the motion picture industry and has established a high reputation all over the country. The Los Angeles office is operated by Mrs. M. A. Smith, his sister, who is interested in high class enterprises only.

We noticed in this week's issue of Camera! in the article, "Truth About Schools," you mention the Aywon in connection with a Mr. Harris and Lynch. We do not know these men, and they have no connections with us and never had in any shape or form or manner.

Some time ago we noticed newspaper ads, the kind you mention in your article, signed "Inquire of Mr. Harris, Film Exchange," or just "Film Exchange, 734 South

Olive." We called Mr. Harris' attention to the fact that he was not running a film exchange, and explained to him the meaning of the word and what it stands for.

We commend you for the stand you take in the matter and we are in sympathy with your movement. But we feel you owe us an apology and we ask you to retract your statement in regard to our standing in your next issue.

AYWON FILM EXCHANGE,  
M. A. SMITH.

### HE SOLVES THE PROBLEM

Editor Camera!—As you know, there are a number of "Scenario School" institutions that advertise widely in glowing terms the emoluments to be derived from scenario writing, and that assure the gullible what a cinch it is to get into the game and peel off a couple of thousand bucks or so.

Personally I have the gravest sort of doubts that scenario writing can be

taught unless the "student" is pretty well versed in at least newspaper writing. Here or there a person with a natural bent for writing may be unearthed and turn out a scenario that is possible. But take it from me, and I imagine you need no assurance on that subject, the person that can turn out an acceptable scenario can turn out a magazine yarn, and the one that cannot construct and tell a plot attractively enough to break into the magazines may as well pull daisies, as waste time on trying to grind out scenarios.

Be all that as it may, the fact is that thousands upon thousands of poor suckers are attracted by this "Why don't YOU write a scenario?" rot and without ever writing to the "School" take their pens in hand and dash off the veriest piffle that seems marvelous to themselves. Barbers, chambermaids, shipping clerks, paying tellers, clergymen, and fat dowagers with puffy ankles hanging over their shoe tops are writing their heads off, cluttering up the desks of editors and, worst of all, snowing under the real POSSIBLE stuff sent in by professional

writers, many of whom have learned the technique of the screen.

What's to be done about it? If moving picture editors would require that under their names authors put the names of magazines and names of stories they have written for magazines, and if they would refuse to read manuscripts not so authenticated with the stamp of possibilities, nine-tenths of the junk now received in the mails would be cut out and what remained would at least be worth while reading. In other words, let aspirants PROVE that they are possibilities when they submit manuscripts and if they can't do that let them write for magazines until such time as they have established themselves.

I do not see why this is not feasible and practical. It would prevent an army of soreheads that go around knocking the movies because their impossible stuff has been refused. It would protect the writer that is a writer. It would simplify the work of editors and it would knock the grafters that are within the law, parasiting on the industry.

GRANDON ROLKER.



# The Screen Writers' Page - Conducted by William E. Wing

## War in Ireland

"If, perchance, thou findest no enemy to punish, then turn thee and smite thy brother upon the bean."

—Ancient Escritoirean maxim.

It seems that the pleasure of flattening out an opponent often sinks into insignificance as compared with the great joy of handing it to those we cherish.

As witness: gladsome peace conferences, the family circle in our foremost police courts, charity of the Standard Oil towards the public and—

That part of New York known as the Emerald Isle. After cleaning up at all points of the compass, Ireland is now trying some of the same upon a race which cannot be whipped—the Irish.

To say nothing of certain examples of brotherly affection in the film game.

If this was not the writers' page, our first gush of affection would go to the fellow who is making his living in the picture industry but who, perhaps to relieve his system from atavistic putridity, is breaking into print for the purpose of hurling the harpoon into the profession which is feeding him.

This modern head-hunter has it all over his ancestor who used to whittle up the human liver for the fun of the thing. In fact the latter appears as but an innocent child, wending its way to Sunday school in pinafore and with a very pious expression upon its features, as compared with the secret assassin of employer and profession.

He "exposes" the films; they are going to the devil.

He is "ashamed" of the movies, but does not dare sign his name because it would lose him his job in the movies. And certain publications seem to lust for his thrusts of disloyalty and lies.

This secret traitor—and there are several of him—is the mad dog of filmdom, but there is poison out for him.

However, as already intimated, this is a writers' page and, much as we would like to say something upon the subject, we are absolutely barred from uttering our views anent disgruntled failures.

Therefore we will confine this gem of thought strictly to a proper subject.

But first, be it known, our wildly coursing blood has calmed, and our voice now is tuned to a more dulcet note.

Our optics no longer flash fire but, instead, turn upon certain fellow writers with hurt reproach, the how-could-you thing, a look of betrayed confidence such as one bestows upon a thirsty-looking stranger, who proves to be a prohibition officer just after you have offered him a life-saver.

We refer to the gentle critic!



We realize that this subject is about as new in these columns as the unveiling of a monument in a film weekly but, so many of these erring brethren have so steadfastly ignored fatherly advice and the wails of many victims to date, that the job must be done all over again.

Mostly because of recent and continued offenses.

And we easily could include other writers on film subjects. They are equally guilty.

The picture critic's job is made possible by the film industry; he is a writer and of the brotherhood of writers.

Does he then arise early in the morning, as a bridegroom going forth to dodge the rent man, in order to hurl exotics at his kind?

He does not.

Does he look with glowing interest, which he reflects in his writeups, upon the humor, art, style and positive genius exuding from our powerful original scenarios; or the angelic continuity of the heavenly-gifted adapter?

None of the family have mentioned it yet.

But the gentle critic—with exceptions as rare as income-tax exemptions—does glow about director and star, handing them the whole works.

Sometimes, probably through a slip, the critic acknowledges that the story is the cat's digestion, but the effort has proven so great his memory fails him completely as to the writer's name.

If the story is published fiction, he makes an exception to the rule, but the poor original writer and continuity bird constitute the invisible empire.

Yet the critic is a member of the same family, and screen writers are almost as human and honest as critics.

Despite the fact that photoplay writers and adapters have battled for years for ordinary recognition, the critic has not found it in his heart to aid him by the simple duty of visiting upon him plain justice.

The critic damns him, not with faint praise, but by nary a mention, oftentimes.



If he would only pause to kick the dog, he would at least admit that the poor critter existed.

War in Ireland?

Sure; they are after the critics.

## "Only a Movie"

Without doubt the inquiring mind is a first aid to the writer. Cease to be a student and you soon fall behind the procession.

Film values are so profuse that the alert scenarist cannot complain of lack of a big and useful field. Observation of the screen itself is the college for advanced education needed by the successful photodramatist. The productions may be poor, good or supreme, but all teach valuable lessons.

Analysis of projected productions, with keen vision but no chip on the shoulder, should strengthen the regular's grasp upon future needs constantly.

The greatest lesson to be learned by screen writers of today and the needy future, undoubtedly is that of constructing stories which cannot be condemned as "movie" structures.

The phrase has been coined by the keen but scornful critic:

"They made a movie of it."

Artificial; the perverting of a natural tale!

Perhaps the most striking example of this failing may be found in that sterling production, "Blood and Sand." We saw the picture as first presented; as cut under the eyes of Director Fred Niblo and the masterly adapter, June Mathis. It was good to look upon.

"Blood and Sand" has returned—shorn.

A lengthy, valuable episode has been hacked away. We would not say that only head and legs remain, or that the production has been killed, for it is too vital to die even now; but—

"Blood and Sand" is now a "movie."

## Our Own Interviews

"In reply to your inquiry as to where I get my ideas for scenarios, am submitting two examples, hoping, however, I am not



violating professional ethics in giving trade secrets away.

No. 1

"One day a peach from a neighbor's tree fell into my yard. It was my duty to return it, but I just love peaches. So I went into the house and wrote my latest special about the northwest mounted policeman who who was torn between love and duty. He got the peach about the same way I got mine.

No. 2

"The first time I visited Ocean Park and saw the escaped artists' models, I had an inspiration which resulted in my famous super-feature entitled 'If You Couldn't Be Adam, Would You Consent to Be the Snake?'"

"Please get permission of the Guild before publishing the above.

"Fraternally,  
"HECK HINKLE."

"Yes sir, I went to the show at the Bowl. It hapened this way. I thot I was buyin a lot on Hyland ave but found it was a tickett. I went there and when the Alpine guide left me I snek down from the top of Mt. Olive and saw the hole show. It was somethin about dreamy summer nights, probly wrote to advertise So. Calif. I jest want to say if I couldent rite a better skenario than that one I would go back greasin autoes.

"CRANKSHAFT JOE."

"So you want me to tell writers what's the matter with the films. I know. Monopoly; that's what. All the picture fnakers have bought up the modists and fashion czars. As a result the women now wear 'em so long that a blind man has as much fun on the street as anyone. Then what happens? Why, I have to give up good money to see Mae Mermaid lose 'em, Glaria Swansong putting 'em on, ingenues who don't give a darn, and comedy girls that never had 'em. It's nothing but a plot. That's what.

"BLUEMONA BLOOEY."

"I don't care for pictures. I can't read.  
"DUSTY LANE."



## Pulse of the Studios

*For Week Starting Monday, October 23*

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions. Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

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| Director                                                                                      | Star              | Cameraman           | Ass't Director | Scenarist        | Type                     | Progress     |
|-----------------------------------------------------------------------------------------------|-------------------|---------------------|----------------|------------------|--------------------------|--------------|
| <b>BACHMAN STUDIO.</b> Kenneth Bishop, Casting. 831 Windsor Rd.                               |                   |                     |                |                  |                          | Glen. 1933-V |
| <b>Rose Fisher Productions (Independent release).</b>                                         |                   |                     |                |                  |                          |              |
| Kenneth Bishop                                                                                | Bumps Adams       | Floyd Humphreys     | Art Hilton     | Larry Adams      | 2-Reel Athletic Comedies | Schedule     |
| <b>BERWILLA STUDIO.</b> 5821 Santa Monica Blvd.                                               |                   |                     |                |                  |                          | Holly 3130   |
| <b>Eddie Lyons Productions (Arrow release).</b>                                               |                   |                     |                |                  |                          |              |
| Eddie Lyons                                                                                   | Eddie Lyons       |                     | De Rue         | Eddie Lyons      | Comedies                 | Schedule     |
| Eugene DeRue                                                                                  | Bobbie Dunn       | A. Gosden           | Joe Cooke      |                  | Comedies                 | Schedule     |
| <b>Ben Wilson Productions (Federated release)</b>                                             |                   |                     |                |                  |                          |              |
| Ward Hawks                                                                                    | Monte Banks       |                     |                |                  | Comedies                 | Schedule     |
| <b>BRENTWOOD STUDIO.</b> 4811 Fountain Ave.                                                   |                   |                     |                |                  |                          | 598-146      |
| <b>Security Production Co. (Independent release).</b> Geo. A. Hill, Sr., Prod. Mgr.           |                   |                     |                |                  |                          |              |
| Paul Burns                                                                                    | All-Star          | Richardson-Hollahan | A. J. Coe      | Bobbie Hunter    | "Another Man's Shoes"    | 3d Week      |
| <b>BRONX STUDIO.</b> Beatrice Barrett, Casting. 1745-51 Glendale Blvd.                        |                   |                     |                |                  |                          | 54109        |
| <b>Western Arts Film Co.</b>                                                                  |                   |                     |                |                  |                          |              |
| Bob Horner                                                                                    |                   | Al McClain          | Cliff Saum     | Bob Horner       | "Midnight Hummer"        | 3d Week      |
| <b>BURBANK STUDIO.</b> Burbank, Cal. Joe Murphy, Casting.                                     |                   |                     |                |                  |                          |              |
| <b>Sacred Films, Inc.</b>                                                                     |                   |                     |                |                  |                          |              |
| E. G. Banks                                                                                   |                   | Sam Saunders        | Joe Murphy     | E. G. Banks      | "Jacob and Esau"         | 4th Week     |
| <b>CENTURY STUDIO.</b> 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Zion Myers, Casting.         |                   |                     |                |                  |                          | Holly 96     |
| <b>Century Comedies (Universal release).</b>                                                  |                   |                     |                |                  |                          |              |
| A. Goulding                                                                                   | Baby Peggy        | Jerry Ash           | Dave Smith     | Art. Goulding    | "The Amateur"            | 2d Week      |
| Al Herman                                                                                     | Lee Moran         |                     | Bert Sternback | Al Herman        | "Out at Home"            | 3d Week      |
| <b>CHAPLIN STUDIO.</b> Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.                             |                   |                     |                |                  |                          | Holly 4070   |
| <b>CHRISTIE STUDIOS.</b> Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.       |                   |                     |                |                  |                          | Holly 3100   |
| Scott Sydney                                                                                  | Dorothy Devore    | Nagy                | James Clemens  |                  | "Hazel From Hollywood"   | 3d Week      |
| Al Christie                                                                                   | Neal Burns        | Nagy                | Hagerman       |                  | 2-Reel Comedy            | 1st Week     |
| <b>FEDERAL STUDIO.</b> 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr.                     |                   |                     |                |                  |                          | Holly 2115   |
| <b>Clarence Bricker Productions.</b>                                                          |                   |                     |                |                  |                          |              |
| <b>Cinal Productions.</b>                                                                     |                   |                     |                |                  |                          |              |
| <b>T. R. Coffin Productions.</b>                                                              |                   |                     |                |                  |                          |              |
| Bruce Mitchell                                                                                | Fat Karr          | Vernon Walker       |                | Staff            | Comedy                   | 1st Week     |
| <b>Federal Photoplay, Inc.</b> Lincoln Hart, Prod. Mgr.                                       |                   |                     |                |                  |                          |              |
| <b>Pilot Productions, Eric Ergenbright, Mgr.</b>                                              |                   |                     |                |                  |                          |              |
| <b>Trimble-Murfin Productions.</b>                                                            |                   |                     |                |                  |                          |              |
| <b>FINE ARTS STUDIOS.</b> Individual Casting. 4500 Sunset Blvd.                               |                   |                     |                |                  |                          | 598-165      |
| <b>Jess Robbins Productions. (Vitagraph release)</b>                                          |                   |                     |                |                  |                          |              |
| Jess Robbins                                                                                  | E. Everett Horton | Vernon Walker       | Jack Boland    | Staff            | "Trouble Buster"         | 4th Week     |
| <b>Halperin Productions.</b>                                                                  |                   |                     |                |                  |                          |              |
| Lloyd Ingraham                                                                                | All-Star          | Ross Fisher         | Crone          | Victor Halperin  | "Tea With a Tea"         | Casting      |
| <b>Cosmopolitan Film Company (F. B. O. release)</b>                                           |                   |                     |                |                  |                          |              |
| <b>Chas. R. Seeling Productions. (O. K. release)</b>                                          |                   |                     |                |                  |                          |              |
| <b>Doubleday Productions.</b> Chas. Mack, Mgr. (Western Pictures Exploitation).               |                   |                     |                |                  |                          |              |
| Henry McCarty                                                                                 | Lester Cuneo      | Floyd Jackman       | Charles Mack   | Henry McCarty    | "The Devil's Ghost"      | 3d Week      |
| <b>Fine Arts Productions. (Independent release)</b>                                           |                   |                     |                |                  |                          |              |
| <b>Albert Rogell Productions.</b>                                                             |                   |                     |                |                  |                          |              |
| Albert Rogell                                                                                 | All-Star          |                     |                |                  | Drama                    | 2d Week      |
| <b>FORD STUDIO.</b> Harry Ellis Dean, Mgr. 6040 Sunset Blvd.                                  |                   |                     |                |                  |                          | Holly 6200   |
| <b>FOX STUDIO.</b> C. A. Bird, Casting. 1901 N. Western Ave.                                  |                   |                     |                |                  |                          | Holly 3000   |
| Van Dyke                                                                                      | Shirley Mason     | Schneiderman        | Keefe          | Robert N. Lee    | "Pawn Ticket 210"        | 2d Week      |
| Scott Dunlap                                                                                  | Charles Jones     | J. D. Jennings      | R. Flynn       | Strumwasser      | "Footlight Ranger"       | 6th Week     |
| Howard M. Mitchell                                                                            | Wm. Russell       | David Abel          | Thompson       | Poland           | "Man Size"               | 6th Week     |
| Al St. John                                                                                   | Al St. John       | Ernest S. Depew     | Stoloff        |                  | Comedies                 | Schedule     |
| Slim Summerville                                                                              | Clyde Cook        |                     | Arthur Cohn    |                  | Comedies                 | Schedule     |
| Ed Kennedy                                                                                    | Chester Conklin   | Vallijo             |                |                  | Comedies                 | Schedule     |
| Erle Kenton                                                                                   | Stock             | Scheurich           | Regale         |                  | Comedies                 | Schedule     |
| Jerome Storm                                                                                  | Jack Gilbert      |                     | R. Flynn       |                  | "Truxton King"           | 4th Week     |
| Owen Campbell                                                                                 | Dustin Farnum     | Don Short           | Wellman        | Jack Strumwasser | "Three Who Paid"         | 2d Week      |
| Emmett J. Flynn                                                                               | Wm. Farnum        | Andriot             |                | McConville       |                          | Casting      |
| Harry Beaudine                                                                                | Tom Mix           | Clark               | George Webster | Reynolds         | "Shoe Bar Stratton"      | 4th Week     |
| Ballard MacDonald                                                                             | Joe Roberts       |                     | Roberts        |                  | Comedies                 | Schedule     |
| <b>GARSON STUDIOS.</b> 1845 Glendale Blvd. Rose McQuoid, Casting.                             |                   |                     |                |                  |                          | Wil. 81      |
| King Vidor                                                                                    | Clara K. Young    |                     |                |                  | "The Woman of Bronze"    | Casting      |
| <b>GOLDWYN STUDIO.</b> R. B. McIntyre, Casting. Culver City.                                  |                   |                     |                |                  |                          | 761711       |
| <b>Tiffany Productions. (Metro Release).</b> R. G. Edwards, Prod. Mgr.                        |                   |                     |                |                  |                          |              |
| Robt. Leonard                                                                                 | Mac Murray        | Oliver T. Marsh     | Robt. Ross     |                  | "Coronation"             | 4th Week     |
| <b>HOLLYWOOD STUDIOS.</b> 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. |                   |                     |                |                  |                          | Holly 1431   |
| <b>Frank R. Adams Productions (American Release).</b>                                         |                   |                     |                |                  |                          |              |
| Lambert Hillyer                                                                               | All-Star          | John Stumar         | Les Manter     | F. Adams         | "Miles Brewster—"        | 5th Week     |
| <b>Cummings, Irving Production Co. (Principal release)</b>                                    |                   |                     |                |                  |                          |              |



| Director                                                                                       | Star               | Cameraman         | Ass't Director      | Scenarist            | Type                            | Progress             |
|------------------------------------------------------------------------------------------------|--------------------|-------------------|---------------------|----------------------|---------------------------------|----------------------|
| <b>Ferdinand Earle Productions.</b>                                                            |                    |                   |                     |                      |                                 |                      |
| <b>Carlton King Productions.</b>                                                               |                    |                   |                     |                      |                                 |                      |
| Justice                                                                                        | All-Star           |                   |                     | Justice              | Feature                         | 2d Week              |
| <b>J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)</b>                  |                    |                   |                     |                      |                                 |                      |
| Mason N. Litson                                                                                | Johnny Jones       | Roy June          | Geo. Dromgold       | Mason Litson         | Comedies                        | Schedule             |
| <b>Bertram Bracken Productions.</b>                                                            |                    |                   |                     |                      |                                 |                      |
| <b>Chas. J. Hall &amp; Son Productions.</b>                                                    |                    |                   |                     |                      |                                 |                      |
| <b>Wm. R. Lighton Productions, Inc.</b>                                                        |                    |                   |                     |                      |                                 |                      |
| <b>Arthur Trimble Productions.</b>                                                             |                    |                   |                     |                      |                                 |                      |
| F. G. Becker                                                                                   | Arthur Trimble     | Hal Mohr          | Clem Beauchamp      | Boh Lee              | 2-Reel Fairy Tales              | Schedule             |
| <b>Cosmopolitan Production (F. P. L. release). Wm. Siström, Mgr.</b>                           |                    |                   |                     |                      |                                 |                      |
| <b>A. B. Maescher Productions. (Arrow Release).</b>                                            |                    |                   |                     |                      |                                 |                      |
| Jack Pratt                                                                                     | All-Star           | Walter Mayo       | Harry Keepers       | Alexander            | "Rip Tide"                      | 2d Week              |
| <b>HORSLEY STUDIO. 6050 Sunset Blvd.</b>                                                       |                    |                   |                     |                      |                                 | <b>Holly 2693</b>    |
| Al Santell                                                                                     | Sid Smith          | Billy Williams    | Roland Asher        | Edward J. Le Saint   | Comedies                        | Schedule             |
| Noel M. Smith                                                                                  | Geo. Monberg       | Reeves            | Charles Lamont      | Hank Mann            | "Only a Shop Girl"              | 6th Week             |
| <b>Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.</b>                           |                    |                   |                     |                      |                                 |                      |
| <b>Burston Films. 6050 Sunset Blvd. Holly 3939.</b>                                            |                    |                   |                     |                      |                                 |                      |
| <b>Malobee Production. 1439 Beachwood Drive. H. F. MacPherson, ProChoice Productions, Inc.</b> |                    |                   |                     |                      |                                 |                      |
| Maloney-Beebe                                                                                  | Leo Maloney        | Lathem-Thompson   | Bob Williamson      | Maloney-Beebe        | 2-Reel Western                  | Schedule             |
| <b>Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.</b>            |                    |                   |                     |                      |                                 |                      |
| Leo Maloney                                                                                    | L. Maloney         | A. Stout          | Bob Williams        | Beebe                | Western                         | Schedule             |
| Billy Joy                                                                                      | All-Star           | White             | Marriott            | Joy                  | Comedy                          | Schedule             |
| <b>Sanford Productions. (State Rights release)</b>                                             |                    |                   |                     |                      |                                 |                      |
| Marcel Perez                                                                                   | "Tweedy"           | Cotter            | Alex Alt            | Perez                | Comedy                          | 3d Week              |
| <b>Fashion Features. C. W. Gibson, 1442 Beachwood Drive.</b>                                   |                    |                   |                     |                      |                                 |                      |
| C. W. Gibson                                                                                   | All-Star           | E. Gibson         | Geo. D. Erskine     |                      | News Weekly                     | Schedule             |
| <b>INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.</b>          |                    |                   |                     |                      |                                 | <b>761731</b>        |
| <b>Leah Baird Productions. (Associated Exhibitors, release.)</b>                               |                    |                   |                     |                      |                                 |                      |
| <b>Thos. H. Ince Productions, (First National Release).</b>                                    |                    |                   |                     |                      |                                 |                      |
| <b>Gene Stratton Porter Productions.</b>                                                       |                    |                   |                     |                      |                                 |                      |
| James Leo Meehan                                                                               | All-Star           | Jackman           | Jeanette Porter     | Gene Stratton Porter | "Michael O'Halloran"            | 7th Week             |
| <b>KEATON STUDIO. 1025 Lillian Way.</b>                                                        |                    |                   |                     |                      |                                 | <b>Holly 2814</b>    |
| <b>Buster Keaton Productions, Inc. (First National Release).</b>                               |                    |                   |                     |                      |                                 |                      |
| <b>LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.</b>           |                    |                   |                     |                      |                                 | <b>Holly 2400</b>    |
| <b>Paramount Pictures. (Famous Players-Lasky Release.)</b>                                     |                    |                   |                     |                      |                                 |                      |
| J. C. Ivers                                                                                    | Betty Compson      | J. C. Van Trees   | Harry Fellows       | J. C. Ivers          | "The White Flower"              | Honolulu             |
| Cecil B. De Mille                                                                              | All-Star           | Wyckoff           | Cullen Tate         | Jeanie MacPherson    |                                 | 4th Week             |
| Sam Wood                                                                                       | Gloria Swanson     | A. L. Gills       | John Waters         | Monte Katterjohn     | "His American Wife"             | 6th Week             |
| Wm. deMille                                                                                    | Daniels-Stone      | L. Guy Wilky      | Hippard             | Clara Beranger       | "The World's Applause"          | 5th Week             |
| Chas. Maigne                                                                                   | Mary Miles Minter  | James Howe        | Leo Pearson         | Will M. Ritchey      | "The Moon Dance"                | Editing              |
| Fenrhyn Stanlaws                                                                               | Bebe Daniels       | Paul Perry        | Bob Lee             | Bingham-Adamson      | "Singed Wings"                  | Editing              |
| Geo. Fitzmaurice                                                                               | Pola Negri         | Arthur Miller     | Frank O'Connor      | Ouida Bergere        | "Bella Donna"                   | 3d Week              |
| James Cruze                                                                                    | All-Star           | Karl Brown        | Vernon Keays        | Jack Cunningham      | "The Covered Wagon"             | Utah                 |
| Wallace Worsley                                                                                | Wallace Reid       | Schoenbaum        | Dugan               | Beulah Marie Dix     | "Nobody's Money"                | 3d Week              |
| Paul Powell                                                                                    | Agnes Ayres        | Bert Baldrige     | Fred Robinson       | Will M. Ritchey      | "Racing Hearts"                 | 2d Week              |
| <b>LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr.</b>                        |                    |                   |                     |                      |                                 | <b>Home 609</b>      |
| <b>Milburn Morante Production. (State right release).</b>                                      |                    |                   |                     |                      |                                 |                      |
| <b>Ranger Productions</b>                                                                      |                    |                   |                     |                      |                                 |                      |
| <b>MAYER STUDIOS. 3800 Mission Rd. Individual Casting.</b>                                     |                    |                   |                     |                      |                                 | <b>Lincoln 2120</b>  |
| <b>Louis B. Mayer Productions. (Metro Release).</b>                                            |                    |                   |                     |                      |                                 |                      |
| Fred Niblo                                                                                     | All-Star           | Allen Seigler     | Doran Cox           | Frances Marion       | "The Famous Mrs. Fair"          | 4th Week             |
| <b>Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).</b>              |                    |                   |                     |                      |                                 |                      |
| Louis J. Gasnier                                                                               | All-Star           | Carl Struss       | Geo. Yahalen        | Eve Unsell           | "The Hero"                      | 5th Week             |
| Tom Forman                                                                                     | All-Star           | Harry Perry       | James Dugan         | Eve Unsell           | "Are You a Failure?"            | 5th Week             |
| Victor Schertzinger                                                                            | Katherine McDonald | Jos. Brotherton   | Wyatt Brewster      | Lois Zellner         | "The Scarlet Lily"              | 2d Week              |
| <b>METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.</b>                            |                    |                   |                     |                      |                                 | <b>Holly 4485</b>    |
| Harry Beaumont                                                                                 | Viola Dana         | John Arnold       | Frank Strayer       | Bernard McConville   | "Miss Emmy Lou"                 | 8th Week             |
| King Vidor                                                                                     | Laurette Taylor    | George Barnes     | Albert Kelly        | Mary O'Hara          | "Peg o' My Heart"               | Editing              |
| Irvin Willat                                                                                   | All-Star           | Robert Kurrle     | Curt Rehfeld        | Julien Josephson     | "All the Brothers Were Valiant" | 8th Week             |
| <b>Hunt Stromberg Productions. (Metro Release).</b>                                            |                    |                   |                     |                      |                                 |                      |
| Hughie Fay                                                                                     | Bull Montana       | J. R. Lockwood    |                     | Hunt Stromberg       | "Glad Rags"                     | 6th Week             |
| <b>PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.</b>                 |                    |                   |                     |                      |                                 | <b>Holly 7901</b>    |
| <b>Individual Productions. (United Artists Release.)</b>                                       |                    |                   |                     |                      |                                 |                      |
| <b>RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.</b>                          |                    |                   |                     |                      |                                 | <b>598-141</b>       |
| <b>Charles Ray Productions. (United Artists Release.)</b>                                      |                    |                   |                     |                      |                                 |                      |
| <b>R-C STUDIO. Melrose and Gower. 780 Gower St.</b>                                            |                    |                   |                     |                      |                                 | <b>Holly 7780</b>    |
| <b>Individual Productions. (Film Booking Offices.)</b>                                         |                    |                   |                     |                      |                                 |                      |
| Val Paul                                                                                       | Harry Carey        | Thornley-DeGrasse | Ted Brook           | John W. Grey         | "Canyon of the Fools"           | 2d Week              |
| Westley Ruggles                                                                                | Ethel Clayton      | Joseph A. Dubray  | Frank Gereghy       | Carol Warren         | "Remittance Woman"              | 5th Week             |
| Chester Bennett                                                                                | Jane Novak         | Jack MacKenzie    | Douglas S. Dawson   | Bennett Staff        | "Rock of Ages"                  | Casting              |
| Sherwood McDonald                                                                              | Gloria Joy         | John Thompson     |                     | Douglas Bronston     | Comedy-Dramas                   | Schedule             |
| Wm. K. Howard                                                                                  | Johnnie Walker     | Lucien Androu     | Gordon Hollingshead | Eve Unsell           | "Captain Fly-by-Night"          | Editing              |
| Malcolm St. Clair                                                                              | All-Star           | Lee Garmes        | "Ski" Moreno        | Beatrice Van         | "Fighting Blood" series         | Schedule             |
| Henry Lehrman                                                                                  | Carter De Haven    | K. G. McLean      | Cliff Sahn          | Beatrice Van         | "False Alarm"                   | 1st Week             |
| <b>ROACH STUDIO. Culver City. Warren Doane, Mgr.</b>                                           |                    |                   |                     |                      |                                 | <b>761-721</b>       |
| <b>Hal Roach Comedies (Pathe release).</b>                                                     |                    |                   |                     |                      |                                 |                      |
| F. Newmeyer                                                                                    | Harold Lloyd       | Lundin-Köhler     | R. Golden           | Roach-Taylor         | 5-Reel Comedy                   | Finishing            |
| Hutchison-Parrott                                                                              | Snub Pollard       | Roach Doran       | Hackmey             | Hutchison-Parrott    | 2-Reel Comedy                   | Schedule             |
| Davis-Howe                                                                                     | "Paul" Parrott     | Frank Young       | Henecke-Brandie     | Staff                | Comedies                        | Schedule             |
| M'Gowan-M'Namara                                                                               | All-Star           | Len Powers        | C. Morehouse        | Tom McNamara         | "Our Gang"                      | Schedule             |
| <b>SENNETT STUDIO. 1712 Glendale Blvd.</b>                                                     |                    |                   |                     |                      |                                 | <b>Wilshire 1550</b> |
| <b>Mack Sennett Comedies. (First National Release).</b>                                        |                    |                   |                     |                      |                                 |                      |



|                                                         |                |             |                  |                  |                            |            |
|---------------------------------------------------------|----------------|-------------|------------------|------------------|----------------------------|------------|
| VIDOR STUDIO. 7200 Santa Monica Blvd.                   |                |             |                  |                  |                            | Holly 2806 |
| <b>King Vidor Productions.</b>                          |                |             |                  |                  |                            |            |
| Rowland Lee                                             | Florence Vidor |             | Daniel Keefe     |                  | "Alice Adam"               | 3d Week    |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. |                |             |                  |                  |                            | 59813      |
| Albert Smith                                            | All-star       |             | Ida May Park     |                  | "The Ninety and Nine"      | 4th Week   |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd.                 |                |             |                  |                  |                            | Holly 6140 |
| <b>Harry Rapf Productions.</b>                          |                |             |                  |                  |                            |            |
| Sidney Franklin                                         | All-Star       | Andriot     | Millarde Webb    | Julien Josephson | "Brass"                    | 2d Week    |
| <b>Warner Brothers Productions.</b>                     |                |             |                  |                  |                            |            |
| Wm. A. Seiter                                           | All-Star       | Good-DuPar  | Frank Kingsley   | Olga Printzlau   | "The Beautiful and Damned" | 7th Week   |
| E. Mason Hopper                                         | All-Star       | Homer-Scott | Babille-Kingsley | Olga Printzlau   | "Church Around the Corner" | 2d Week    |

*For Week Starting Monday, October 16*

| Director                                                                                                                                    | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---------------------------------------------------------------------------------------------------------------------------------------------|------|-----------|----------------|-----------|------|----------|
| BEAVERTON STUDIO. Portland, Ore.                                                                                                            |      |           |                |           |      |          |
| Premium Pictures Productions. J. J. Fleming, Pres.<br>Ruth Stonehouse "The Cleanup" 2d Week                                                 |      |           |                |           |      |          |
| GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco. Market 844                                                          |      |           |                |           |      |          |
| Paul Gerson Pictures Corp. (F. B. O. release).<br>Robert Eddy Dan Mason Roy Vaughan Frank Capra A. H. Giebler Plum Center Comedies 8th Week |      |           |                |           |      |          |
| JACOBY STUDIO. San Francisco.                                                                                                               |      |           |                |           |      |          |
| Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr.                                                                   |      |           |                |           |      |          |
| PACIFIC STUDIOS. San Mateo, Cal.                                                                                                            |      |           |                |           |      |          |
| Graf Productions, Inc.                                                                                                                      |      |           |                |           |      |          |

*For Week Starting Monday, October 16*

| Director                                                           | Star         | Cameraman        | Ass't Director | Scenarist         | Type                      | Progress        |
|--------------------------------------------------------------------|--------------|------------------|----------------|-------------------|---------------------------|-----------------|
| BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.                 |              |                  |                |                   |                           | Kingsbridge 270 |
| Whitman Bennett Productions: (Affiliated Distributors).            |              |                  |                |                   |                           |                 |
|                                                                    | Betty Blythe |                  | John MacKnight |                   | "The Darling of the Rich" | 4th Week        |
| BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.          |              |                  |                |                   |                           | Freemont 5100   |
| Malcolm Strauss                                                    | All-Star     |                  |                | Malcolm Strauss   | "Salome"                  | 7th Week        |
| Edwin Carewe Productions. (First National Release).                |              |                  |                |                   |                           |                 |
| Inspiration Pictures, Inc. (First National Release.)               |              |                  |                |                   |                           |                 |
| Henry King                                                         | Barthelmess  | Roy F. Overbaugh | Joe Boyle      | Charles Whittaker | "Fury"                    | Editing         |
| CLIFTON STUDIO. Elmer Clifton, Mgr. State Pier, New Bedford, Mass. |              |                  |                |                   |                           |                 |



| Director                                                                      | Star            | Cameraman     | Ass't Director | Scenarist         | Type                      | Progress           |
|-------------------------------------------------------------------------------|-----------------|---------------|----------------|-------------------|---------------------------|--------------------|
| <b>FOX STUDIOS.</b> West 55th and 10th St., N. Y. James Ryan, Casting.        |                 |               |                |                   |                           | Circle 6800        |
| Herbert Brenon                                                                | All-Star        | T. Molloy     | N. Hollen      | Paul Sloane       | "Penzie"                  | 11th Week          |
| Harry Millard                                                                 | All-Star        |               |                | Staff             | "If Winter Comes"         | 12th Week          |
| <b>GRIFFITH STUDIO.</b> Herbert Sutch, Casting. Mamaroneck, N. Y.             |                 |               |                |                   |                           | Mam. 1120          |
| <b>IDEAL STUDIO.</b> West New York, N. J. Ben Silvie, Casting.                |                 |               |                |                   |                           |                    |
| <b>State Picture Corp.</b>                                                    |                 |               |                |                   |                           |                    |
| Burton King                                                                   | All-Star        | Ben Silvia    | Burton King    |                   | "The Shylock of Wall St." | Finishing          |
| <b>INTERNATIONAL STUDIO.</b> 126th St., at 2d Ave., New York, N. Y.           |                 |               |                |                   |                           |                    |
| <b>Cosmopolitan Production (F. P.-L. release).</b>                            |                 |               |                |                   |                           |                    |
| Robert Vignola                                                                | Marion Davies   | D. P. Carle   | Staff          |                   | "Adam and Eva"            | 9th Week           |
| Alan Crosland                                                                 | Alma Rubens     | Ira H. Morgan | Lynn Shores    |                   | "The Enemies of Women"    | In Europe          |
| <b>LASKY STUDIO.</b> Astoria, Long Island City, N. Y. Ned Hay, Casting.       |                 |               |                |                   |                           | Astoria 3500       |
| <b>Paramount Pictures (F. P.-L. release).</b> Thomas Geraghty, Mgr.           |                 |               |                |                   |                           |                    |
| Alfred Green                                                                  | Thos. Meighan   |               | George Ade     |                   | "Back Home and Broke"     | 5th Week           |
| Chet Withey                                                                   | Elsie Ferguson  |               |                |                   | "Outcast"                 | 7th Week           |
| Geo. Melford                                                                  | All-Star        | Bert Glennon  | Cy Clegg       | Jos. Hergesheimer | "Java Head"               | 5th Week           |
| <b>LINCOLN STUDIO.</b> Grantwood, N. J.                                       |                 |               |                |                   |                           |                    |
| <b>Pine Tree Pictures Co. (Arrow release).</b>                                |                 |               |                |                   |                           |                    |
| Dell Henderson                                                                | Cody-Courtet    |               |                |                   | "Jacqueline"              | 3d Week            |
| <b>METRO STUDIO.</b> 3 West 61st St., New York.                               |                 |               |                |                   |                           | Columbus 8181      |
| <b>MIRROR STUDIO.</b> Glendale, Long Island, New York. Dick Friel, Casting.   |                 |               |                |                   |                           | Richmond Hill 3545 |
| <b>Charles C. Burr Productions. (Affiliated Distributors).</b>                |                 |               |                |                   |                           |                    |
| <b>PARAGON STUDIO.</b> Fort Lee, N. J.                                        |                 |               |                |                   |                           |                    |
| Clarence Brown                                                                | Hope Hampton    |               | Staff          | Drama             |                           | 7th Week           |
| <b>PATHE.</b> T. W. Goodwin, Casting. 1990 Park Ave., New York.               |                 |               |                |                   |                           | Harlem 1480        |
| Geo. B. Seitz                                                                 | Pearl White     | E. Snyder     | B. Millhauser  | 15 Episode Serial |                           | In Progress        |
| <b>PYRAMID STUDIO.</b>                                                        |                 |               |                |                   |                           |                    |
| <b>Pyramid Pictures, Inc. (American release).</b>                             |                 |               |                |                   |                           |                    |
| G. W. Terwilliger                                                             | Faire Binney    |               |                |                   | "Wife in Name Only"       | 5th Week           |
| <b>TEC-ART STUDIO.</b> 318 East 48th St., New York. Chas. M. Seay, Prod. Mgr. |                 |               |                |                   |                           | Vanderbilt 4338    |
| <b>(American release)</b>                                                     |                 |               |                |                   |                           |                    |
| J. S. Dawley                                                                  | All-Star        |               | J. S. Dawley   | Drama             |                           | Schedule           |
| <b>Selznick Productions. (Select Release).</b>                                |                 |               |                |                   |                           |                    |
| <b>THANHOUSER STUDIO.</b> New Rochelle, N. Y.                                 |                 |               |                |                   |                           |                    |
| William Burt                                                                  | Miss Burt       | Walter Miller |                |                   | "Tales of the Tenements"  | Schedule           |
| <b>TILFORD CINEMA STUDIO.</b> East 44th St., New York.                        |                 |               |                |                   |                           |                    |
| Jack Pickford                                                                 | Jack Pickford   |               |                |                   | Feature                   | 3d Week            |
| Albert Parker                                                                 | John Barrymore  |               | Albert Parker  |                   | Drama                     | Schedule           |
| <b>(American release)</b>                                                     |                 |               |                |                   |                           |                    |
| Roy Neil                                                                      | William Strauss |               | Bernie         |                   | "The House of Solomon"    | 6th Week           |
| <b>Thomas H. Dixon Productions. (American release)</b>                        |                 |               |                |                   |                           |                    |
| Wm. Thompson                                                                  | All-Star        |               |                |                   | "The Beast"               | 6th Week           |
| <b>VITAGRAPH STUDIO.</b> East 14th St., at Locust Ave., Brooklyn, N. Y.       |                 |               |                |                   |                           | Midwood 6100       |
| Edwin Hollywood                                                               | All-Star        |               |                |                   | Yale Historical Series    | Schedule           |
| <b>WORLD STUDIO.</b> West Fort Lee, N. J.                                     |                 |               |                |                   |                           |                    |
| <b>(State rights release).</b> Jake Rosenthal, Casting.                       |                 |               |                |                   |                           |                    |
| Tefft Johnson                                                                 | Rita Rogan      |               | Johnson        | Special           |                           | 3d Week            |
| <b>Christian Herald Motion Picture Bureau.</b> Harry Levey, president.        |                 |               |                |                   |                           |                    |

## SOUTHERN STUDIOS

For Week Starting Monday, October 16

| Director                                                         | Star         | Cameraman   | Ass't Director   | Scenarist | Type                  | Progress |
|------------------------------------------------------------------|--------------|-------------|------------------|-----------|-----------------------|----------|
| <b>HILYIA STUDIO.</b> Miami, Fla.                                |              |             |                  |           |                       |          |
| Paul Allen                                                       | All-Star     |             | Jack Okey        | Feature   |                       | Schedule |
| <b>MIAMI STUDIO.</b> C. B. Collins, Production, Mgr. Miami, Fla. |              |             |                  |           |                       |          |
| Christy Cabanne                                                  |              |             |                  |           |                       |          |
| Wray Physioc                                                     | All-Star     |             | Wray Physioc     | Drama     |                       | 7th Week |
| <b>Sphinx Picture Corp.</b>                                      |              |             |                  |           |                       |          |
| <b>Rex Ingram Productions (Metro Release).</b>                   |              |             |                  |           |                       |          |
| Rex Ingram                                                       | All-Star     | John Seitz  | Staff            |           | "The Passion Vine"    | 7th Week |
| <b>William Brush Productions. (American release)</b>             |              |             |                  |           |                       |          |
| J. P. McGowan                                                    | Helen Holmes | James Tuers |                  |           | "A Million in Jewels" | 5th Week |
| <b>SAN JUAN STUDIO.</b> San Juan, Porto Rico.                    |              |             |                  |           |                       |          |
| <b>Edward A. MacManus Productions. (Associated Exhibitors).</b>  |              |             |                  |           |                       |          |
| Charles A. Logue                                                 | Alden-Blue   | Harry Hoyt  | Charles A. Logue | Feature   |                       | 3d Week  |

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# Contemporary Criticisms

## "THE MAN WHO PLAYED GOD" (United Artists)

"Worthy to rank as one of the greatest pictures of the year. Mr. Arliss surpasses in sympathy and acting any of his previous characterizations. George Arliss . . . brings to the screen a story that is new, a theme as big as all humanity, and an acting company that renders seeing of the picture a sheer delight. Not excepting 'Disraeli' . . . Mr. Arliss by his fine sense of the dramatic, his quiet even poise, his tenderness and emotional strength, gives to the screen in 'The Man Who Played God' an entertainment of greater artistic worth than anything he has ever done before.

"His supporting company, from little Miriam Battista to the oldest member of the cast, is superb in every respect, and in the direction great credit reflects upon Harmon Weight. The story is smooth running, fast of action, the settings are more than excellent, and the lighting and photography are of an unusually high order.

"Margaret Seddon does a 'bit' that stands for thin cameo relief and makes a really big moment of a scene which less sincerely played might have proved merely incidental." — *Exhibitors Herald*.

"Excellent from every angle is 'The Man Who Played God' . . . Whether considered from the standpoint of star, story, cast, direction, technique, artistry, acting or general entertainment value, and doubly so because of its fine moral effect, this picture is a credit to the screen.

"Great credit is due to Harmon Weight for the manner in which he has directed this production. Art Director Clark Robinson and Photogra-

pher Harry Fischbeck have also done effective work." — *Moving Picture World*.

"It is a delightfully refreshing story that's off the beaten path of screen literature. Mr. Arliss gives us a characterization of wonderful appeal. 'The production has been excellently mounted in every detail, although the story is the thing here and lavish settings are not needed.

"The Yuletide spirit of the story is what makes the offering an especially valuable one for the midwinter season. Ann Forrest as the wife is as attractive as ever. The other players are adequate. It is excellently portrayed by a remarkable cast." — *Motion Picture News*.

## "TIMOTHY'S QUEST"

(American)

"It is unfortunate that more stories like 'Timothy's Quest' have not been forthcoming. The story is delightful, possibly a little long in its present form, but nevertheless thoroughly absorbing all the way through.

"The New England settings are charming . . . and picturesque. The story itself is so refreshing that it no doubt will be a welcome offering, if only because of the fact that it is so far removed from the beaten track.

"Little Joseph Depey shows excellent quality in his work. . . . Baby Helen Rowland is a sympathetic little figure in the picture. Vivian Ogden has a role similar to the one that was given her as the old gossip in 'Way Down East,' and her performance in this is even superior." — *Exhibitors Trade Review*.

"It is Kate Douglas Wiggin's story fallible sympathy and charm. A gentle interpreted for the screen with an in-mixture of pathos and comedy, it offers delightful entertainment that scores because it is genuine.

"The screen version has avoided any too saccharine effect, and because of this merit it will surely win approval from the critical.

"There is no exception to the fine quality of the acting. Each character is defined with crystal clearness and invested with a sincerity that is largely responsible for the strong human appeal of the picture.

"Credit is due without stint to the director, Sidney Olcott. To the smallest detail he has equipped the delightfully old-fashioned scenes with an accurate knowledge of what is appropriate. The photography is excellent." — *Moving Picture World*.

## "RAGS TO RICHES"

(Warner)

"There isn't a whole lot to be said about 'Rags to Riches' other than it is a fine picture, delightful entertainment and a wholly amusing feature. It doesn't matter that the story is the old conventional meller hokum. It is the way Wallace Worsley presents it and Wes Barry's presence that makes it a winning number.

"Worsley has handled the piece splendidly. He has kept the meller bits toned down and keeps the laughs coming.

"It isn't the story but Wes Barry that makes it a show. The supporting cast is adequate but not greatly important except for Niles Welch, who makes a pleasing hero." — *Film Daily*.

"It is a quality picture with a quantity of entertainment value that

will be as highly appreciated on Broadway as it will be on Main street. It is human because every move of every actor is genuine, . . . because the story is simple, dealing with simple folks the world is ever happy to know . . . are among the living; because it is photographically well done and . . . because we see Wesley Barry in the role of an honest-to-goodness lad.

"In fact here's one production. . . that has everything. You can rip the picture to pieces, . . . and when you have completed your analysis you will have found that it is a great picture." — *Moving Picture News*.

"There is plenty of fun, a good dash of romance, some first rate melodrama, plenty of spirited action and suspense, and a slice of rural humanity—which all assembled make it a picture of quality. It is not a misstatement to declare that it is Wesley Barry's best feature, eclipsing 'School Days' in its power of appeal. It is a picture which never loses its grip upon the spectator—because it is honest, straightforward in its telling, sympathetic in its heart interest, and seasoned with sufficient humor.

"Hail to the young star who has not reached the stage where he must dominate every scene. Hail also to the title writer who has caught the true perspective of youth." — *Motion Picture News*.

"'Rags to Riches' is a Warner Brothers production brought into being by Harry Rapf from a story by Will Nigh and Walter DeLeon. As light entertainment, all it professes to be, it will well serve its purpose and more than please the average audience." — *Exhibitors Herald*.

## Shakespeare's Return to a Censored World

BY GEORGE RANDOLPH CHESTER

(In Universal City News)

HELL, Aug. 1.—Terrifically hot today. Read my new play last night to a jolly crowd composed of Sir Francis Bacon, Dante, Boccaccio, Dr. Johnson, that damn, swivelling Bosworth, Rabelais, the First Archbishop of Canterbury and the Devil. They unanimously agreed that it is the biggest thing I have ever done.

HELL, Aug. 2.—Met the Devil in the sulphur bath this morning and discussed my play. He has given me a year on earth to have the play produced. His Satanic Majesty is a hell of a good fellow.

NEW YORK, Aug. 3.—Hotter than blazes here. Tried to get in to see Lee Shubert but he could not find time to talk to me. He says I'm a dead one. Have another big problem on my hands and it is imperative—When and How do I eat?

NEW YORK, Aug. 4.—Got a job in a five-a-day picture house vaudeville but the agent tells me if my patter doesn't make good the first day out I go. I am learning the American vernacular. It is no more difficult than the vernacular of my time and has more strength. I rather admire it.

NEW YORK, Aug. 5.—Made good in vaudeville. Used all the gags we used to use at the Tavern and began to think I was making a hit with new stuff. However, an usher wisecracked. Vaudeville audiences only laugh at the jokes they already know.

NEW YORK, Aug. 15.—No chance for my play. The managers won't even read it—they say I'm a box office failure. Abe Erlanger advises me to take my play to the picture producers. He says they'll take anything in pictures.

NEW YORK, Aug. 20.—The picture producers are hard-boiled to a man. They say I have no exploitation value. I told the outline of my play to one of them, and he said I had no sense of dramatic value.

NEW YORK, Aug. 21.—Carl Laemmle gave me a job today. They say he is a very enterprising man, given to daring innovations, and my eyes moistened with gratitude when he said, "I'll give you a chance, Mr. Shakespeare. Maybe you can learn the picture business and if you do I'll make your reputation." At last I have a chance.

UNIVERSAL CITY, Aug. 26.—So this is Universal City, the heart of the motion picture industry. Here is where my latest and I think my best play may be produced. I am thrilled to the core. Have spent the day waiting to see Mr. Thalberg.

UNIVERSAL CITY, Aug. 27.—I have met the boys in the scenario department. They are a fine crowd and most of them know me by reputation, although I can see that their kindly attitude toward me is inspired more by pity than by admiration. But why do they smile when they say that I must first sell the idea of my play to Irving Thalberg? I spent the day waiting to see him.

UNIVERSAL CITY, Aug. 28.—Spent the day in Mr. Thalberg's reception room. He is a pleasant chap. I met him in the crowd early in the morning and he said he would see me in a few minutes. Perhaps he meant Monday morning.

UNIVERSAL CITY, Aug. 29.—Sunday. Went to a "wild party" last night but left early, and much bored. How did Hollywood get its scandal publicity?

It was like a prayer meeting as compared to the simplest of the affairs my crowd used to attend. No wonder hell is so tame in these modern days.

UNIVERSAL CITY, Jan. 4.—Saw Mr. Thalberg today and had a wonderful talk with him lasting fully twenty minutes. It was worth spending five months in his reception room; but I feel that I might have accomplished more had I not been interrupted by Miss Howell, Bernie Hyman, Julius Bernheim, Murphy Stallings, Fred Datig, Ray Schrock, Nat Ross, Bill Younger, Tod Browning, Erich von Stroheim and that sterling director of publicity, Malcolm Boylan, each of whom dropped in for a moment on urgent business. Nevertheless, I feel sure that Mr. Thalberg has a very comprehensive idea of my play and will talk with me about it tomorrow. I am greatly encouraged.

UNIVERSAL CITY, Feb. 12.—Mr. Thalberg has read my play! He is very enthusiastic about it. He says, however, that all the dramatic situations are censorable and that it will take a lot of work to supply an entire new drama to take the place of the situations which must be eliminated. Also, he wants the lead character altered so that Lon Chaney can play it. Also, he wants more comedy injected and a spectacular finish—but not a forest fire nor the bursting of a dam, nor an earthquake, nor a volcanic eruption, nor any of the things which have been recently used. I shall do as he suggests. I never produced a play without at least this amount of alteration—so the task does not seem at all appalling—but I wish to high heaven that I could find some good ale.

UNIVERSAL CITY, March 2.—I have finished the task. I have introduced the midnight murder in the old sawmill, the stolen bank bonds, the mortgage on the old homestead, the detective of superior deductive powers who works without whiskers, a copiously wrinkled mother, amnesia, mistaken identity, and the righting of a cruel wrong. I have changed every character in the play to fit actors available and in stock. I have altered the illegitimate child to a pet Angora cat on account of the censorship. I have made the rape on the castle stairs a proposal of marriage which is repulsed with scorn. I have made the heavy drop dead with heart disease. I have injected comedy with the aid of a fat boy and two gossips; and I have had the last sequence laid in a rattlesnake pit with the juvenile and the ingenu saved from the fangs of the poisonous reptiles by the eruption of an unsuspected oil well, which makes them rich. The oil, catching fire, overflows down the mountain side, sparing all the virtuous people and consumes all the heavies, with the exception of the lead heavy, who drops dead just as the juvenile and the ingenu, rushing from the scene of the holocaust, fall plump into the arms of an Episcopalian minister with a flat bowler hat, who marries them forthwith, thus giving a light touch to the finish. I fancy that I have done a very neat piece of embroidery.

UNIVERSAL CITY, Friday 13th.—My script is a huge success. I am being congratulated on every hand. They all say it will make a perfect movie. This is what I had feared. I am going back to hell!

FINIS.



# Chatter of Southland Folks - By.... Harry Burns

Joe Rock met with a serious accident the other day when a blunderbuss that was used at Catalina was accidentally reloaded and Joe was shot in the shoulder.

Phil Goldstone is back from his tour of the East where he disposed of the rights of "Deserted at the Altar."

Grover Jones has cast his lot with the Joe Rock company in the capacity of director.

Dallas Fitzgerald motored down to Balboa the other morning and shot some night scenes with Marian Cooper, Mitchell Lewis, Forrest Stanley, Richard Dix and others. Great rain and lightning scenes on the front of the Balboa Bay kept most of the villagers awake, watching the doings.

Marcell Perez, who directs himself in "Tweedy Comedies" for the Sanford productions, journeyed down to Balboa Beach, where he filmed some scenes aboard the yacht "Louise." In the cast were Mrs. Perez, Chas. Amador, Bob McKenzie, Les Bates, Mrs. Sanford and Jack Henderson. Alexander Alt is Perez's assistant.

Buster Keaton's comedy, finished before the sad-faced comedian took his family to New York, has been given a title. It is called "The Balloonatic."

The exact date of Mabel Normand's arrival in Los Angeles from New York is not yet announced, but she is expected back soon to begin work on a new production.

Allen Holubar is soon to begin "shooting" on his next production for First National. The story has been selected and the cast assembled.

Marshall Neilan's "Minnie" has been shipped to New York for release and distribution. It will be given to the public early in December.

F. Richard Jones, Mack Sennett's director-in-chief, has returned to the Edendale studios after a visit of several weeks in New York.

Harry Weil, who assisted Frank Lloyd in the adaptation of the Charles Dickens story, "Oliver Twist," for Jackie Coogan's screen vehicle, has joined the forces of the Jackie Coogan productions.

Eva Novak is vacationing, having finished the retakes for the Jack Holt picture, "Making a Man," by Peter B. Kyne.

Sam and Max Mogi, producer and star of their own comedies, have submitted their latest original story, "The Love Toll," to Paul Bern, scenario editor at Goldwyn studio. William Mogi made the continuity.

James P. Hogan assisted in handling some of the affairs at the Actor Fund benefit, and he commandeered ten assistant directors from the Assistant Directors association to lend a hand for the big doings at the Bowl.

The Harry Garson company, while on location filming scenes of "An Old Sweetheart of Mine" in the old town of Columbia, California, were the guests of the Big Carson Hill Mine, which is but a few miles from the recent Argonaut disaster.

Last Sunday fifty members of the Electrical Illuminating Engineers Society were guests of William Ruble, superintendent of the two city power plants at San Francisco. The society is an organization that is devoting its efforts to the betterment of lighting and photography, and is composed of representatives from the various studios who are engaged in electrical engineering.

Louise Fazenda has received two wires from C. C. Burr of the "Torchy" comedies and other productions, to sign a contract for a series of pictures which would be made at his studios at Glendale, Long Island, where he would take on an additional unit featuring the comedienne. As yet she has come to no decision. She has now practically finished with her work in "The Beautiful and Damned," a Warner Brothers production.

Paul Perry, cinematographer, may soon be able to photograph the entire human body under the X-ray with the "slow motion" camera.

Having edited "A Circus Story" to the length for release, Rowland V. Lee is at Catalina Island on his first holiday in many weeks.

Sam Mogi has written finis to his initial starring venture in which he is the chief funster of a two-reel comedy.

Lee Garmes is photographing "The Fighting Blood" series for Mal St. Clair at the R-C studios.

William S. Campbell is preparing to start a new series of pictures. Having completed his contract with the Educational, he intends to produce pictures for the open market. The first will be a serial.

Milburn Morante is in New York showing his latest picture that he produced with Clara Horton, to producers and exhibitors.

Harry Carey has a great mystery play for his next vehicle which he will produce at R-C studios. Val Paul will again direct, with Ted Brooks as assistant director.

Bobby Vernon has written finis to another Christie comedy in which he starred and co-directed with Harold Beaudine.

Vernon Walker has been engaged by Jess Robbins to photograph his next picture which is now in the making at the Fine Arts studio.

## A Correction

Mrs. M. A. Smith, manager of the Aywon Film exchange of 734 South Olive street, informs Camera! that the office is a branch of the Aywon Film corporation of New York, and that Bud Harris and M. J. Lynch have no connection with it and have been notified not to use the name in their advertising. Camera! is glad to make this correction. Mrs. Smith's letter is printed in this issue.

Henry McCarty, author and director of Lester Cuneo western, is one among several persons in the profession who started work on a newspaper. McCarty served a number of years as cartoonist on the San Francisco Examiner and entered film work as a clay modeler for the Selig studios.

Sam Izzea, with his clever monkey "Charley" worked for the Tweedy comedy company the other day at Balboa Beach.

Tony Campernio and his ring tail monkey took part in a Cruelywed comedy the other day on location under the direction of S. M. Herzig.

Percy Challenger has been engaged by Universal to play the part of "Steel," the banker, in the serial, "Wolves of Society," under the direction of Robt. Hill.

Arch Reeve, president of the Wampas Club, is to be the honored guest of the Assistant Directors association next Thursday evening at the A. D. A. club rooms. Only members of the club and assistant directors who are prospective subjects to join the organization, will be admitted to the meeting.

Morris R. Schlank returns with encouraging reports after making a tour of the United States, visiting the exchanges, exhibitors, and producers throughout the country.

The Metro interests are to release the G. M. Anderson comedies in which the English comedian, Stan Laurel, is featured, including eight subjects that they have contracted for, the first of which will soon be released.

Bebe Ellen (Little Miss Smiles), who isn't two years old, surprised visitors and actors alike while she was working in the Sam Mogi comedy, by the way she took direction.

George Cleethorpe is directing Dulcie Cooper, Dick Pyle and others in a feature comedy drama at Universal City. Andy Kernard is the assistant director, Steve Norton cameraman, and Clyde Vineyard technical director of the company.

Edgar Lyons returned from Dallas, Texas, where he worked with Lester Maies in producing a picture. This is the first of a series that the Lone Star state producer intends to make.

Laura La Plante, Billy Duvall, Sydney De Grey, Sam Polo, F. McCormick, and others are in the Bill Desmond serial out at Universal.

Nat Ross is directing Ralph Graves, Bessie Love, Max Davidson, and George Nichols in a feature out at Universal City.

Jim Alamo, stunt man, has been engaged by the Dallas Fitzgerald company to make a 90 foot dive at Laguna Beach.

"Boots" Fabing gave his original idea of a one-man baseball game for the Hollywood Shrine club at their beefsteak party in Griffith Park last Saturday.



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**Along the Rialto**

Roger Manning is managing the C. C. Burr studio, Glendale, Long Island.

Dick Friel is back from his camp in the Maine woods.

Lillian Gish has gone over to Inspiration Pictures. Her first picture will be "The White Sister," which will be made in Italy, and directed by Henry King.

Margaret Sangster, well-known writer, brought suit last week in the U. S. District Court against the Fox Film corporation, which she charges with copyright infringement of her scenario, "The Island of Faith." Miss Sangster will move this week for a temporary injunction restraining the Fox company from exhibiting the picture entitled "The New Teacher."

Bob Vignola will make a tour of the world before starting his next picture.

Douglas Fairbanks' new picture, "Robin Hood," will be the opening feature for George M. Cohan's Grand Opera House in Chicago. To date the "Grand" has been devoted to plays, but because of the lack of interest Mr. Cohan is changing its policy.

Mr. Rothapfel is giving a private showing of "The Old Homestead" to over 1500 clergymen of all denominations at the Palace theatre. This showing is previous to the initial public showing which begins next week at the Capital.

William Travers Jerome's perfected colored motion picture was given a private showing this week at the Simplex projection rooms. Charles Dana Gibson and a party of friends voted it a great success.

Gordon Edwards, director, returned from Palestine last week after having completed one of the most hazardous and colossal motion pictures ever undertaken, "The Shepherd King," a story dealing with the life of "David."

Harry Walker, theatrical producer, has inserted a morality clause in all contracts for girls. It reads: The party of the 2d part agrees to conduct herself in a ladylike manner at all times, etc.; in the event of a violation of this clause, party of the 2d part shall forfeit her last week's salary and receive, instead, transportation back to New York.

Corrine Griffith will leave this week for Hollywood to make a Vitagraph picture.

"Poodles" Hannaford, of the Sells-Floto Circus, has signed a contract to appear in Lou Anger-Joe Schenck comedies. He will start in Hollywood about December 1st.

Mrs. Oscar Hammerstein, widow of the late impresario, ran the following advertisement in all of the N. Y. dailies this morning: "Must have work of any sort. Phone Fitzroy 3224. Mrs. Oscar Hammerstein." She said she was advertising for work because she had no money whatever and must do something to keep alive. Mrs. Hammerstein just recently lost the Manhattan Opera House, the largest theatre in New York City.

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## Our Travelog

### Going

Frank Urson, staff director for Mr. Neilan; David Kesson, cameraman, and other members of the company sailed for England Friday, on the Berengaria, to take some of the scenes for "Tess" in the natural locale. In this they will have the co-operation of Thomas Hardy.

Dallas FitzGerald, director of the Belasco productions, left with his company last Monday for San Francisco, where he is completing scenes for his special feature. Forrest Stanley, Miriam Cooper, Richard Tucker, Michael Lewis and Kate Lester have the leading roles.

Following a preview of his latest production, "The Purple Dawn," Charles R. Seeling left the Fine Arts studios this week for New York, where he is to arrange for the picture's distribution.

Henry McCarty, author and director of western stories starring Lester Cuneo, has completed the continuity for the company's latest five-reeler, and will leave the Fine Arts studios in a few days for Keen's Camp, where exterior scenes for the picture will be shot. Cuneo has the role of a French-Canadian.

Robert Florey, French journalist, will leave Hollywood, October 24, for Europe, where he will have charge of the publicity campaign in behalf of "Douglas Fairbanks in Robin Hood." He will accompany Clarence Ericson, who will act as business manager of the tour of this production abroad.

Ernest Torrence has gone to Utah and Nevada to make "The Covered Wagon" for Lasky.

### Coming

Katherine MacDonald and her supporting company, including Orville Caldwell, Stuart Holmes, Lincoln Stedman, Adele Farrington, Edith Lyel, Russell Gordon and Grace Morse, have returned from Arrowhead Lake, where important scenes were filmed by Victor Schertzinger for "The Scarlet Lily."

Walter Emerson has just received official notification of final settlement of his father's estate, which means he will soon be in possession of a large share of a 180,000-acre Montana ranch.

Alan Hale, now in Milford, Nevada, playing in the Lasky production of "Covered Wagon," under the direction of James Cruze, has received an offer to go to Germany to play the stellar role in a big Lubitch production.

George Rigas narrowly escaped drowning near Santa Monica, Monday, when he tested the feasibility of newly invented pontoon shoes. The shoes failed to sustain the actor and as he sank an undertow carried him out. He was rescued by other bathers.

Gaston Glass, now playing the title role in "The Hero," will appear in Judge McCormick's court on November 28, to press his suit for \$15,000 damages against the Pacific Electric company, which he holds responsible for injuries he received when a street car crashed into his automobile last December in Hollywood.

### CUTTING UP

"A Man of Action," by Bradley King; featuring Douglas MacLean, Marguerite de la Motte and Raymond Hatton; directed by James Horne; Ince studios.

"BOB METZ says:  
"Yes we have no bananas—"

"Bob the Barber"

Hellman's 6772 Hollywood Blvd.



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## Story By

"Nobody's Money," starring Wallace Reid at Lasky. Story by William Le Baron, adapted by Beulah Marie Dix.

"Chicago Sal," Irving Cummings productions, Hollywood studio. Story by Harvey Gates.

"Sacrifice," starring Mary Miles Minter, Lasky. Story by Stephen French Whitman; adapted by Will M. Ritchey.

Filmer Harris is writing the screen version of "Dorothy Vernon of Haddon Hall," Mary Pickford's next production.

Oliver Morosco productions have secured Avery Hopwood, well-known playwright and author of a dozen Broadway successes, to write the titles for "Slippy McGee," their second production for First National release, featuring Colleen Moore and Wheeler Oakman.

Harry La Verne played character parts in "Douglas Fairbanks in Robin Hood" for 13 weeks, and states that he has no objections to such short-time engagements.

## The Pit

Publicity agent, with unusual newspaper connections throughout the United States, Canada, Australia, England and France, is in a position to take on two or three new accounts of high character. Only publicity matter of the highest type will be considered and only those in a position to afford the better kind of work need apply. Box 111, Camera!

Young lady, neat, attractive, resident of Hollywood, desirous of permanent connection. (Hollywood preferred). Good local references; experienced in bookkeeping, typing and general office work. Box J, Camera!

Cameraman with two B. & H. cameras (one for rent), is open for a position after October 23. Can give best of references. Main 2850. Apt. 45.

**STILL OUTFITS FOR RENT.** Highest grade equipment, \$5.00 per week. Complete stock of fresh still film always on hand. Popular prices on finishing. LITTLE, The Big Photographer, 5874 Hollywood Blvd. (cor. Bronson). Telephone 597-602.

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**FOR SALE**—If you are desirous of locating in Hollywood, send me your name and address, and I will have my car call for you. There is absolutely no charge for this service. Box 33, Camera!

**WANTED**—Dodge roadster, not earlier than 1918, must be in A-1 shape mechanically, and in fair condition otherwise. Nothing over \$400 wanted, and must be willing to give terms if necessary. Box F, Camera!

**Must sell my 6-room bungalow** in Hollywood hills. Spanish type. Lot 100x150. Unsurpassed view. Price, \$7,000. Particulars, Box L, Camera!

**FOR RENT**—Bell & Howell, fully equipped. This outfit is a 120, but in perfect condition, and will rent reasonable. Blaine Walker, 914 South Olive. Main 3746.

**FOR SALE**—Pathe studio type late model with counter and dissolving shutter, fully equipped, with iris, etc. Priced right for quick sale. Blaine Walker, 914 South Olive. Main 3746.

Nice, bright sunny room in private family. Center of Hollywood. Lady preferred. Hollywood 5564.

**FOR RENT**—Car to responsible party by day or week. Good opportunity for tourists to see Southern California. Address Box S, Camera!

Wet Wash done reasonable; back next day. Price and work right. Box W, Camera!

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that help each other.  
Business shows that the  
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## To the Motion Picture People

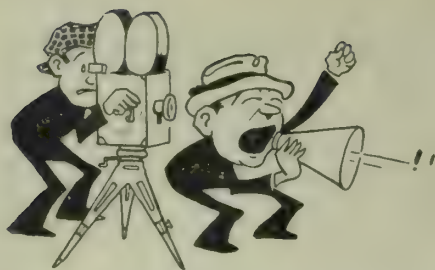
We invite your patron-  
age to our newly ap-  
pointed metropolitan  
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service is unexcelled.

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Shining Stand  
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6772 Hollywood Blvd.





# CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, October 21, 1922

No. 28

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## The Little Bird Says:



Roy Miller pulled the best press agent story of the year, last week.

Excited residents in the vicinity of a recent mysterious murder telephoned Los Angeles police headquarters that a grotesque figure wearing English hunting cap was lurking in the neighborhood, peering through a magnifying glass at the sidewalk.

Arrested, the stranger would say nothing except that he was "Sherlock Holmes."

The Examiner carried a two-column picture with a three-column headline, and the Times used a news freak on it.

"Sherlock Holmes" opened at the California theater and Roy Miller went away on a vacation.

The publicity Purveyor's talents have a new outlet. Gerald B. Breitigam, John Golden's press agent, not only writes boys' adventure novels, "The Radio Boys," but he gives readings from them over the Westinghouse Newark broadcasting station.

Harry Reichenbach is now working under an ideal incentive for any press agent. He gets a percentage of the gross of the shows he handles. He is now handling three legitimate shows—"The Endless Chain," "East Side, West Side," and "On the Stairs"—in New York.

There's a case of mistaken screen identity in Berlin. An old Frank Mayo picture showed there, and the critics declared the star was Eric von Stroheim under an assumed name. Von Stroheim, it is said, is in bad with Austrian theatergoers for his burlesques of the German army officer. They also disclaim his right to use "von," the title sign of nobility.

## In the Ring With Toreador

*From reading exhibitors' reports of what the picture did for them we judge that when the house is full, the picture is good, but if it rains, the picture is rotten.*

So far Will Hays' dictatorship has consisted in dictating speeches.—*Life*.

### STORIES THE EDITOR LOVES TO GET

1. Statement by woman star on why she likes the new long skirts.

2. Statement by woman star on why she will continue to wear short skirts.

"Extra!" shouted a newsboy in Hollywood.

And in a moment he was the center of a seething mob of supers.—*American Legion Weekly*.

BE SURE YOU'RE WRITE, THEN BUY A TYPEWRITER.

Now let's have the film company that insured Pola Negri against getting married insure the rest of its stars against getting divorced.—*Life*.

## The P. A.'s Friends

The Albany (N. Y.) News started publication the evening of October 10.

Norinne Winthrow, former drama critic of the Lansing (Mich.) Capital News, is now on the Chicago Herald and Examiner.

The Huntington (Pa.) Journal has been consolidated with the News.

Alexander Woolcott has resigned as drama critic of the New York Times to join the Herald. His successor is not named, but John Corbin is mentioned as a possibility.

Burns Mantle has resigned as dramatic critic of the New York Mail to rejoin the Chicago Tribune. He will revive the dramatic department of the New York News, the daily tabloid affiliated with the Chicago paper. James Craig is his successor on the Mail.

Lawrence Reamer is critic for the New York Evening Sun, with Stephen Rathbun as assistant.

The Buffalo (N. Y.) News is issuing a Saturday tabloid section, including drama and motion picture news and news pictures.

The Worcester (Mass.) Sunday Times suspended publication after three issues. No money.

The Utica (N. Y.) Press has increased to two Saturday theatrical pages.

## Four Years Ago in Hollywood

(From Camera! of October 27, 1918)

Bessie Love is vacationing at Arrowhead. Prince Axel of Denmark visited Charlie Chaplin last week.

Nell Shipman will end her contract with Vitagraph November 1.

Charles Ray will finish his feature at Ince studio Monday or Tuesday.

Ora Carew has some retakes to do with Tom Moore at Triangle studio.

Charlie Chaplin begins work Monday on a picture of village atmosphere.

Brentwood Film corporation leases Mona studio at 4811 Fountain avenue.

The first gold star in Universal's service flag honors Lawrence Peyton, leading man.

Bebe Daniels made camphor bags for the members of the Rolin company to ward off the flu.

Marshall Neilan rushed with the Blanche Sweet company to film a forest fire on Mount Lookout.

Kingsley Benedict, Universal scenario writer, will support Carmel Myers in "The Beautiful Mongrel."

Al Ray has won a prize in an eastern camera magazine for a picture he took of Winifred Westover.

Bobby Vernon, hospital attendant at the submarine base, took two weeks' furlough to collect for Liberty loans.

King Vidor cast Helen Jerome Eddy's own mother as her screen mother in the first Brentwood film, "The Turn in the Road."

Harold Lloyd entertained with a musicale at his home. Among those present were Dorothy Wolbert, Mr. and Mrs. Hal Roach, Marie Marquette, Bebe Daniels and her mother.

Oscar L. Horn writes of arrival in France with 143d field artillery of Jack Jaccard, Wheeler Oakman, Art Acord, Hank Mann, Kenneth Harlan, Buster Keaton and Aaron Edwards.

Frances Guihan entertained in honor of Prince and Princess Troubetsky at Marcel's. Among her guests were Dagmar Godowski, Nicholas Bunaow, Mr. and Mrs. Sessue Hayakawa.

Kitty Gordon, Jack Wilson, Charley Pike, Monte Katterjohn, A. E. Thomas, William Lord Wright, Billie Allen, Harry Mestayer, Fannie Ward, Lee Ochs, Dorothy Gish, Louis Gasnier, George Fitzmaurice, Tony Moreno, Julian Eltinge and Mabel Condon gathered at Grauman's to preview a William Russell picture Monday. The film was missing. Fitzmaurice went in search, while Charlie Chaplin played the organ. It couldn't be found, so Fannie Ward invited the company to her home. Next day Fitzmaurice found the film in the side pocket of his car.



# Camera!

THE DIGEST OF THE  
MOTION PICTURE INDUSTRY

ALL IN THE  
DAY OF THE  
MOVIE  
MAIDEN



Chamberlain

What a Screen Struck Girl Ought to Know

10¢

Schools  
Truth

Pages 3 and 5

Entered as second-class  
matter October 16, 1920,  
at the Postoffice at Los  
Angeles, Cal., under the  
Act of March 3, 1879.  
Formerly entered as  
"Camera!" April 11,  
1918.

PUBLISHED  
WEEKLY AT  
4513 SUNSET BLVD  
LOS ANGELES



# ANNOUNCEMENT

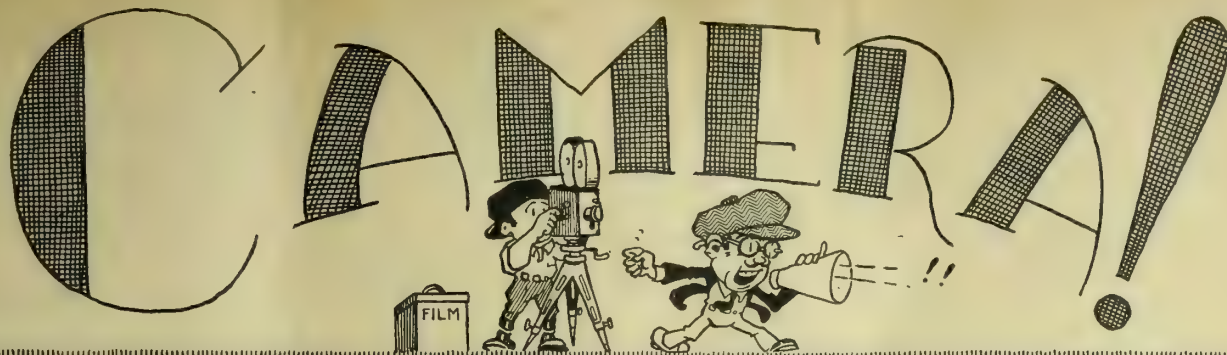
On November 11 Camera! will issue the

## Exposition Number

giving complete details of the First Annual Motion Picture Exposition and Historical Review, to be held in Los Angeles, June, 1923. The Exposition Number of Camera! will be sent to 12,000 exhibitors and 2000 newspaper editors in addition to the regular subscription lists. If you wish representation, please make early reservation, as forms for issue will close November 4.

## CAMERA!





—listen, all you who are lured by the screen—

**P**OOR little girls who crave luxury and long for adulation! And who hope for both through some magic enchantment exercised by a course in Motion Picture Acting and Make-up!

Even were the \$15 courses accomplishing their purported purpose of adequately training actors and actresses, even if these actors and actresses were highly successful in securing engagements and in making good, even then the luxury and the adulation would be things far away.

\* \* \*

Million-dollar salaries!

There was only one person in California whose income exceeded \$1,000,000 last year, and that person was not connected with motion pictures. The next most prosperous person received something like \$800,000, and the third, about \$400,000. A dozen or so exceeded \$100,000 a year income.

Yet California is the residence of Chaplin and Fairbanks and Mary Pickford and Nazimova. Of Charles Ray and Cecil DeMille and Harold Lloyd. Of their salaries fabulous sums are mouthed.

But they couldn't all be the \$800,000 person.

\* \* \*

The adoration of hundreds of thousands! What does it amount to?

When a theaterful in Wichita bursts into applause at your screen appearance, will you be there to hear? When a coolie in Singapore rolls his tongue at your loveliness, will you know of the homage? When a school girl in Calgary pins your picture on her bedroom wall, will you feel a thrill of triumph?

Though you face the world from a thousand screens, your reward may be but a newspaper adjective or two, that flung in return for paid advertising.

But the thousands who will know you by sight—what of them? Ruth Roland, whose face is known around the globe, walked down Sixth street, Los Angeles, at noon the other day. The hustling hundreds gave no more heed to her than to the brisk, well-clothed office worker at her shoulder—unknowing that she elbowed a star.

\* \* \*

That pale, dark beauty in a convent in Quebec, that jolly flapper in Duluth, that blond waitress in Fort

Worth, each is lured by lying messages from the callous movie school promoters. How the studios seek new talent, how the directors trudge the streets scanning the crowds for new faces, how scouts from the producers haunt the "classrooms" where camera make-up and gesture are taught—such are glowing tales that entice new victims to the doors that thousands have passed through, to—what?

\* \* \*

Well, 1920 was not such a bad year for film production. The government census that year showed 2289 actors and 1311 actresses in Los Angeles. Altogether, 3600. And that included professionals of the theaters and cabarets.

Most of the faces of 1920 are still on the screen in 1922.

Yet in the interim, at the most conservative reckoning of one "instructor," he has graduated 1872 "players." There have been an average of four schools operating, let us say (to be exceedingly conservative). At least twice the number of actual, active players have been "trained" and "graduated." Where are they? Not on any screen.

\* \* \*

The successful people of the screen won their places by hard work and long and arduous training that started in childhood in most cases. They are on the screen to stay, but they well know and observe the stringent routine that is the price of their staying there.

Breakfasts in bed, fleets of motor cars, orgies of shopping, bacchanalian entertainments . . . they're all in the picture. But not in the players' lives.

Alarm clock at 7, vigorous daily dozens, substantial breakfasts, weary pouring over scripts and stories, the hustle into make-up, weary waits on the sets, tedious takes and retakes before the camera, beans and coffee at noon, more work, a session in the projection room viewing monotonous rushes, a simple supper, bed. That comes closer to the life the players lead.

It's not a game for luxury-lovers. It's not a game to be taught in six or sixty lessons. It's not a game in which friendship will go far—without talent, "the goods," behind it. It's a lifetime's work. No faker can help you. Beat off their clutching hands.

TED TAYLOR.



# Film Capital Production Notes

## Starting

"The White Frontier," by Jeffry de Prend; starring Dorothy Phillips; director, Allen Holubar. United.

Fred Niblo has started production on "The Famous Mrs. Fair," for L. B. Mayer.

Production will commence at the Harry Garson studios within the next few weeks on the third of a series of Clara Kimball Young feature-productions to be released through Metro exchanges.

Work on Fatty Karr's first story, "Weight for Me," started this week at the Federal studios under the direction of Bruce Mitchell.

Detective stories, written by George Bronson Howard as "The Further Exploits of Yorke Norrey," are being filmed at Universal City with Roy Stewart as the star. Duke Worne is directing. The first story gives Stewart an interesting supporting cast of Lucille Ricksen, Fontaine LaRue, Jack Perrin and Hayden Stevenson.

## Casts of the Week

Metro

### "NOISE IN NEWBORO"

Story by Edgar Franklin  
Adaptation and Continuity by Rex Taylor  
Directed by Harry Beaumont  
Photographed by John Arnold

CAST

|               |                 |
|---------------|-----------------|
| Viola Dana    | Betty Francisco |
| David Butler  | Alfred Allen    |
| Eva Novak     | Joan Standing   |
| Allan Forrest | Bert Woodruff   |

Popular Pictures, Inc.

### "WEIGHT FOR ME"

Directed by Bruce Mitchell  
Cameraman, Ray Rennahan

CAST

|                       |                |
|-----------------------|----------------|
| Hilliard (Fatty) Karr | Claire Simpson |
| Mary Jane Alden       | Julia Brown    |
| "Tiny" Sanford        | Bob Edlin      |

Louis B. Mayer Productions

### "THE FAMOUS MRS. FAIR"

Fred Niblo directing  
Doran Cox, assistant director  
Allen Seigler, photographer  
Story by James Forbes  
Continuity by Frances Marion

CAST

|                        |                |
|------------------------|----------------|
| Myrtle Stedman         | Carmel Myers   |
| Huntly Gordon          | Ward Crane     |
| Marguerite De La Motte | Helen Ferguson |
| Cullen Landis          |                |

Regent Pictures

Robert Thornby directing

### "THE DRIVIN' FOOL"

|                |                   |
|----------------|-------------------|
| Wally Van      | Patsy Ruth Miller |
| Alec Francis   | Wilton Taylor     |
| Ramsey Wallace |                   |

## "VANITY FAIR" BALLIN'S NEXT PRODUCTION

Hugo Ballin has arrived in California where he will produce Thackeray's novel, "Vanity Fair," for Goldwyn. Mabel Ballin will play Becky Sharp.



His reputation does not rely on his freckles. Wesley Barry is without them in "Rags to Riches."

Robert T. Thornby, who is directing "The Drivin' Fool," featuring Wally Van, has completed his cast for the picture. Arrangements were recently made by E. D. Newman, head of the Regent Pictures company, to produce "The Drivin' Fool" at the Christie studios.

The preparation of "The Abysmal Brute," Jack London's vivid pen pictures of the faults and virtues of the prize ring, for screening as a Universal special all-star production, has been completed. It will go into production at Universal City within two weeks. A. P. Younger wrote the scenario. Hobart Henley will direct.

## GIBSON TO DIRECT WILLARD MACK

Willard Mack will star in a story written by the author-actor for himself. Mack is author of "Kick In," recently made by Paramount, "Tiger Rose," a Belasco success, and other stage successes.

Tom Gibson will direct "Red Bulldogs" at the Long Beach studios. Mr. Gibson just completed the production of "The Web of the Law" and will use his organization in the Willard Mack production.

## TULLY TO SCREEN "TRILBY"

Richard Walton Tully's next production will be a screen version of Du Maurier's novel, "Trilby." Guy Bates Post will star in the role of Svengali. James Young will direct and the picture will be released through First National. Tully is at present in Paris where he will superintend the presentation of his stage play, "The Bird of Paradise."

Irving Cummings held a special preview on "Chicago Sal" at the United studios for Mr. and Mrs. Sol Lesser, who recently returned from New York.

## Complete

"The Web of the Law," Texas Ranger production at Long Beach studio, starring Patricia Palmer and Bill Miller. Director, Tom Gibson; cameraman, Elmer Dyer.

"Shadows," B. P. Schulberg production, directed by Tom Forman; star, Lon Chaney. Al. Lichtman release.

"The Purple Highway," Kenma production, directed by Henry Kolker, starring Madge Bellamy; Rufus Steele production manager.

"The Scarlet Lily," Katherine MacDonald's starring vehicle for First National release; Victor Schertzinger, director.

Edwin Carewe has finished actual shooting at the Biograph studios in New York City on his first independent picture for First National release, and is now cutting. His next production will be made here, it is reported.

"An Old Sweetheart of Mine," the Independent Harry Garson production based on the poem by James Whitcomb Riley and starring Elliott Dexter and Helen Jerome Eddy, has just reached completion at the Harry Garson studio in Edendale.

Baby Peggy has completed her production of "The Theatre" at the Century studios. J. Travers Montgomery, who acts as co-director with Alf Goulding in the direction of the Baby Peggy Comedies, is now busily engaged in preparing a new story.

## TITLE CHANGES

"Paths of Glory" to "The World's Applause." Directed by William deMille for Lasky.

"Sacrifice" to "Drums of Destiny," starring Mary Miles Minter, directed by Charles Maigne for Lasky.

"The Kidnappers" to "The Scarlet Car" (Universal).

T. R. Coffin productions and Clarence Bricker productions, which companies have been actively engaged in film production for the past three years, have consolidated and will henceforth operate under the name of Popular Pictures, Incorporated. By combining their productions systems bigger and better pictures may be expected from the men behind the organization. Production quarters have been established at the Federal studios.

James Marcus' "Toby Tyler" or "Ten Weeks with a Circus" is to be Jackie Coogan's next production. Eddie Cline is engaged to direct the production. Mr. Cline has been responsible for all of Buster Keaton's biggest successes.



# Truth About the Schools

## NOTE

Anyone who has had any dealings with acting and make-up schools—or with any registration bureau or stock-selling or co-operative motion picture producing scheme affiliated with a school—is invited to place their experiences in Camera!'s hands. A thorough probe of the conduct of those places is under way. Three men, who advertised themselves as casting directors, and made themselves offensive to girls and women (C. P. Stevens, Fred Snell and Louis Harper), are now serving jail sentences. Others will follow when sufficient evidence is obtained against them.—EDITOR.

## BY MISS X

MOTION PICTURES—I want, immediately, 26 women over 18 years and 14 men over 20 years with good wardrobe; \$7.50 to \$15 a day. 418 Chamber of Commerce Bldg.

I went to rooms 418-19 in the Chamber of Commerce building in answer to an ad similar to the foregoing. My ad called for 32 young men and women over 20 to work in motion pictures "500 to 750."

One man was sitting at a desk, but I was shown to another man. He told me to go across the street to room 308, Mason Opera House building and see a Mr. Pollo there. He wrote the directions on the back of a business card, the face of which read:

## Picture Players' Exchange

Ben Goldstein, Manager

The card indicated a rushing business for it listed two "day telephones," Pico 5887 and Pico 4835; and one "night telephone," Washington 438.

I thought that must be Mr. Goldstein sitting at the desk, so I spoke to him.

"From your ad I inferred you wanted some one to invest in the business, and that I would be given work," I said.

Mr. Goldstein sized up the clipping, then looked at me.

"Yes. I'll tell you what I'll do," he said. "I'll get you a part in a picture, I'll guarantee steady work for a year, if you will put \$25,000 into the company."

I went across the street to room 308. On the door was inscribed the words:

## "Screen Land"

I entered and asked for Jack Pollo.

One of Mr. Pollo's first questions was:

"Have you seen Camera?"

"What camera?" I asked, in surprise.

"Oh you haven't seen it, then. Well, it's a movie magazine here. It's exposing the cooperative pitcher concerns. That's a good thing, too. Take my advice and never invest any money in these cooperative outfits."

Mr. Pollo told me I would have to take ten lessons for \$15, and that I would get four to six days' work a week as soon as he started producing.

His incorporation papers would be back from Sacramento in a month, he explained. (I have since learned that these papers

have been in Sacramento two months, now.)

Then all he had to do was to raise \$50,000 cash, and production would start. Investors were absolutely protected, as the state would have an examiner look after expenditures every month.

"I'll have a part written into the picture for you if you invest," said Pollo.

He assured me that no contracts are given to anyone but the star, however.

"When we do give out contracts, the actors are usually offered more money and break their contracts," he explained. "Then we producers are left in the lurch."

An advantage of taking lessons from him, Mr. Pollo explained, was that one could register at the Picture Players exchange, merely paying monthly dues. Ben Goldstein would do the casting for Screen Land corporation as soon as they got their papers, he said.

\* \* \*

A woman who plays character parts in pictures right along called on Goldstein and

registered in his Picture Players' exchange. She told me he charged \$1 for registration. A payment of \$2 was to put her on the preferred list, with dues \$1 a month afterwards.

Six months passed, during which no work was procured by the registration bureau, although the woman regularly played in parts secured by her own efforts.

"How much would you give me for three days' work a week at \$10 a day?" Goldstein finally asked her. He suggested that such a guarantee of work might be worth \$50 to her.

A young man who followed up an ad to 211 Mason Opera House building when Goldstein had his office there (he moved across the street to the Chamber of Commerce building only a few weeks ago), told me he was sent up to room 308, on the next floor. He recognized Jack Pollo as a man associated with M. J. Lynch in the Apollo Film company, another notorious school of acting and makeup.

\* \* \*

In most swindles the ones who can least afford it are the ones who lose the most. In her frantic efforts to obtain her opportunity on the screen, the woman who tells the following story spent \$30.50 ("a lot of money, to one who has none"), and came into contact with a great many of the "school" men and their aides:

FROM childhood I was considered fine in dramatics. I was also very good in singing—but I won't dwell on my qualifications, especially on myself.

"About the first of the year I enrolled in Mr. Pollo's class, 319 Grosse building. He and Mr. M. Lynch were partners, but separated about that time to go to Mason Opera House building.

"I paid \$10 for my course of make-up, but was left to Mr. Lynch's supervision and he, knowing I had registered with Mr. Pollo, I got my knowledge by looking on.

"I then went to Mr. Pollo and paid \$1 to register in a preferred class with Mr. Goldstein.

"Still, I received no work.

"I registered with Mr. King on South Olive in preferred list, and no more. He told me Mr. Lynch was straight, and to go back and leave my picture, which I did.

"Yesterday I registered in preferred list in Mr. Snyder's office, between Sixth and Seventh streets on South Olive, and he promised work from a week to ten days from now.

"Last week I paid Mr. Crawford, at Santa Monica and Bronson avenue (Caswell studio), \$7.50, and went out on a tryout in Laurel Canyon. He told my friend (she also invested), that we were both very good. My friend and I both went to Fourth and Main streets to answer the usual ad for inexperienced people. That man ran everybody else down but himself (Gaylord productions).

"Yes, this was a class for \$25. You simply got a tryout for that much.

"They say if you have money enough to slip to a director you can get in."

This is the fifth in Camera!'s series of articles exposing the methods of the schools of movie acting and make-up. Camera!'s declaration of war on fake schools was made September 30. The October 7 article dealt with Scripture Films, Inc., and the "film exchange" at 643 South Olive street; October 14, with the Hollywood Film company, the Apollo Film company, and the Classic Film Actors agency; October 21, with the Fashion-Industrial Film company. Back numbers can be obtained for 10 cents each at Camera!'s office.

FOR the information of readers, Camera! herewith lists schools of motion picture acting and make-up and other film activities advertising in the classified sections of Los Angeles papers. Letters are invited from any readers who have had experience with these enterprises.

JACK POLO, 308 Mason Opera house building. Wants refined men and women for steady work if right type. Exchanges prospects with Goldstein, Chamber of Commerce.

BENNY GOLDSTEIN, 418 Chamber of Commerce building. Last call was for 40 persons with good wardrobe to make \$7.50 to \$15 a day. Exchanges prospects with Polo, Mason Opera house.

SELECT FILM COMPANY, 315 Laughlin building. Wants cultured people for pictures now casting.

BALSHOFER STUDIO, 1329 Gordon street. Receiving applications for picture now casting.

5107 HOLLYWOOD BOULEVARD. New proposition for inexperienced women who want to get in movies.

SCRIPTURE FILMS, Inc., 921 Loew's State theater building. Offers contract in return for investment. Requires make-up course from R. B. Wilcox, 643 South Olive street.

FILM EXCHANGE, 643 South Olive street. R. B. Wilcox wants types, experience unnecessary; sends them to Scripture Films, Inc.

HOLLYWOOD FILM COMPANY, 311 Grosse building. M. J. Lynch offers contract to persons qualifying.

APOLLO FILM COMPANY, 319 Grosse building. M. J. Lynch conducts classes in make-up and acting; \$15 for 6 lessons.

BUD HARRIS, 734 Olive street. "Branch" of Classic Film Actors' Agency; sends pupils to Apollo Film Company.

JACK C. O'BRIEN PRODUCTIONS, 410 Court street, wants new types, experience unnecessary, gives lessons. Has agents at room 1004, 405 South Hill street, and room 215, 321 Third street.

FASHION INDUSTRIAL FILM COMPANY, 5444 Hollywood boulevard (Assistant Directors' association rooms); Max Asher offers tuition in acting and make-up, work at studios without pay required in training.

HARRY GAYLORD PRODUCTIONS, Santa Monica and Bronson avenues (Caswell studio); want persons to invest, take instruction, and act. Works with "agency" at 646 San Fernando building.

CRAWFORD, Caswell studio, Santa Monica and Bronson. Wants 2 blondes, 4 brunettes, 4 character women, 7 young men, 3 character men for pictures. Offices at 644 San Fernando building, wants types immediately, experience unnecessary.



# Where to Find People You Know

Edith Roberts, formerly starred under the banner of Universal, is now working at the Fine Arts studios in Jess Robbins' new picture for Vitagraph, "Trouble Buster."

Little Billy Lord, the four-year-old child who won first honors in the baby contest conducted by the Los Angeles Express, is claimed by the movies. He has appeared in several feature productions.

Jimmy Dugan, formerly with Tom Forman, has been assigned to Wallace Worsley, who starts production this week at Lasky's

Julia Griffith has finished working in the Hallroom Boys comedies.

Mary Jane Alden, winner of a beauty contest staged by the Grand Amusement Company of Johnstown, Pa., has been placed under contract by Popular Pictures, Inc. She will act as leading woman for Fatty Karr in a series of two-reel comedies which Bruce Mitchell will direct.

Douglas Carter, ebony-hued comedian, is scheduled to play a role in the Victor Heerman production "A Dollar Down," with Owen Moore and Alice Lake in the leading characters.

Bernice Radon, child actress, has been playing the part of Mary Harding in the Gene Stratton Porter production of "Michael O'Halloran" at Ince studio.

Hank Knight has been engaged to play in the current Jack White comedy.

Ward Hayes, who has been associated with Charlie Chaplin, Mack Sennett and recently as director for Ben Wilson, has been added to the staff of Popular Pictures, Inc., as "gag" man.

Snitz Edwards and Frank Hayes have been added to the cast of the Selznick production "A Dollar Down," featuring Owen Moore and Alice Lake. Victor Heerman is directing.

Lon Poff has been cast in the new Tom Mix production at Fox studio.

Lex Neal, formerly "gag man" with Warner Brothers, has joined the Fox Sunshine comedies.

Truman Van Dyke is playing a part in Roland Sturgeon's all-star six-reeler, as yet untitled, at Universal City.

Leon Bary is in Hawaii supporting Betty Compson in "The White Flower."

J. P. Lockney has been added to the cast of "All the Brothers Were Valiant," Ben Ames Williams' sea story which Irvin V. Willat is directing.

Eva Novak will soon be seen in a Metro production with Viola Dana. Miss Novak has dropped her plans for the production of "Rock of Ages" until a suitable script has been found.

Walter Emerson, next to be seen in support of Henry B. Walthall in the William Fox production of "Drink," will be the principal attraction at a notable dansant to be given in San Francisco next month.

Albert G. Kenyon has joined the Universal City scenario department as a writer of continuities and originals.



Hilliard (Fatty) Karr, will be starred in a series of twelve two-reel comedies by Popular Pictures corporation. Work on the first story, "Weight for Me," will commence this week.

George Rigas is enacting an important role in the DeLuxe production of "The Rip-Tide" at Hollywood studios.

Monty Banks is in New York under the care of specialists following a physical break-down which overcame him as he was completing his latest comedy, "Flood and Sand."

Max Linder has definitely given up his plans of producing pictures in France and will be back in Hollywood by the middle of November where he will make his second full-length feature for United Artists.

Lloyd Hughes is finishing a characterization for B. P. Schulberg in the Tom Forman production of "Are You a Failure?"

Gaston Glass, is playing the title role in the Gasnier production of "The Hero," B. P. Schulberg's picture.

Dorothy Manners has finished her engagement at Universal and is preparing to start the role of a gypsy queen in the next Metropolitan production to be made at the Bentwood studios.

Norma and Constance Talmadge with their mother and Mr. Schenck, will sail from London for New York on November 12t, arriving in time to spend two weeks with the Buster Keatons, before returning to the coast. Norma will begin work the first week in December on "Within the Law," and Constance is to appear in a story as yet unnamed, now being adapted by John Emerson and Anita Loos.

Six of the screen's feminine stars have organized a Texas club for "purely social purposes." Florence Vidor, Bebe Daniels, Hope Hampton, Corinne Griffith, Jacqueline Logan and Madge Bellamy are the six charter members of Hollywood's latest organization.

Tyrone Brereton has just completed the featured role of "Jacob" in a series of Biblical pictures produced by Sacred Films, Inc.

Alice Lake has been engaged by Selznick for one of the principal roles in "A Dollar Down."

Jules Cronjager has been assigned to the filming of the Selznick production, "A Dollar Down."

"Tiny" Sanford will play the heavy in Fatty Karr's first comedy, "Weight for Me," which enters production this week.

Dave Allen of Screen Talent is moving into a new suite of offices in the Union League Bldg., at Second and Broadway.

Freeman H. Owens, who shot them all in the old Essanay days, is back from his Canadian sea picture.

A radiogram from Leon Bary, now supporting Betty Compson in a picture she is making in Hawaii, conveys the information that there was an epidemic of seasickness among the members of the company while en voyage.

Penrhyn Stanlaws is cutting "Singed Wings," his latest Paramount production in which Bebe Daniels and Conrad Nagel are featured.

Jackie Coogan's next vehicle will be "Toby Tyler." Eddie Cline, famed for his ingenious comedies, will direct for First National.

Jane and Katherine Lee, Fox starlets, are at the Hollywood hotel with their mother. They will start their next picture in November.

D. W. Griffith's "One Exciting Night" will open in Boston and New York City this week for a run. The story is by Irene Sinclair.

Claire MacDowell has been assigned an important part in Frankie Lee's first starring vehicle for Popular Picture corporation, which Clarence Bricker will direct.





## Current Reviews



### "Forget-Me-Not"

WHILE producers were spending millions on spectacular costumed productions in an effort to make the public gasp, Louis Burstson was supervising a picture whose main object is to depict life as it is lived and not as we like to think it was lived centuries ago. "Forget-Me-Not" is very simply produced. The action is simple and situations are anything but forced. The story has many new twists and is heavy with real life drama. For four reels the appeal and interest never ceases, but the fifth reel slows down to a convenient ending.

There is one false note which many times bobs up without cause, in the form of subtitles that, in an effort to explain the drama, spoiled the dramatic climaxes.

Never before has Bessie Love been so well cast, and never before has she played a part so convincingly. As the orphan girl she twisted everyone about her little finger. And later her heavier work was that of a finished actress.

Gareth Hughes, too, was well cast. He did his best work in the first few reels as the orphan boy.

Otto Lederer was a beloved character as the fake blind man.

Irene Hunt as the young mother played her role with skill.

Myrtle Lind had only a few scenes in which she pleased.

The direction by F. W. VanDyke was handled well, and interpreted Burt Clymer's continuity in a clear, understandable way.

There are many new photographic effects that by their use saved titles in many places. The straight photography is beautiful and carefully handled.

But the title writer ought to have been fired before he got his hands on the film to inject various discords into a good piece of film.

R. W.

### "The Country Flapper"

AMONG other recent inanities "The Country Flapper" heads the list. Someone tacked an opening title on the film to the effect that this picture has no plot. But that alibi has been worked overtime of late and a little originality, such as announcing that the film has no continuity, would not only be welcome but its veracity could never be questioned after the viewing.

Instead of making burlesque characters, as, no doubt, was attempted, the members of the cast were either made or make themselves idiotic in action.

One of the great horrors is the would-be funny titles. Unless a title contains a rasping pun it has no place in this grand flop.

Dorothy Gish is a disappointment. And that is not all, she is tiring with her continual mugging at the camera and unsuccessful efforts to be funny in slapstick.

Glen Hunter is lost in the imbecilic maze, but one or two close-ups gives us the idea that he is an actor in spite of his misfortune is being badly cast.

Mildred Marsh, Harlan Knight, Tommy Douglas, Raymond Hackett, Albert Hackett and Catherine Collins complete the cast.

R. W.

### "The Old Homestead"

IF bringing back the humble, homely things of the rural past, in natural lights and shadows, constitutes a successful screen production in these days of jazz, speedy living and nudeness in dramatic thought, then Paramount must be credited with a neat victory in the presentation of "The Old Homestead."

There is only one trouble with revivals. The older generation is pleased but critical, for it is viewing familiar themes, while the youngsters are heard to murmur something about "old stuff," even as they admire photography, characterization and manner of presentation.

But it probably would prove highly unsatisfactory all around to try modern improvements on one-horse shays, and as difficult as teaching old Bruno new tricks.

Therefore, if Theodore Roberts had not used too freely of his bag of tricks in this entirely lovable story, the role of Josh Whitcomb probably would have pleased old and young just a trifle more.

And if some of the city scenes were not quite so noticeably "sets," the captious would be robbed of the pleasure of picking flaws.

However, "The Old Homestead" cannot be but welcome everywhere not only for its own worth, but as a decided relief from sex slush and the tidal wave of costume stuff which seems to be swamping the screen at present.

Theodore Roberts uplifts the presentation splendidly, but is forced to divide honors with George Fawcett, Fritz Ridgway and the persons responsible for the remarkable storm effects.

Mr. Fawcett is masterful at all times as "Eph Holbrook," the man who is so severely "just," but he contributes one little scene which stands out decidedly when he forgives the son who has wrought so much misery.

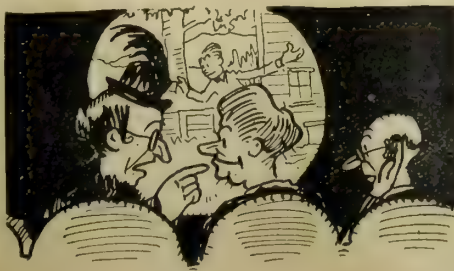
Miss Ridgway, as "Ann," is so entirely natural that she adds much to her established reputation as a good screen artist.

Harrison Ford as "Reuben" is creditable in the role. T. Roy Barnes as "Happy Jack" the tramp, suffers the handicap of crepe hair and a makeup that would call for smiles if he did not fight it down with good interpretation.

Kathleen O'Connor, Ethel Wales, E. J. Brady, Frank Hayes, Z. Wall Covington, Charles Williams and James Mason fit into this rural background faithfully and hold their own in a cast of strength.

James Cruze, the director, has given us his best, and Karl Brown's photography is magnificent and extremely creditable.

W. W.



### "What's Wrong With the Women?"

ONE consolation brought forth in "What's Wrong With the Women?" is, that there is more wrong with the film than the women in it.

The story and direction are wholly to blame for a conglomeration called a production.

Daniel Carson Goodman overestimated the screen value of his story when he thought to transfer life's eternal question to the silversheet. In the first place, he has only started a picture and left numerous loose ends hanging in midair.

If there were a point of interest visible, or if the cast of heretofore capable players had been handled right, there could be hope that at least this film would not cause a general walkout from sheer boredom.

What the eminent author has overlooked in making a stupid production, R. William Neil has supplied.

His actors overact, misinterpret or don't act at all.

Barbara Castleton, a noted actress, has the misfortune to play the leading feminine role. She is supposed to be a brainy woman and a mother, but the author has made her a weak person that follows the slightest suggestion that would lead her feet astray. She is far below her average.

Rod La Roque, who under favorable circumstances is a good actor, is also made ridiculous.

No moral picture attempt is complete without its allegorical figure hovering in the background with hand raised in constant benediction. That figure is present here, but does not make it complete.

Julia Swaine Gordon acts with the same maternal unconcern as movie mothers do. Her work was not so bad because there was less of it.

Huntly Gordon, ordinarily a leading man, was merely given a small role, and Constance Bennett had a glorious time overacting in a situation where a little repression would be welcome.

Hedda Hopper, Paul McAllister and William Lackaye completed the cast.

Photography was only ordinary.

### Film Index

#### Current Week

- Alhambra
- "Hound of the Baskervilles" (2nd week).
- California
- "The Sin Flood" (Goldwyn).
- Grauman's
- "Cowboy and the Lady" (Lasky).
- Egyptian
- "Robinhood" (Fairbanks), (3rd week).
- Kinema
- "Lorna Doone" (Tourneur).
- Loew State
- "Rags to Riches" (Wesley Barry).
- Mission
- "What's Wrong With the Women?" (2nd week).
- Rialto
- "When Knighthood Was in Flower" (3rd week).
- Symphony
- "Legend of Sleepy Hollow" (Will Rogers).
- Tally's
- "Prisoner of Zenda" (2nd week).



## Pickups By The Staff

### WOODS-BUCHANAN-HARRIS

Great interest among picture folk awaits further announcements from Frank E. Woods, Thompson Buchanan and Elmer Harris, who have announced their affiliation for independent production.

Woods resigned from the Lasky organization, of which he has been supervisor of productions, a week after Buchanan did.

Lucien Hubbard has been engaged as one of a staff of four production advisory editors at Lasky. Other members of this staff are Ralph Block, Julia Crawford Ivers and Walter Woods. Hubbard will take up his duties November 1.

Dick Sutherland, remembered as the tramp in "Grandma's Boy," says if you are in doubt, or worried about your future, consult him, as he feels competent to advise you after having played the clairvoyant in Carter De Haven's latest production, "False Alarm."

Edward J. Montagne, associate editor of the Selznick scenario department, has written a one-act sketch which will be presented by the Screen Writers' Guild at their frolic during November. The sketch is entitled "In the Roaring Forties," and is a comedy drama of New York life.

Henry B. Walthall has started a tour of the Orpheum circuit in a psychological mystery drama entitled "The Unknown."

Louise Fazenda has been engaged to feature in Educational comedies for the Jack White company.

### Long Beach Notes

Work has started on John P. Mills productions. The first one will be a six-reel feature written by Harry Northrup and co-directed by Rex Thorpe, while E. G. Dyer will have complete charge of photographing the picture. The picture will be released under the title of "Black Gold."

"The Marriage Chance" has been completed and shipped east to be released by the American Releasing Corp. Hampton Del Ruth is busy preparing his next story for production that will start some time in November. It will be another all-star cast.

The Ranger productions have finished titling their first five-reel featuring Patricia Palmer and Ranger Bill Miller. The picture will be released under the title of "The Web of the Law." The story is by Tom Gibson and Elmer Dyer.

Milburn Morante, director of the Morante producing corporation, has returned from a trip to New York where he has been in the interest of the company.

### Actors' Equity to Boost Initiation Fee

The Pacific Coast office of the Actors' Equity association has received formal notification from New York headquarters that commencing on December 1st the initiation fee will be raised from five to twenty-five dollars, excepting to those applicants who are engaged in tent shows, repertoire companies, boat shows, tabloid productions and those who apply as beginners or junior members. To these classes the initiation will be ten dollars, or an advance of one hundred per cent. The yearly dues are to be eighteen dollars per year for all classes, commencing November 1st.

### WANTS 20 COMEDIES

R. H. Clark, scenario editor of Golden Rocks Films, Inc., is in Los Angeles seeking twenty stories, 2-reel, for short comedies. He plans six kiddie comedies, ten of the usual topical appeal, and four made especially for Latin-America.

Abl Ortoz, who is back of the company, owns twelve theaters in South America. The Arcadia studio is a reconstructed dancing hall at Eddy and Johns street, San Francisco. The comedies will be directed by Bert Hall there.

Keen's Camp, near Hemet, will serve for the opening shots in Henry McCarty's latest western story, "The Vengeance of Pierre," starring Lester Cuneo. The company left the Fine Arts studios last week and expect to be gone about ten days. Cuneo has the role of a French-Canadian.

Following an illness of several weeks, Alfred P. Hamberg, former production manager for Reginald Barker films, and well known for his association with the motion picture industry in various capacities, died Wednesday.

Ralph Faulkner has returned to Hollywood after suffering injuries received during the filming, "The Man From Glengarry," an Ernest Shipman production.

Alan Hale, who was injured in an aeroplane wreck when he attempted to fly from Milford, Utah, to Hollywood in time to attend the premier of "Douglas Fairbanks in Robin Hood" at Grauman's new theatre, is now out of the hospital.

## Outlines Plan for Freelance League

Winona Boutree, in *Camera!* September 23, protested against the unbusinesslike handling in many studios of submitted manuscripts, and suggested that some plan be evolved for presenting the right play to the right producer at the right time.

A Pennsylvania freelance writer, who omitted to sign his name, presented an idea so interesting that the no-anonymous-letters rule was suspended for one time. He proposed in *Camera!* October 14 (Writers' number) a league for freelance writers with a staff competent to put a valuable idea into play form, then sell it to the producer.

Now Mr. Parker unbottles a few preliminary organization ideas and indicates he has more.

*Camera!* will gladly serve as forum for the freelancers of America if they wish action on this matter.

BY L. HERVEY PARKER

LET me express my hearty appreciation of your action in taking the lead in exposing fakers in the line of acting and make-up schools.

Also my especial commendation in regard to the article concerning "A League for Freelancers." It seems to me that you have started something that should go a long way. If I could spare the time just now, I would jump into the suggested job with both feet and hands and a checkbook.

That job, as I see it, would consist in some such line-up of activities as this:

1. Get together enough interested freelancers to raise a fund big enough to give that quoted bulletin wide publicity and couple with it a strong invitation for everyone under the sun, who bore claim to the title Freelance Writer for the Screen, to write in and state their willingness to aid the development of such a league and to receive printed information concerning the tentative plans already drafted by the original group. I would have this original group be a representative one and give their names. There should be some ex-studio writers now freelancing, also some students of as wide a range of scenario schools as we could contact.

2. The initial group should have the plan of organization drafted, with the inclusion of eventually going into independent production for the members of the league if at some future time it seemed advisable.

3. The original framers should be bonded (and the bond published) for the handling of the funds resulting from the next step—the raising of a fund large enough to put the whole thing over by generous and continuous publicity (handled by a reliable national advertising agency for the sake of proper rates) in all of the writers' magazines and as many other likely fields as the response rendered available.

The amount necessary to do this RIGHT should be figured and stated as a goal and be the sum for which the framers were bonded. Emphasis would be laid on the fact that if an insufficient sum was raised for this publicity campaign all contributions would be returned. With properly written publicity the appeal should reach enough housewives and the rest of the throng of absolute amateurs (besides the others) to render a return sufficient to put the real campaign for members over properly.

I have several more ideas along the lines of practical organization, but will refrain until I hear from you just how far the thing has been developed already, if such development has occurred to your knowledge.

The cat is out of the bag RIGHT now, thanks to you and whoever else has taken a similar step, and I've a strong hunch that she's going to claw the gas mask off the face of the truth before she quits. The whole condition described is ETHICALLY WRONG. If DeMille advertised that he would RETURN all submitted ideas and would make public the names of the two readers and guarantee them as persons of character and the only ones, aside from himself, who would examine submitted ideas, he would be safeguarding himself in the best possible way from inclusion with the others mentioned.



# The Screen Writers' Page - Conducted by William E. Wing

## Making Fireworks

WITH costume and period productions cluttering up the screen at present, it is little wonder that a number of bewildered free lances are writing in to ask how to meet the situation with manuscripts.

Well, unless you have a copyright on the lives of kings and the fiction relating to past ages, we would not advise you to meet it with aid from the public library.

And it may be depended upon that the studio circles will help themselves to the free stuff without waiting for the aid of the outside writer.

Just how long manufacturers will be able to feed bunches of this ancient lore to an audience of 10,000,000 supposedly modern people, remains to be seen. The public taste switched in favor of costumes and color with dizzy suddenness. Not long ago period stuff was poison to the exhibitor. Now he is fighting for it. It will switch again.

But, if the manufacturer wants merely fireworks the freelance may be able to edge in. The South Sea islands have been run cheaply ragged in the film, but Hawaii, South America and old world nations are picturesque and subject to vivid treatment in a dramatic way.

With, or even without, the yankee-doodle maid and lover, these countries and people may be utilized in colorful way by the original scenarist. Build 'em big and have the situations zip past rapidly. Change the locale for contrast but have a story which is not unreal although fantastic in a way.

Doubtless a number of manufacturers will consider such stories for program features, although several do not seem able to see further than woman and her boudoir in considering manuscripts.

## Advice to Directors

Rexy Old Boy: If the censors will not



pass your scene of Zuzu at the bath, change the title to "The Debutante" and all will be well again.

D. Work Grippen: Putting the truth upon the screen is quite a gamble but, if you wish to try it in the scene he begs her to "say the words that will make me a happy man," let her retort:

"Stay single."

Tim Ice: If old man Henpeck must marry again in your production, why not have him wed a telephone girl. She would never get his number.

B. Leanyard: We agree that with costume plays crowding the screen, Miss Mae Murine's burden is growing. Why not try a takeoff on some period ingenue?

Dodo Productions: The critic who said that your productions were put on by the arithmetical rule meant two divided by nothing. Pay no attention to these jealous ones.

## Big Business!

(Scene: Almost any studio)

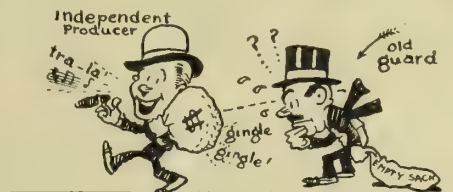
"Say, we certainly had a corking story in the studio this week; big, colorful and smashing. Gee! It would have been a knockout, but the Old Man wouldn't play it because it had not been in print."

## Cheering Up

ONCE more the independent market is stirring itself anew, and is widening the field for writers.

If anything ever needed to stretch—for the good of promoters—it is the scenario market which has been limited by the intelligence of the swivel chair, and the ignorance of certain powers that be.

The independents have a decided advantage



age over the program wielders. The Old Guard is obsessed by its "system." It looks upon story offerings with the same jaundiced eye of the long ago, and the "different" story has little chance.

But the independent is the hope of the screen, for he is progressive. He is making a gamble in a field where failure of the old system is in evidence.

He realizes that no outstanding special has been forthcoming from any studio system, and that the stories which have won have been those which have been departures from program photoplays.

The independent already is looking into the future with much clearer vision than that of the grinding manufacturer, and he is meeting with good success.

There is another reason for his success. It is voiced once more by Frank E. Woods, executive supervisor of Paramount productions, who is leaving soon to join two fellow craftsmen in independent productions.

"It is my opinion," says Mr. Woods, "that closer association of the creative writer with the production is the key to future success."

And Mr. Woods could pause right there, for he has said something worth while in a few words.

No supervisor, no matter how wise in his day and generation can hope to get in constant contact with the production of many working units on his lot. There necessarily are too many supervisors and other detail people between him and the stages. He cannot give the necessary time to his immediate work and find anything like needed hours at the sideline, as it were.

Rollin S. Sturgeon, with years of activity as writer and producer, has added values to the subject. During a talkfest, in a group of fellow craftsmen, Mr. Sturgeon declared that the logical studio manager should first be trained as a writer and producer.

In other words the presiding genius of an institute who expects to make a success of

his products, should have intimate knowledge of his entire subject. The imaginative and constructive writer, trained in the studio as director, might well supplant the present swivel-chair occupant, especially when one considers that many managers come from commercial life entirely apart from art and literature.

This fact should seem to carry its own proof even to the layman.

With independent corporations joining in all along the line and many of them handled by persons peculiarly trained for the job of choosing stories as well as supervising the productions thereof, the market is widening for story writers.

There is a second reason. The independents are seeking the best. There are no barriers. They are gambling with a new thing, and neither ancient precedent nor moss-grown systems are going to obscure clear vision.

As it is a fact that, the better the story the better should be production and the greater the sale, the independents would prove much more receptive to "outside" stories than studios where circles are composed of the fellows who are in and are seeing to it that they remain in.

The somewhat different story is going to take a new lease on life.

## Letters Home, No. 4

Rejection Jcnctn, Oct. 26, 1922.

Dear Magnesia: I told you I would rite when I got my first check for a skenario, and I probably will do so just as soon as Tommy Harass Woods opens that new independence studilum. I have been studyin the screen as instructed by my ununiversity coarse, takin in "When Nitehood Was a



Bloomer," "The Home Bedstead," and "Robin's Good in Hollywood." The lessons wich I have learnd have been very valable because I can see what not to rite because it has been done alreddy. Now if I can find out what to rite, all is goin to be O. K.

CRANKSHAFT JOE.

## Unpopular Fiction

"This isn't my regular work. The manicurist is sick and I'm just helping her out. I'm an actress myself."

\* \* \*

"I wouldn't think of trading in my old car. The steel in it is so much better than they are making now, I'd only be worse off."

\* \* \*

"No, boys; I much prefer going out with my wife."

\* \* \*

"The newspapers made a mistake. That was a fellow by the same name."

\* \* \*

"I prefer to rent. Owning property is such a nuisance."

\* \* \*

"I could have had the lead in that picture but I don't like to work for that studio."



# Pulse of the Studios

For Week Starting Monday, October 30

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director                                                                                | Star              | Cameraman           | Ass't Director | Scenarist        | Type                     | Progress     |
|-----------------------------------------------------------------------------------------|-------------------|---------------------|----------------|------------------|--------------------------|--------------|
| <b>BACHMAN STUDIO.</b> Kenneth Bishop, Casting. 831 Windsor Rd.                         |                   |                     |                |                  |                          | Glen. 1933-W |
| <b>Rose Fisher Productions (Independent release).</b>                                   |                   |                     |                |                  |                          |              |
| Kenneth Bishop                                                                          | Bumps Adams       | Floyd Humphreys     | Art Hilton     | Larry Adams      | 2-Reel Athletic Comedies | Schedule     |
| <b>BERWILLA STUDIO.</b> 5821 Santa Monica Blvd.                                         |                   |                     |                |                  |                          | Holly 3130   |
| <b>Eddie Lyons Productions (Arrow release).</b>                                         |                   |                     |                |                  |                          |              |
| Eddie Lyons                                                                             | Eddie Lyons       |                     | De Rue         | Eddie Lyons      | Comedies                 | Schedule     |
| Eugene DeRue                                                                            | Bobbie Dunn       | A. Gosden           | Joe Cooke      |                  | Comedies                 | Schedule     |
| <b>Ben Wilson Productions (Federated release)</b>                                       |                   |                     |                |                  |                          |              |
|                                                                                         | Monte Banks       |                     |                |                  | Comedies                 | Schedule     |
| <b>BRENTWOOD STUDIO.</b> 4811 Fountain Ave.                                             |                   |                     |                |                  |                          | 598-146      |
| <b>Security Production Co. (Independent release).</b> Geo. A. Hill, Sr., Prod. Mgr.     |                   |                     |                |                  |                          |              |
| Paul Burns                                                                              | All-Star          | Richardson-Hollahan | A. J. Coe      | Bobbie Hunter    | "Another Man's Shoes"    | 4th Week     |
| <b>BRONX STUDIO.</b> Beatrice Barrett, Casting. 1745-51 Glendale Blvd.                  |                   |                     |                |                  |                          | 54109        |
| <b>Western Arts Film Co.</b>                                                            |                   |                     |                |                  |                          |              |
| Bob Horner                                                                              |                   | Al McClain          | Cliff Saum     | Bob Horner       | "Midnight Hummer"        | 4th Week     |
| <b>BURBANK STUDIO.</b> Burbank, Cal. Joe Murphy, Casting.                               |                   |                     |                |                  |                          |              |
| <b>Sacred Films, Inc.</b>                                                               |                   |                     |                |                  |                          |              |
| E. G. Banks                                                                             | All-Star          | Sam Saunders        | Joe Murphy     | E. G. Banks      | "Jacob and Esau"         | 5th Week     |
| <b>CENTURY STUDIO.</b> 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Zion Myers, Casting.   |                   |                     |                |                  |                          | Holly 96     |
| <b>Century Comedies (Universal release).</b>                                            |                   |                     |                |                  |                          |              |
| A. Goulding                                                                             | Baby Peggy        | Jerry Ash           | Dave Smith     | Alf. Goulding    | "The Amateur"            | 2d Week      |
| Al Herman                                                                               | Lee Moran         |                     | Bert Sternback | Al Herman        | "Out at Home"            | Finishing    |
| <b>CHAPLIN STUDIO.</b> Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.                       |                   |                     |                |                  |                          | Holly 4070   |
| <b>CHRISTIE STUDIOS.</b> Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. |                   |                     |                |                  |                          | Holly 3100   |
| Scott Sydney                                                                            | Dorothy Devore    | Nagy                | James Clemens  |                  | "Hazel From Hollywood"   | Editing      |
| Al Christie                                                                             | Neal Burns        | Nagy                | Hagerman       |                  | 2-Reel Comedy            | 2d Week      |
| <b>Regent Pictures.</b>                                                                 |                   |                     |                |                  |                          |              |
| Robert Thornby                                                                          | Willie Van        |                     |                |                  | "The Drivin' Fool"       | 3d Week      |
| <b>FEDERAL STUDIO.</b> 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr.               |                   |                     |                |                  |                          | Holly 2115   |
| <b>Cinal Productions.</b>                                                               |                   |                     |                |                  |                          |              |
| <b>Popular Pictures, Inc. (East Coast Release).</b>                                     |                   |                     |                |                  |                          |              |
| Clarence Bricker                                                                        | Fat Karr          | Ray Rennahan        | Sandford       | Ward Hayes       | "Weight for Me"          | 2d Week      |
|                                                                                         | Frankie Lee       |                     |                | Josephine Quirk  | "Last Night—"            | Casting      |
| <b>Federal Photoplay, Inc.</b> Lincoln Hart, Prod. Mgr.                                 |                   |                     |                |                  |                          |              |
| <b>Pilot Productions, Eric Ergenbright, Mgr.</b>                                        |                   |                     |                |                  |                          |              |
| <b>Trimble-Murfin Productions.</b>                                                      |                   |                     |                |                  |                          |              |
| <b>FINE ARTS STUDIOS.</b> Individual Casting. 4500 Sunset Blvd.                         |                   |                     |                |                  |                          | 598-165      |
| <b>Jess Robbins Productions. (Vitagraph release)</b>                                    |                   |                     |                |                  |                          |              |
| Jess Robbins                                                                            | E. Everett Horton | Vernon Walker       | Jack Boland    | Staff            | "Trouble Buster"         | 5th Week     |
| <b>Halperin Productions.</b>                                                            |                   |                     |                |                  |                          |              |
| Lloyd Ingraham                                                                          | All-Star          | Ross Fisher         | Crone          | Victor Halperin  | "Tea With a Tea"         | Casting      |
| <b>Cosmopolitan Film Company (F. B. O. release)</b>                                     |                   |                     |                |                  |                          |              |
| <b>Chas. R. Seeling Productions. (O. K. release)</b>                                    |                   |                     |                |                  |                          |              |
| <b>Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).</b>         |                   |                     |                |                  |                          |              |
| Henry McCarty                                                                           | Lester Cuneo      | Floyd Jackman       | Charles Mack   | Henry McCarty    | "Vengeance of Pierre"    | 1st Week     |
| <b>Fine Arts Productions. (Independent release)</b>                                     |                   |                     |                |                  |                          |              |
| <b>Albert Rogell Productions.</b>                                                       |                   |                     |                |                  |                          |              |
| Albert Rogell                                                                           | All-Star          |                     |                |                  | "Great Menace"           | 1st Week     |
| <b>William King Productions.</b>                                                        |                   |                     |                |                  |                          |              |
| William King                                                                            | All-Star          | Dal Clawson         | Chas. Mason    | Bill Wing        | Educational              | Starting     |
| <b>FORD STUDIO.</b> Harry Ellis Dean, Mgr. 6040 Sunset Blvd.                            |                   |                     |                |                  |                          | Holly 6200   |
| <b>FOX STUDIO.</b> C. A. Bird, Casting. 1901 N. Western Ave.                            |                   |                     |                |                  |                          | Holly 3000   |
| Van Dyke                                                                                | Shirley Mason     | Schneiderman        | Keefe          | Robert N. Lee    | "Pawn Ticket 210"        | 3d Week      |
| Scott Dunlap                                                                            | Charles Jones     | J. D. Jennings      | R. Flynn       | Strumwasser      | "Footlight Ranger"       | 7th Week     |
| Howard M. Mitchell                                                                      | Wm. Russell       | David Abel          | Thompson       | Poland           | "Man Size"               | 7th Week     |
| Al St. John                                                                             | Al St. John       | Ernest S. Depew     | Stoloff        |                  | Comedies                 | Schedule     |
| Slim Summerville                                                                        | Clyde Cook        |                     | Arthur Cohn    |                  | Comedies                 | Schedule     |
| Ed Kennedy                                                                              | Chester Conklin   | Vallijo             |                |                  | Comedies                 | Schedule     |
| Erle Kenton                                                                             | Stock             | Scheurich           | Regaie         |                  | Comedies                 | Schedule     |
| Jerome Storm                                                                            | Jack Gilbert      |                     | R. Flynn       |                  | "Truxton King"           | 5th Week     |
| Owen Campbell                                                                           | Dustin Farnum     | Don Short           | Wellman        | Jack Strumwasser | "Three Who Paid"         | 3d Week      |
| Emmett J. Flynn                                                                         | Wm. Farnum        | Andriot             |                | McConville       |                          | Casting      |
| Harry Beaudine                                                                          | Tom Mix           | Clark               | George Webster | Reynolds         | "Shoe Bar Stratton"      | 6th Week     |
| Ballard McDonald                                                                        | Joe Roberts       |                     | Roberts        |                  | Comedies                 | Schedule     |
| <b>GARSON STUDIOS.</b> 1845 Glendale Blvd. Rose McQuoid, Casting.                       |                   |                     |                |                  |                          | Wil. 81      |
| King Vidor                                                                              | Clara K. Young    |                     |                |                  | "The Woman of Bronze"    | Casting      |
| <b>GOLDWYN STUDIO.</b> R. B. McIntyre, Casting. Culver City.                            |                   |                     |                |                  |                          | 761711       |
| <b>Tiffany Productions. (Metro Release).</b> R. G. Edwards, Prod. Mgr.                  |                   |                     |                |                  |                          |              |
| Robt. Leonard                                                                           | Mae Murray        | Oliver T. Marsh     | Robt. Ross     |                  | "Coronation"             | 5th Week     |



| Director                                                                                                 | Star               | Cameraman         | Ass't Director    | Scenarist           | Type                            | Progress  |
|----------------------------------------------------------------------------------------------------------|--------------------|-------------------|-------------------|---------------------|---------------------------------|-----------|
| <b>HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. R. D. Saunders, Casting. Holly 1431</b> |                    |                   |                   |                     |                                 |           |
| <b>Frank R. Adams Productions (American Release).</b>                                                    |                    |                   |                   |                     |                                 |           |
| Lambert Hillyer                                                                                          | All-Star           | John Stumar       | Les Manter        | F. Adams            | "Miles Brewster—"               | 6th Week  |
| <b>Cummings, Irving Production Co. (Principal release)</b>                                               |                    |                   |                   |                     |                                 |           |
| <b>Ferdinand Earle Productions.</b>                                                                      |                    |                   |                   |                     |                                 |           |
| <b>Carlton King Productions.</b>                                                                         |                    |                   |                   |                     |                                 |           |
| Justice                                                                                                  | All-Star           |                   |                   | Justice             | Feature                         | 3d Week   |
| <b>J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)</b>                            |                    |                   |                   |                     |                                 |           |
| Mason N. Litson                                                                                          | Johnny Jones       | Roy June          | Geo. Dromgold     | Mason Litson        | Comedies                        | Schedule  |
| <b>Bertram Bracken Productions.</b>                                                                      |                    |                   |                   |                     |                                 |           |
| <b>Chas. J. Hall &amp; Son Productions.</b>                                                              |                    |                   |                   |                     |                                 |           |
| <b>Wm. R. Lighton Productions, Inc.</b>                                                                  |                    |                   |                   |                     |                                 |           |
| <b>Arthur Trimble Productions.</b>                                                                       |                    |                   |                   |                     |                                 |           |
| F. G. Becker                                                                                             | Arthur Trimble     | Hal Mohr          | Clem Beauchamp    | Bob Lee             | 2-Reel Fairy Tales              | Schedule  |
| <b>Cosmopolitan Production (F. P. L. release). Wm. Siström, Mgr.</b>                                     |                    |                   |                   |                     |                                 |           |
| <b>A. B. Maescher Productions. (Arrow Release).</b>                                                      |                    |                   |                   |                     |                                 |           |
| Jack Pratt                                                                                               | All-Star           | Walter Mayo       | Harry Keepers     | Alexander           | "Rip Tide"                      | 3d Week   |
| <b>HORSLEY STUDIO. 6050 Sunset Blvd. Holly 2693</b>                                                      |                    |                   |                   |                     |                                 |           |
| Al Santell                                                                                               | Sid Smith          | Billy Williams    | Roland Asher      | Edward J. Le Saint  | Comedies                        | Schedule  |
| Noel M. Smith                                                                                            | Geo. Monberg       | Reeves            | Charles Lamont    | Hank Mann           | "Only a Shop Girl"              | 7th Week  |
| <b>Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.</b>                                     |                    |                   |                   |                     |                                 |           |
| <b>Burston Films. 6050 Sunset Blvd. Holly 3939.</b>                                                      |                    |                   |                   |                     |                                 |           |
| <b>Malobee Production. 1439 Beachwood Drive. H. F. MacPherson, ProChoice Productions, Inc.</b>           |                    |                   |                   |                     |                                 |           |
| Maloney-Beebe                                                                                            | Leo Maloney        | Lathem-Thompson   | Bob Williamson    | Maloney-Beebe       | 2-Reel Western                  | Schedule  |
| <b>Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.</b>                      |                    |                   |                   |                     |                                 |           |
| Leo Maloney                                                                                              | L. Maloney         | A. Stout          | Bob Williams      | Beebe               | Western                         | Schedule  |
| Billy Joy                                                                                                | All-Star           | White             | Marriott          | Joy                 | Comedy                          | Schedule  |
| <b>Sanford Productions. (State Rights release)</b>                                                       |                    |                   |                   |                     |                                 |           |
| Marcel Perez                                                                                             | "Tweedy"           | Cotter            | Alex Alt          | Perez               | Comedy                          | 4th Week  |
| <b>Fashion Features. C. W. Gibson, 1442 Beachwood Drive.</b>                                             |                    |                   |                   |                     |                                 |           |
| C. W. Gibson                                                                                             | All-Star           | E. Gibson         | Geo. D. Erskine   |                     | News Weekly                     | Schedule  |
| <b>INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731</b>             |                    |                   |                   |                     |                                 |           |
| <b>Leah Baird Productions. (Associated Exhibitors, release.)</b>                                         |                    |                   |                   |                     |                                 |           |
| <b>Thos. H. Ince Productions. (First National Release).</b>                                              |                    |                   |                   |                     |                                 |           |
| <b>Gene Stratton Porter Productions.</b>                                                                 |                    |                   |                   |                     |                                 |           |
| James Leo Meehan                                                                                         | All-Star           | Jackman           | Jeanette Porter   | Gene Stratton Porte | "Michael O'Halloran"            | 8th Week  |
| <b>KEATON STUDIO. 1025 Lillian Way. Holly 2814</b>                                                       |                    |                   |                   |                     |                                 |           |
| <b>Buster Keaton Productions, Inc. (First National Release).</b>                                         |                    |                   |                   |                     |                                 |           |
| <b>LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. Holly 2400</b>          |                    |                   |                   |                     |                                 |           |
| <b>Paramount Pictures. (Famous Players-Lasky Release.)</b>                                               |                    |                   |                   |                     |                                 |           |
| J. C. Ivers                                                                                              | Betty Compson      | J. C. Van Trees   | Harry Fellows     | J. C. Ivers         | "The White Flower"              | Honolulu  |
| Cecil B. De Mille                                                                                        | All-Star           | Wyckoff           | Cullen Tate       | Jeanie MacPherson   |                                 | 5th Week  |
| Sam Wood                                                                                                 | Gloria Swanson     | A. L. Gilks       | John Waters       | Monte Katterjohn    | "His American Wife"             | Finishing |
| Wm. deMille                                                                                              | Daniels-Stone      | L. Guy Wilky      | Hippard           | Clara Beranger      | "The World's Applause"          | Editing   |
| Geo. Fitzmaurice                                                                                         | Pola Negri         | Arthur Miller     | Frank O'Connor    | Ouida Bergere       | "Bella Donna"                   | 3d Week   |
| James Cruze                                                                                              | All-Star           | Karl Brown        | Vernon Keays      | Jack Cunningham     | "The Covered Wagon"             | Utah      |
| Wallace Worsley                                                                                          | Wallace Reid       | Schoenbaum        | Dugan             | Beulah Marie Dix    | "Nobody's Money"                | 4th Week  |
| Paul Powell                                                                                              | Agnes Ayres        | Bert Baldrige     | Fred Robinson     | Will M. Ritchey     | "Racing Hearts"                 | 3d Week   |
| <b>LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. Home 609</b>                         |                    |                   |                   |                     |                                 |           |
| <b>Milburn Morante Production. (State right release).</b>                                                |                    |                   |                   |                     |                                 |           |
| <b>Ranger Productions</b>                                                                                |                    |                   |                   |                     |                                 |           |
| Tom Gibson                                                                                               | All-Star           | Elmer Dyer        |                   |                     | Texas Ranger Series             | Schedule  |
| <b>MAYER STUDIOS. 3800 Mission Rd. Individual Casting. Lincoln 2120</b>                                  |                    |                   |                   |                     |                                 |           |
| <b>Louis B. Mayer Productions. (Metro Release).</b>                                                      |                    |                   |                   |                     |                                 |           |
| Fred Niblo                                                                                               | All-Star           | Allen Seigler     | Doran Cox         | Frances Marion      | "The Famous Mrs. Fair"          | 5th Week  |
| <b>Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).</b>                        |                    |                   |                   |                     |                                 |           |
| Louis J. Gasnier                                                                                         | All-Star           | Carl Struss       | Geo. Yahalen      | Eve Unsell          | "The Hero"                      | 6th Week  |
| Tom Forman                                                                                               | All-Star           | Harry Perry       | James Dugan       | Eve Unsell          | "Are You a Failure?"            | 6th Week  |
| Victor Schertzinger                                                                                      | Katherine McDonald | Jos. Brotherton   | Wyatt Brewster    | Lois Zellner        | "The Scarlet Lily"              | 3d Week   |
| <b>METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. Holly 4485</b>                           |                    |                   |                   |                     |                                 |           |
| Harry Beaumont                                                                                           | Viola Dana         | John Arnold       | Frank Strayer     | Bernard McConville  | "Noise in Newboro"              | 2d Week   |
| Irvin Willat                                                                                             | All-Star           | Robert Kurrle     | Curt Rehfeld      | Julien Josephson    | "All the Brothers Were Valiant" | 9th Week  |
| <b>Hunt Stromberg Productions. (Metro Release).</b>                                                      |                    |                   |                   |                     |                                 |           |
| Hughie Fay                                                                                               | Bull Montana       | J. R. Lockwood    |                   | Hunt Stromberg      | "Glad Rags"                     | Editing   |
| <b>PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901</b>                |                    |                   |                   |                     |                                 |           |
| <b>Individual Productions. (United Artists Release.)</b>                                                 |                    |                   |                   |                     |                                 |           |
| <b>RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. 598-141</b>                            |                    |                   |                   |                     |                                 |           |
| <b>Charles Ray Productions. (United Artists Release.)</b>                                                |                    |                   |                   |                     |                                 |           |
| <b>R-C STUDIO. Melrose and Gower. 780 Gower St. Holly 7780</b>                                           |                    |                   |                   |                     |                                 |           |
| <b>Individual Productions. (Film Booking Offices.)</b>                                                   |                    |                   |                   |                     |                                 |           |
| Val Paul                                                                                                 | Harry Carey        | Thornley-DeGrasse | Ted Brook         | John W. Grey        | "Canyon of the Fools"           | 3d Week   |
| Westley Ruggles                                                                                          | Ethel Clayton      | Joseph A. Dubray  | Frank Gereghty    | Carol Warren        | "Remittance Woman"              | Editing   |
| Chester Bennett                                                                                          | Jane Novak         | Jack MacKenzie    | Douglas S. Dawson | Bennett Staff       | "Rock of Ages"                  | Casting   |
| Sherwood McDonald                                                                                        | Gloria Joy         | John Thompson     |                   | Douglas Bronston    | Comedy-Dramas                   | Schedule  |
| Malcolm St. Clair                                                                                        | All-Star           | Lee Garmes        | "Ski" Moreno      | Beatrice Van        | "Fighting Blood" series         | Schedule  |
| Henry Lehrman                                                                                            | Carter De Haven    | K. G. McLean      | Cliff Sahn        | Beatrice Van        | "False Alarm"                   | 2d Week   |
| <b>ROACH STUDIO. Culver City. Warren Doane, Mgr. 761-721</b>                                             |                    |                   |                   |                     |                                 |           |
| <b>Hal Roach Comedies (Pathe release).</b>                                                               |                    |                   |                   |                     |                                 |           |
| F. Newmeyer                                                                                              | Harold Lloyd       | Lundin-Kohler     | R. Golden         | Roach-Taylor        | 5-Reel Comedy                   | Editing   |
| Hutchinson-Parrott                                                                                       | Snub Pollard       | Roach Doran       | Hackney           | Hutchinson-Parrott  | 2-Reel Comedy                   | Schedule  |
| Davis-Howe                                                                                               | "Paul" Parrott     | Frank Young       | Henecke-Brandie   | Staff               | Comedies                        | Schedule  |
| M'Gowan-M'Namara                                                                                         | All-Star           | Len Powers        | C. Morehouse      | Tom McNamara        | "Our Gang"                      | Schedule  |
| <b>SENNETT STUDIO. 1712 Glendale Blvd. Wilshire 1550</b>                                                 |                    |                   |                   |                     |                                 |           |
| <b>Mack Sennett Comedies. (First National Release).</b>                                                  |                    |                   |                   |                     |                                 |           |
| F. Richard Jones                                                                                         | Phyllis Haver      | Fred Jackman      |                   | R. McConville       | Comedy-drama                    | Casting   |



|                                                         |                |                |                |                  |                            |  |            |
|---------------------------------------------------------|----------------|----------------|----------------|------------------|----------------------------|--|------------|
| Vidor Studio. 7200 Santa Monica Blvd.                   |                |                |                |                  |                            |  | Holly 2806 |
| <b>King Vidor Productions.</b>                          |                |                |                |                  |                            |  |            |
| Rowland Lee                                             | Florence Vidor | Geo. F. Barnes | Daniel Keefe   | Ida May Park     | "Alice Adams"              |  | 4th Week   |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. |                |                |                |                  |                            |  | 598131     |
| Dave Smith                                              | All-star       | D. Smith       | Al. Jones      | C. Graham Baker  | "The Ninety and Nine"      |  | 5th Week   |
| Peebles-Semon                                           | Larry Semon    | Keonekamp      | Joe Basil      | Larry Semon      | 2-reel Comedy              |  | Schedule   |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd.                 |                |                |                |                  |                            |  | Holly 6140 |
| <b>Harry Rapf Productions.</b>                          |                |                |                |                  |                            |  |            |
| Sidney Franklin                                         | All-Star       | Andriot        | Millarde Webb  | Julien Josephson | "Brass"                    |  | 3d Week    |
| <b>Warner Brothers Productions.</b>                     |                |                |                |                  |                            |  |            |
| Wm. A. Seiter                                           | All-Star       | Scott-Du Par   | Frank Kingsley | Olga Printzlau   | "Church Around the Corner" |  | 8th Week   |
| E. Mason Hopper                                         | All-Star       |                |                | Olga Printzlau   | "Main Street"              |  | Casting    |

## For Week Starting Monday, October 23

# EASTERN STUDIOS

*For Week Starting Monday, October 23*

| Director                                                         | Star         | Cameraman   | Ass't Director | Scenarist                 | Type     | Progress               |
|------------------------------------------------------------------|--------------|-------------|----------------|---------------------------|----------|------------------------|
| <b>BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.</b>        |              |             |                |                           |          | <b>Kingsbridge 270</b> |
| <b>Whitman Bennett Productions. (Affiliated Distributors).</b>   |              |             |                |                           |          |                        |
| John Adolfi                                                      | Betty Blythe | Edward Paul | John MacKnight | "The Darling of the Rich" |          | 5th Week               |
| <b>BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.</b> |              |             |                |                           |          | <b>Freemont 5100</b>   |
| Malcolm Strauss                                                  | All-Star     |             |                | Malcolm Strauss           | "Salome" | 8th Week               |
| <b>Edwin Carewe Productions. (First National Release).</b>       |              |             |                |                           |          |                        |
| <b>Inspiration Pictures, Inc. (First National Release.)</b>      |              |             |                |                           |          |                        |



| Director                                                                                     | Star                                        | Cameraman     | Ass't Director             | Scenarist                       | Type                                              | Progress                         |
|----------------------------------------------------------------------------------------------|---------------------------------------------|---------------|----------------------------|---------------------------------|---------------------------------------------------|----------------------------------|
| <b>FOX STUDIOS.</b> West 55th and 10th St., N. Y. James Ryan, Casting.                       |                                             |               |                            |                                 |                                                   | Circle 6800                      |
| Herbert Brenon<br>Harry Millarde                                                             | All-Star<br>All-Star                        | T. Molloy     | N. Hollen                  | Paul Sloane<br>Staff            | "Penzie"<br>"If Winter Comes"                     | 12th Week<br>13th Week           |
| <b>GRIFFITH STUDIO.</b> Herbert Sutch, Casting. Mamaroneck, N. Y.                            |                                             |               |                            |                                 |                                                   | Mam. 1120                        |
| <b>IDEAL STUDIO.</b> West New York, N. J. Ben Silvie, Casting.                               |                                             |               |                            |                                 |                                                   |                                  |
| <b>State Picture Corp.</b>                                                                   |                                             |               |                            |                                 |                                                   |                                  |
| Burton King                                                                                  | All-Star                                    | Ben Silvia    | Burton King                | "The Shylock of Wall St."       | Editing                                           |                                  |
| <b>INTERNATIONAL STUDIO.</b> 126th St., at 2d Ave., New York, N. Y.                          |                                             |               |                            |                                 |                                                   |                                  |
| <b>Cosmopolitan Production (F. P.-L. release).</b>                                           |                                             |               |                            |                                 |                                                   |                                  |
| Robert Vignola<br>Alan Crosland                                                              | Marion Davies<br>Alma Rubens                | Ira H. Morgan | D. P. Carle<br>Lynn Shores | Staff                           | "Adam and Eva"<br>"The Enemies of Women"          | 10th Week<br>In Europe           |
| <b>LASKY STUDIO.</b> Astoria, Long Island City, N. Y. Ned Hay, Casting.                      |                                             |               |                            |                                 |                                                   | Astoria 3500                     |
| <b>Paramount Pictures (F. P.-L. release).</b> Thomas Geraghty, Mgr.                          |                                             |               |                            |                                 |                                                   |                                  |
| Alfred Green<br>Chet Withey<br>Geo. Melford                                                  | Thos. Meighan<br>Elsie Ferguson<br>All-Star | Bert Glennon  | Cy Clegg                   | George Ade<br>Jos. Hergesheimer | "Back Home and Broke"<br>"Outcast"<br>"Java Head" | 6th Week<br>7th Week<br>6th Week |
| <b>LINCOLN STUDIO.</b> Grantwood, N. J.                                                      |                                             |               |                            |                                 |                                                   |                                  |
| <b>Pine Tree Pictures Co. (Arrow release).</b>                                               |                                             |               |                            |                                 |                                                   |                                  |
| Dell Henderson                                                                               | Cody-Courtet                                |               |                            |                                 | "Jacqueline"                                      | 4th Week                         |
| <b>METRO STUDIO.</b> 3 West 61st St., New York.                                              |                                             |               |                            |                                 |                                                   | Columbus 8181                    |
| <b>MIRROR STUDIO.</b> Glendale, Long Island, N. Y. Dick Thorpe, Casting. Roger Manning, Mgr. |                                             |               |                            |                                 |                                                   | Richmond Hill 3545               |
| <b>Charles C. Burr Productions. (Affiliated Distributors).</b>                               |                                             |               |                            |                                 |                                                   |                                  |
| <b>PARAGON STUDIO.</b> Fort Lee, N. J.                                                       |                                             |               |                            |                                 |                                                   |                                  |
| Clarence Brown                                                                               | Hope Hampton                                |               | Staff                      | "Drama"                         |                                                   | 8th Week                         |
| <b>PATHE.</b> T. W. Goodwin, Casting. 1990 Park Ave., New York.                              |                                             |               |                            |                                 |                                                   | Harlem 1480                      |
| Geo. B. Seitz                                                                                | Pearl White                                 | E. Snyder     | B. Millhauser              | 15 Episode Serial               |                                                   | In Progress                      |
| <b>PYRAMID STUDIO.</b>                                                                       |                                             |               |                            |                                 |                                                   |                                  |
| <b>Pyramid Pictures, Inc. (American release).</b>                                            |                                             |               |                            |                                 |                                                   |                                  |
| G. W. Terwilliger                                                                            | Faire Binney                                |               |                            |                                 | "Wife in Name Only"                               | 6th Week                         |
| <b>TEC-ART STUDIO.</b> 318 East 48th St., New York. Chas. M. Seay, Prod. Mgr.                |                                             |               |                            |                                 |                                                   | Vanderbilt 4338                  |
| <b>(American release)</b>                                                                    |                                             |               |                            |                                 |                                                   |                                  |
| J. S. Dawley                                                                                 | All-Star                                    |               | J. S. Dawley               | Drama                           |                                                   | Schedule                         |
| <b>Selznick Productions. (Select Release).</b>                                               |                                             |               |                            |                                 |                                                   |                                  |
| <b>THANHOUSER STUDIO.</b> New Rochelle, N. Y.                                                |                                             |               |                            |                                 |                                                   |                                  |
| William Burt                                                                                 | Miss Burt                                   | Walter Miller |                            |                                 | "Tales of the Tenements"                          | Schedule                         |
| <b>TILFORD CINEMA STUDIO.</b> East 44th St., New York.                                       |                                             |               |                            |                                 |                                                   |                                  |
| Jack Pickford<br>Albert Parker                                                               | Jack Pickford<br>John Barrymore             |               | Albert Parker              | Feature<br>Drama                |                                                   | 4th Week<br>Schedule             |
| <b>(American release)</b>                                                                    |                                             |               |                            |                                 |                                                   |                                  |
| Roy Neil                                                                                     | William Strauss                             |               | Bernie                     | "The House of Solomon"          |                                                   | 7th Week                         |
| <b>Thomas H. Dixon Productions.</b>                                                          |                                             |               |                            |                                 |                                                   |                                  |
| Wm. Thompson                                                                                 | All-Star                                    |               |                            | "The Beast"                     |                                                   | 7th Week                         |
| <b>VITAGRAPH STUDIO.</b> East 14th St., at Locust Ave., Brooklyn, N. Y.                      |                                             |               |                            |                                 |                                                   | Midwood 6100                     |
| Edwin Hollywood                                                                              | All-Star                                    |               |                            | Yale Historical Series          |                                                   | Schedule                         |
| <b>WORLD STUDIO.</b> West Fort Lee, N. J.                                                    |                                             |               |                            |                                 |                                                   |                                  |
| <b>(State rights release).</b> Jake Rosenthal, Casting.                                      |                                             |               |                            |                                 |                                                   |                                  |
| Tefft Johnson                                                                                | Rita Rogan                                  |               | Johnson                    | Special                         |                                                   | 4th Week                         |
| <b>Christian Herald Motion Picture Bureau.</b> Harry Levey, president.                       |                                             |               |                            |                                 |                                                   |                                  |

## SOUTHERN STUDIOS

For Week Starting Monday, October 23


| Director                                                         | Star         | Cameraman   | Ass't Director   | Scenarist             | Type | Progress |
|------------------------------------------------------------------|--------------|-------------|------------------|-----------------------|------|----------|
| <b>HILYIA STUDIO.</b> Miami, Fla.                                |              |             |                  |                       |      |          |
| Paul Allen                                                       | All-Star     |             | Jack Okey        | Feature               |      | Schedule |
| <b>MIAMI STUDIO.</b> C. B. Collins, Production, Mgr. Miami, Fla. |              |             |                  |                       |      |          |
| Christy Cabanne<br>Wray Physioc                                  | All-Star     |             | Wray Physioc     | Drama                 |      | 8th Week |
| <b>Sphinx Picture Corp.</b>                                      |              |             |                  |                       |      |          |
| <b>Rex Ingram Productions (Metro Release).</b>                   |              |             |                  |                       |      |          |
| Rex Ingram                                                       | All-Star     | John Seitz  | Staff            | "The Passion Vine"    |      | 8th Week |
| <b>William Brush Productions. (American release)</b>             |              |             |                  |                       |      |          |
| J. P. McGowan                                                    | Helen Holmes | James Tuers |                  | "A Million in Jewels" |      | 6th Week |
| <b>SAN JUAN STUDIO.</b> San Juan, Porto Rico.                    |              |             |                  |                       |      |          |
| <b>Edward A. MacManus Productions. (Associated Exhibitors).</b>  |              |             |                  |                       |      |          |
| Charles A. Logue                                                 | Alden-Blue   | Harry Hoyt  | Charles A. Logue | Feature               |      | 4th Week |

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# What Folks Think



## TAKES EXCEPTION TO ARTICLE

LOS ANGELES, Sept. 24.—Editor Camera!—Having read with great interest your article, "Needed: Think-or-Quit Orders," by William Peter Hamilton, editor of the Wall-street Journal, I cannot help to seize the opportunity in replying to his statement, or better said, his remarks.

Mr. Hamilton as an authority ought to know which is which in the picture game and what is needed and wanted. But his words, "Why should so many trashy fiction stories be elaborately picturized and solemnly 'presented'? The old, thumb-marked excuse of giving the public what it wants is no answer to that question, are nothing but a return to my article, 'Knows What the People Want' (of two weeks past)."

Do you think Mr. Hamilton's dictatorial disposition is justified, just because an unknown took the liberty in expressing his opinion? If said gentleman would give me a few minutes of his time and read over my copyrighted synopsis, I am convinced his attitude towards me would be a different one.

My many years of stage experience (German actor) have offered me quite enough opportunity to study all classes, and enriched with material and knowledge gathered this way, one should think that he knows what he is talking about.

If my work is trashy and my stories nothing but trash, then, with exception of our great historical pictures and all

adapted stage hits, the rest of the pictures shown so far are also trash.

CARL GERTIG.

(Camera! quoted Mr. Hamilton only as saying "Our people as a whole are suffering from moving pictures and newspapers that save them the trouble of thinking." The passages quoted by Mr. Gertig were Camera!'s words. There was no personal nor specific reference in them.—EDITOR.)

## EXPLAINS REID'S ILLNESS

HOLLYWOOD, Oct. 20.—Editor Camera!—I wanted you to know the real situation on Wallace Reid. The terribly exaggerated reports that have been circulated in the past day or so, probably have caught your eye and I wanted you to know the real facts.

Wally was to have starred in "Nobody's Money." Some weeks ago he had an unusually bad case of Klieg-eyes. He came back to work before he should, as I understand it, and the case was aggravated. This eye trouble still bothered him when the start of the picture was scheduled, and it was decided to shift Jack Holt into the part. Wally came to Mr. Lasky and explained to him that in addition to the trouble with his eyes, he was worn out from continuous work, and asked for a vacation. This was granted him, and he will not start work on his next picture for about four weeks. Preparations are now being made at the studio for that picture.

I understand that Wally and Mrs.

Reid have gone out to the country somewhere so that Wally can be out in the open and get thoroughly rested. That is all there is to the story.

ARCH REEVE,

Publicity Department,

FAMOUS PLAYERS-LASKY CORP.

## MANAGEMENT NECESSARY

HOLLYWOOD, Oct. 15.—Editor Camera!—Anyone who dares to criticize the motion picture industry is promptly termed a "knocker," and should feel properly squashed. But will you allow one who has stood a good many hard knocks in his life to "ask for it"?

What would a surgeon say if, when he was ready to perform an operation, he was told that he would have to wait as there was no anaesthetic available? Or what would a battery commander say, when he brought his battery into action, if he was informed that a certain gun could not fire, because the fuse-keys had been mislaid? What would any business man say if he found, at an important moment, that everything was upset owing to some oversight which should have been prevented?

But what does a motion picture director say under identical circumstances? Nothing; absolutely nothing. He is so used to this state of affairs, that he takes it as "all in the day's work."

It is not argued that the parallel is an exact one. The making of screen

productions is an art, and cannot be reduced to mechanical exactness. But can any one with any experience in the making of pictures argue that a colossal amount of time (or, in other words, money), which is at present wasted, could easily be saved? It is a safe thing to say that if 1 per cent of the money which is spent on picture production was paid to competent business managers, the result would be a saving of at least 10 per cent.

Like any other business man, the director would then give his instructions for the next day, to his manager; and it would be the manager's job to see that his instructions were carried out.

A tremendous apparent waste of time is essential; but, at the same time, a tremendous real waste of time could easily be avoided by proper management. The extravagance which goes hand in hand with miserly cheese-paring in motion picture production, would drive any other industry in the world into bankruptcy in a few weeks.

If only business management could be developed in connection with the making of pictures in Hollywood, there is little doubt but that Hollywood, with its natural advantages, could regard the future with assurance.

But, if such things are neglected, there are many parts of the world where such errors will not be committed, and the future gives food for thought.

MAURICE TALBOT,

Major, late British Royal Artillery.

Lucien Hubbard has completed his continuity of the stage success, which will be filmed at Universal City.

Priscilla Dean is preparing to film "Drifting."

Max Factor's makeup shop was robbed of \$500.00 worth of wigs and other hair goods Sunday night. L. A. police are looking for stolen goods where the thieves may try to dispose of them.

Frankie Lee's first starring vehicle for Popular Pictures, Inc., will be "Last Night When You Kissed Blanche Thompson," a story from the pen of Bess Aldrich, which appeared in the American magazine.



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## Along the Rialto

Buster Keaton, Eddie Kline, Lou Anger and their charming wives, are quartered at the Ambassador. They were here to see the world series, likewise to hatch a new contract.

James Young and Sam Rork, are searching the archives of the various New York libraries for a story equal to "Omar," or the "Masquerader." So far, their search has been in vain.

Ruth Renick is in town. That's all I know.

"Doug and Mary" left for the opening of "Robinhood" in Chicago. This famous couple arrived here amid the Bankers convention, world's series and other affairs, consequently the usual "Doug" publicity was null and void. But "Doug" was not to be overshadowed by a few bankers or baseball players so he conceived a grand idea. He took to the roof at the Ritz and shot his little arrow away into space. This arrow landed (according to Doug) in the waist of a strange gentleman across the avenue. Of course, there was great weeping and gnashing of teeth (according to Doug). So! Doug, just like George Washington, stepped forward exclaiming, "I did it with my little bow and arrow," then a settlement was arranged. (According to Doug): Any way the story got into the dailies, so what matter!

Talmadge Sisters, according to the latest report, are about to beard the Bolsheviks in their dens and to their whiskers. Norma and Conny are now shopping in Paris before meeting a representative of the Soviet government as Joe Schenck plans to make his next productions in Russia.

Conway Tearle will play opposite Pola Negri in her first American picture, "Bella Donna." Mr. Tearle left for Hollywood this week.

"Merton of the Movies," with Glen Hunter, contains thirty-two speaking parts. It opens in Brooklyn this week.

Bebe Daniels has been called to the Long Island Paramount studio where she will make "Glimpses of the Moon," by Edith Wharton, an Allan Dwan production for Paramount Pictures. Bebe will leave for New York immediately upon conclusion of work in "The World's Applause," a William deMille Paramount production featuring Miss Daniels, Lewis Stone, Kathlyn Williams and Harrison Ford. Miss Daniels' mother, Mrs. Phyllis Daniels, will accompany her daughter to New York.

Ernest Torrence left New York after making a great success out of the part of "Luke Hatburn" in "Tol'able David." He has now been sent to Utah with the company making the scenes for "The Covered Wagon." The next move of the company will be to Nevada where they will remain for some time.

Del Henderson and his all-star cast, Marguerite Courtot, Lew Cody, Effie Shannon, Edmund Breese, Barney Shery and Sheldon Lewis, returned to N. Y. yesterday from the Maine woods. Forest fires in that country are raging to such an extent that it was impossible to shoot.

RAYMOND McKEE.

"The Argonaut Mine Disaster" has been completed at the Arcadia studio in San Francisco. It was directed and photographed by S. Millard from a story by R. H. Clark. Golden Rocks Film, Inc., produced it for state's rights release.

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## North Film News

**Bunny Hare**, with a company of five people headed by Colin Kinney, sailed from San Francisco on the Steamer Manoa, Wednesday, October 11, for Honolulu, to film some Bunny Hare Antic comedies.

**William de Courcy**, motion picture director, spent a few days here the first of the week.

**Walter Law**, well-known to the silver screen, is doing a special two weeks' engagement in vaudeville. He played Fresno last week.

The "All the Brothers Were Valiant" company finished up their work in San Francisco and left for Los Angeles, Thursday night. Two weeks work in the studios, and a week at Catalina, will see the picture finished.

**Emmet J. Flynn**, director for Lasky, left San Francisco on Friday, after a few days spent at the St. Francis.

**Lawson Butt**, producer, director and scenario writer, has finished work on the "Flying Dutchman," and left for Los Angeles.

**Eugene Palette** is in San Francisco for a few days—arrived on Friday.

**Robert Thornby**, director, with a company of ten people with Wally Van as the lead, is here doing some exteriors.

**Irene Rich** arrived on Saturday, and spoke

at the Industrial Exposition at the Civic auditorium as the official representative of the Moving Picture Actors of Southern California. She thanked San Francisco for its never failing kindness and hospitality to the people of the screen.

**Alec Francis**, well known to the picture world, is in town.

**Hobart Bosworth** arrived on Sunday to have a personal look at the pictures being filmed by the Utility Film corporation, of which he is the head.

**Wayne Mack**, director, is finishing up the continuity of another two-reel comedy, its name still a secret, to be done at the Auditorium as soon as the two present pictures are finished.

**Walter Morosco** spent part of last week in San Francisco.

**Richard Dix** was among those present in San Francisco last week.

**Max Graf** returned from New York after closing the deal by which the Graf productions, Inc., will release through Metro. Graf visited several exchanges on business concerning the release of "The Forgotten Law," early in November.

The photo-play rights to William Dudley Pelley's latest novel "The Fog," have been purchased by the Graf productions. The continuity is now being written and work will be started on the production within the next few weeks.

**Lieut. Burt Hall**, American ace and well known to the cinema world as having done the official Boy Scout pictures, and others, is in San Francisco on his way to Japan to film a picture.

**Allen Holubar** and his wife, Dorothy Phillips, spent a few days in San Francisco looking up locations for the next First National production. They had just finished shooting some scenes up at Truckee.

"Her Price," with an all-star cast of players, including Miriam Cooper, Forrest Stanley, Mitchel Lewis, Richard Tucker and Kate Lester. Belasco productions corporation. Dallas Fitzgerald is directing. Part of the picture was shot in a southern studio, but the company is now at work in San Francisco. "Her Price" is an original story by Lois Zellner, who also wrote the continuity.

**Robert Thornby**, Wally Van, John Lamson, Ramsey Wallace, Frank Harlan, E. De Revelle, Stephen Round, and H. Cannouche, have returned from San Francisco, where they were working on "The Drivin' Fool," for The Regent Film company.

Two members of the great Chinese Dramatic company recently arrived in San Francisco to play at the Chinese theatre. They had their first try-out before the camera, at the Exposition on Sunday afternoon. They were real Chinese flappers with gay embroidered coats and trousers, bobbed heads and pearl earrings.

The Port of San Francisco pictures, taken and shown at the Exposition by the Blanche film laboratories, are scenic, industrial, and educational pictures, of not only San Francisco harbor and shipping, but its factories, and the production of many articles shipped through its port.

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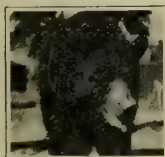
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## Story By

Raymond Schrock; "Alias Sebastino," starring Hoot Gibson, directed by Edward Sedgwick. Universal.

Carl Gertig, "What Fools Men Are," a Ray Smallwood production to be made in Los Angeles.

Robert Dillon has just completed writing "The Oregon Trail," which promises to surpass the Buffalo Bill series in historical phases.

### CONTINUITY BY

Charles Maigne has been engaged by M. C. Levee to prepare the continuity of "The Isle of Dead Ships," which will be the first of a series of Maurice Tourneur productions to be presented through First National.

Bernard McConville of the Sennett scenario staff, is now working on the continuity for Phyllis Haver's next starring production, and F. Richard Jones will direct Miss Haver's production.

## Travelog

### GOING

To Holland.—Charles Gibling, to direct "The Hypocrites" for Hollandia Films of Haarlam, Holland.

To London.—Major P. B. Wilson, president of the Sault Ste. Marie Films, Ltd., to arrange the showing of "The Rapids," David M. Hartford production.

To New York.—Jesse L. Lasky, first vice-president of the Famous Players-Lasky corporation, to arrange the annual fall convention of Paramount Pictures' distribution department. This convention is scheduled for the latter part of November.

Harry Garson leaves for the east soon, where he will conduct an extensive advertising campaign for the exploitation of his recently completed picture.

Leaving for New York by way of Dallas, New Orleans, Atlanta and Washington, Larry Weingarten, manager of Sacred Films Inc., expects to be in the east all winter. He will visit distributing agents enroute to Gotham and in Washington will confer with Col. John T. Axton, Chief Chaplain of the U. S. Navy and Bishop Harding.

### COMING

Mike Rosenberg, secretary of Principal Pictures corporation, returned from New York after several weeks absence.

From New York.—Jane Murfin, where she delivered to First National the negatives of "Brawn of the North," featuring Strongheart. Mr. Trimble is in the far North securing additional animals for the next Strongheart production. The picture will be released on Nov. 13.

The newly elected officers of Popular Pictures, Inc., are announced as follows: T. R. Coffin, president; James F. Holzeran, vice-president, and W. L. Blenkiron, secretary and treasurer. Two production units will be maintained by the company with Hilliard (Fatty) Karr as star of one, and Frankie Lee as star of the other.

Mae Murray's "Coronation" company at the Goldwyn studios is due to go on location in Europe soon.



## The Pit

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FOR RENT—Bell & Howell, fully equipped. This outfit is a 120, but in perfect condition, and will rent reasonable. Blaine Walker, 914 South Olive. Main 3746.

FOR SALE—Pathe studio type late model with counter and dissolving shutter, fully equipped, with iris, etc. Priced right for quick sale, Blaine Walker, 914 South Olive. Main 3746.

FOR RENT—8x10 still outfit, complete. Blaine Walker, 914 South Olive. Main 3746.

## Screen Rights Purchased

"Up the Ladder," from William A. Brady by Universal.

"This Freedom," story by A. S. M. Hutchins, by Ideal for Denison Clift Art productions; Fay Compton, star.

"Dorothy Hadden" and "Doll of Haddon Hall," from the widow of Charles Major, the author, by William R. Hearst's Cosmopolitan film company; Marion Davies, star.

"Tatiana," by H. S. Sheldon for Pyramid Pictures, Inc. for Ray C. Smallwood; Russian revolutionary story.

"Bavu," Russian melodrama by Universal; all-star cast.

"The Rear Car," Edward Rose's stage play, by Goldwyn. Marshall Neilan will direct.

"The Top of the World," novel by Ethel M. Dell, by Goldwyn.

The photoplay rights to William Dudley Pelley's latest novel, "The Fog," have been purchased by Graf Productions, Inc., of San Francisco.

Louis B. Mayer has secured the screen rights to Blanche Upright's novel, "The Valley of Content," for production as an all-star special by Reginald Barker. The book is dedicated to Marjorie Rambeau.

### METRO COMPANY RETURNS

Headed by Irvin V. Willat, the company of Metro players in the Metro screen version of "All the Brothers Were Valiant," Ben Ames Williams' sea story, has returned from a five weeks' location trip. A month was spent aboard a whaling schooner on the Pacific ocean and a week in Paradise Cove, near San Francisco.

George Hernandez is recovering from an operation at the Glendale Sanitarium. He expects to resume work in two weeks.

Lucien Hubbard has been appointed head of the Lasky scenario department.



## The Cinema Mercantile Co.

### Costume and Wardrobe Rental Department

Comedy costumes and  
gag wardrobe made to order

For estimates on productions,  
or information, call

Margaret Whistler  
Supervisor

800 N. Spring St.

Pico 4400

Have you any films to  
sell? Are you looking  
for a release? Have  
you a motion picture  
proposition that needs  
financing?

We will be pleased  
to discuss any of the  
above with you.

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Douglas Fairbanks Picture Corporation  
Famous Players-Lasky Corporation

Fox Film Corporation  
Goldwyn Pictures Corporation  
Hamilton-White Comedies, Inc.  
Thos. H. Ince Studios, Inc.  
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Metro Pictures Corp.  
Nazimova Productions  
Mary Pickford Company  
Reno Film Co.  
Robertson-Cole Studios, Inc.

Hal E. Roach Studios  
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The same care is given in the selection of the  
supporting atmosphere as is given to the cast

1036 South Hill St.

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## To the Motion Picture People

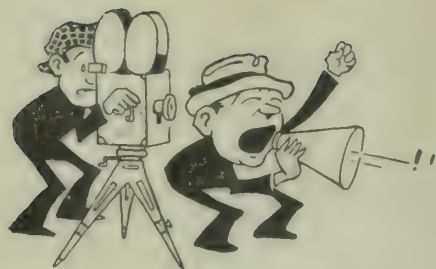
We invite your patron-  
age to our newly ap-  
pointed metropolitan  
tonsorial parlor, complete  
in every detail, where  
service is unexcelled.

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## HELLMAN'S

6772 Hollywood Blvd.





# CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, October 28, 1922

No. 29

## Censored

### A Perfectly Proper Drama

By W. E. W.

#### SCENE 1.

*Interior parlor. Lillian St. Claire, beautiful belle, is holding out her hands pleadingly to her father, Edmund St. Claire, begging him to take her to Hollywood.*

#### SCENE 2.

*(Scene censored because thug used hairpin instead of dynamite to break through door.) (Sub-title.)*

BLACK DUGAN ABDUCTS LILLIAN ST. CLAIRE, DRAGS HER TO HIS LAIR AND INFORMS HER HE WILL NOT MARRY HER UNLESS SHE RETURNS TO HER FATHER AND OBTAINS \$10,000,000 AND A COLD LUNCH. LILLIAN SADLY DEPARTS ON THE MISSION, AND PLEADS WITH HER FATHER.

#### SCENE 3.

*Same as Scene 1.—Lillian holding out hands pleadingly to father.*

#### SCENE 4.

*(Scene censored because theft is shown when Lillian steals ham sandwich from millionaire.) (Sub-title.)*

LILLIAN FAILS IN HER MISSION AND DUGAN FORCES HER TO AID HIM IN A ROBBERY WHICH IS DISCOVERED BY THE POLICE, WHO SEND DUGAN TO PRISON, LILLIAN ESCAPING TO HER HOME, WHERE SHE PLEADS FOR FORGIVENESS.

#### SCENE 5.

*Same as Scene 1.—Lillian holding out hands pleadingly to father.*

#### SCENE 6.

*(Scene censored on ground of reflection upon the police, members of the force employed in picture unfortunately being homely specimens.) (Sub-title.)*

THE POLICE TRAIL LILLIAN TO HER HOME, BUT CANNOT BELIEVE THAT ONE SO YOUNG AND FAIR CAN BE GUILTY. THEY LEAVE HER STILL PLEADING WITH HER FATHER.

#### SCENE 7.

*Same as Scene 1.—Lillian holding out hands pleadingly to father.*

#### SCENE 8.

*(Censored because of cruelty toward a blonde.) (Sub-title.)*

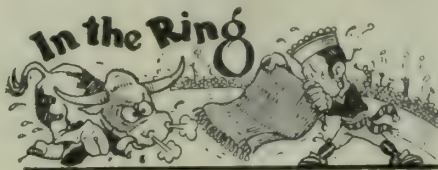
THE STERN FATHER DRIVES LILLIAN AWAY. SHE WANDERS FOR DAYS, FRIENDLESS AND THIRSTY. HEARING THAT HER FATHER IS A DECEDENT SHE TAXIS HOME TO FIND IT A FALSE REPORT. SHE PLEADS FOR A LITTLE SMILE.

#### SCENE 9.

*Same as Scene 1.—Lillian holding out hands pleadingly to father.*

#### SCENE 10.

*(Censored because the imitation revolver*



## With Toreador

## Cinema Psychology

### LESSON I. Exponents of Sex

In 1919 it was Theda Bara, the chaise-lounger, in "A Woman There Was."

In 1920 it was Lew Cody, the lounge lizard, in "The Butterfly Man."

In 1921 it was Cecil DeMille, boudoir maestro of "The Affairs of Anatol."

In 1922 who will it be?

\* \* \*

*With Elinor Glyn writing right along for motion pictures, we suppose the bookcase makers will put out sex-tional cases for films.*

\* \* \*

We are deeply disappointed. Up to going to press no comedy company had announced a picture production of "When Knighthood was in Flour."

\* \* \*

We also anticipate a "Robbin' Good in Hollywood."

### CONNIE SEEKS THE EQUATOR

Constance Talmadge, who is touring in Europe, has written Nellie Revell, who edits a column from her bed in a New York hospital, that she is freezing and would like to locate the equator. Says Miss Revell:

*Connie sailed with a Greek passport, as the final papers in her divorce had not been signed. If the Greek quota is filled when she returns to this country, and Connie is detained at Ellis Island, she probably will think she has found the equator or some warmer climate. I hope it doesn't happen to Connie, but it would make a great press story.*

*used might frighten children and the bass drummer.) (Sub-title.)*

BLACK DUGAN ESCAPES FROM PRISON AND HASTENS TO SHOOT UP AND OTHERWISE ANNOY LILLIAN AND HER FATHER, BUT, AS HE IS ABOUT TO FIRE, HE SLIPS ON A BANANA PEELING, AND DIES, WHILE LILLIAN PLEADS WITH HER FATHER FOR JUST ONE KIND WORD.

#### SCENE 11.

*Same as Scene 1.—Lillian holding out hands pleadingly to father.\**

(THE END.)

*\*Close of picture censored for fear that forgiveness might lead some angel child to follow Lillian's example.*

## The P. A.'s Friends

The Arkadelphia (Ark.) News has suspended as a daily, and will be published once a week.

The Baltimore Post will soon start as a Scripps-McRae tabloid evening daily.

In a few weeks the Baltimore Times will be launched in the afternoon field, making four afternoon papers there. The News and the Evening Sun are the others. Morning papers are the Sun and the American.

The Bronx (N. Y.) Home News becomes a daily paper week after next.

Six new beach city papers will start about November 1, but copy for them need be sent only to one office, the Santa Monica Morning Progress, 1316 Fifth street, Santa Monica, Cal. The papers will be the Culver City Morning Call, the Ocean Park Morning Chronicle, the Sawtelle Morning Sentinel, the Venice Morning Journal and the Beverly Hills Gazette.

The Clarksburg (W. Va.) Telegram adds a Sunday roto section next week.

The City of Boston has in operation a publicity bureau, with two "secretaries" at \$5,000 a year, working under the mayor. The bureau is officially known as the "commercial, industrial and publicity bureau." Its purpose is to awaken public sentiment in favor of abolishing the freight differential in New England.

Carl Sandburg, movie editor of the Chicago News, read some of his poems and played the guitar for the journalism class at Northwestern University, in a talk on "Poetry and the Newspaper."

Donald Carr, son of Harry Carr of the Los Angeles Times, is on the news staff of the Portland Oregonian.

### WONDER WHO SPENT IT ALL?

A tabulation of advertising in 72 national magazines in 1921 made by Curtis Publishing company, shows the Saturday Evening Post leading with \$25,404,697 worth. Photoplay is on the list with \$555,528; Motion Picture with \$387,767, and Theater with \$174,011.

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Vol. 5

No. 30

SATURDAY, NOVEMBER 4, 1922

*Cal*

# Camera!

THE DIGEST OF THE  
MOTION PICTURE INDUSTRY



PROFESSOR: "NEXT EMOTION-ALL REGISTER-  
- JOY !"

Stars Made While You Wait

10¢

Film  
Schools

Read Page 5

Entered as second-class  
matter October 16, 1920,  
at the Postoffice at Los  
Angeles, Cal., under the  
Act of March 3, 1879.  
Formerly entered as  
"Camera!" April 11,  
1918.

PUBLISHED  
WEEKLY AT  
4513 SUNSET BLVD.  
LOS ANGELES



WITH great pleasure Camera! announces that Penrhyn Stanlaws, world noted illustrator, has consented to draw the cover design for the Exposition Number of Camera!



PENRHYN STANLAWS  
*Illustrator and Paramount Director*

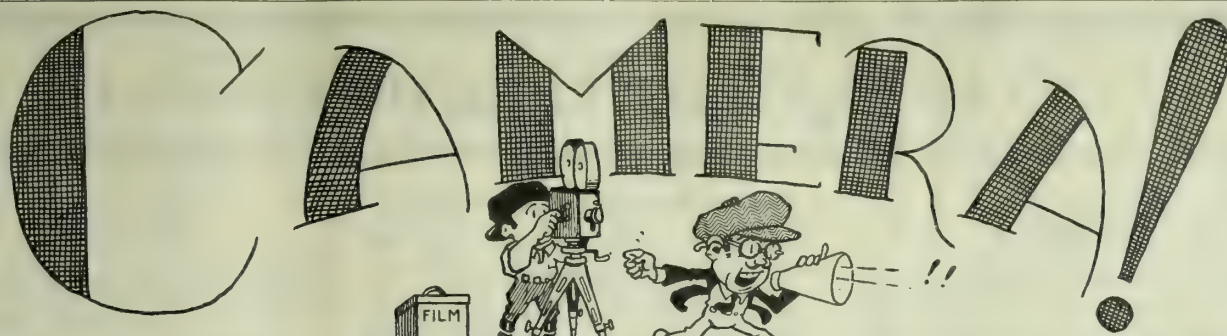
...Photograph by Melbourne Spurr

THE date of the Exposition Number of Camera! is November 25. This edition will carry the news of the greatest event in motion picture history—the first annual Motion Picture Exposition and Historical Review—to everyone in motion pictures, including 12,000 exhibitors and at least 2,000 newspaper editors.

Reservations for space in the Exposition Number of Camera! should be made immediately. All copy must be in Camera! office before Saturday, November 18.

CAMERA!





## It's Not Our Sins; It's Our Stupidities!

**A** FEW months ago there was much excited whispering over a paper-covered book called "The Sins of Hollywood."

The publisher of the book, a man well known to many motion picture people although he was probably not suspected of this particular piece of sensationalism, was practically penniless. He was not prosecuted by federal authorities. They did seize all copies of the book and the plates from which it was printed.

The point is, there was hardly a line in "The Sins of Hollywood" that had not already been printed, had not already been read by the public.

\* \* \*

If "The Sins of Hollywood" was unfit to go through the mails, so were the Los Angeles newspapers that originally printed the stories. So were the magazines of more or less general circulation that repeated them, more or less accurately.

However, it would not appear that the book's suppression was so much because of its contents as because of its references to certain celebrities. These objected—and understandingly,—to the revival of forgotten incidents. At the demand of these persons, undoubtedly the book was suppressed.

\* \* \*

All this is not in apology for a book that had no excuse for being.

It is written to point out that some persons in motion pictures can secure suppression of publications containing matter detrimental to themselves personally.

A similar case is the sudden retirement from the newstands of a little vermilion-covered monthly, Film Truth, a year or so ago. It was about to print a certain story. Persons mentioned in the story purchased the magazine.

When selfish individual prestige is threatened, we act.

Now why not take action when the prestige of the entire industry is similarly threatened?

\* \* \*

Collier's has been printing a series of articles that probably contain considerable truth. The series began with an article entitled, "Why I Am Ashamed of the Movies."

The apparent idea behind the articles is that it's not the sin, it's the stupidity that's the matter with motion pictures.

Camera's objection to the articles is that the matters treated of are internal problems of no possible concern of the public. Their writer, if genuinely anxious to benefit motion pictures, could have submitted his statements through one of the publications reaching motion picture people only—or could have printed them privately for circulation among the persons concerned.

The public, skimming over the titles of the articles, their introductory sentences, and the exceedingly silly captions under the illustrations, forms an erroneous idea of what it's all about. They may become prejudiced against all motion pictures because of them.

The points made in these articles are probably no more true, no more false than statements printed in the suppressed publications referred to.

Why did not some of the persons, so zealous in suppression when their personalities were involved, take some steps to put these Collier's articles before the industry, not before the public?

If anyone has a suitable answer, he is welcome to present it. One is hoped for, but not anticipated.

TED TAYLOR.



# Film Capital Production Notes

## Starting

Production will soon commence on the third of a series of Clara Kimball Young feature productions to be released through Metro exchanges. This next film has been adapted from "The Woman of Bronze," a French novel by Henry Kistemaeker, translated into English by Paul Kester and will bear the same title.

Hugo and Mabel Ballin started work on their screen version of Thackeray's "Vanity Fair," act 24. Mr. Ballin has written the continuity, and is personally directing it at the Goldwyn studio for release by that company. Mrs. Ballin will be starred in the role of Becky Sharp.

"The Trail of the Lonesome Pine," by John Fox, Jr., a romance of the Cumberlands, is to be made by Paramount. Mary Miles Minter is to be the star.

"Lucky Dog," the two-reel comedy written for Carter DeHaven by William Rice, New York City scenarist, will be put into production about November 1. Mr. DeHaven is just completing his seventh subject of a series of twelve two-reel comedies.

"News," drama of American life, will be the next feature of Thomas H. Ince. Production started last week at the Ince studios.

John Griffith Wray is megaphoning the picture. May McAvoy heads an all-star cast.

The story is by Bradley King, scenario writer for the Ince studios.

## DOROTHY PHILLIPS STARTS

Dorothy Phillips' next starring vehicle will be produced by Allen Holubar and distributed through First National. Production of "The White Frontier" started October 30. The story was written by Jeffrey Deprend and adapted by Allen Holubar with the assistance of Tay Garnett. Harold Bucquet is assistant director, Byron Haskins cinematographer, Frank Lawrence editor, James F. O'Shea business manager and Mrs. Agnes Hicks auditor.

The publication of the novel will be held up until the date of the first release of the photodramatic version.

The Baby Peggy company has been locationing at the San Fernando Mission filming scenes for Peggy's present special Century production, "The Senorita." Alf Goulding is wielding the megaphone.

## NEXT BOUT WITH SHAKESPEARE

(Exclusive to Camera!)

NEW YORK, Nov. 1.—Jack Johnson, ex-heavyweight champion of the world, is going in for Shakespeare with both fists. Moses A. Sachs, attorney, announces he is acting on behalf of Bert Jonas, theatrical producer, in drawing up papers for incorporation of Jack Johnson Play Producing company. Its object is to produce "Othello" without a makeup.

RAYMOND McKEE.

## RAY TO MAKE "MILES STANDISH"

"The Courtship of Miles Standish" is now being prepared at the Ray studios. This is the biggest production that Charles Ray has ever attempted, and requires considerable preparation. Ray will portray John Alden, and Frederick Sullivan will direct. The entire cast has not yet been decided upon.



"Bud" Geary is not a matinee screen idol yet. But we predict his early success.

## BLACHE JOINS UNIVERSAL

Herbert Blache, long Nazimova's director, has signed a contract with Universal to produce a special, title and theme of which are not yet announced.

Blache arrived in Hollywood from New York a week ago. He directed three pictures in the east for Tri-Art: "The Beggar Maid" and "The Young Painter," starring Mary Astor, and "The Bashful Suitor." Part of the work was done at Blache's studio, the Solax, at Fort Lee.

"I wouldn't attempt to produce in the east in the winter time," declared Blache.

H. J. Reynolds, president of Renco Film company, is arranging for studio space. He is planning to start production within three weeks of "After the Ball," from Charles Harris' song and story. The company's office is at 724 South Spring street.

"The Last Days of Pompeii," will be Irving Cumming's second big production for the Principal Pictures Corporation. The major portion will be passed in Italy, where the scenes will be filmed in the exact locale of the story.

Rumors that "Ben-Hur" would be made by another company were emphatically denied in a statement given out at the Goldwyn studio. June Mathis is now engaged on the continuity and will return to the coast shortly from New York to continue her work in close association with the studio executives.

## Complete

"The Scarlet Lily," a B. P. Shulberg production starring Katherine McDonald, directed by Victor Shertzinger, First National.

"The Shylock of Wall Street," co-starring Zeena Keefe and Dore Davidson, directed and scenarized by Burton King for State Pictures corporation at Ideal studio, West New York.

"The Scoop," a J. K. McDonald production directed by J. K. McDonald and starring Johnnie Jones at the Hollywood studios.

"Her Price," all-star production directed by Dallas FitzGerald for Belasco, San Francisco, story by Lois Zellnar.

"Down to the Sea in Ships," Elmer Clifton's whaling drama, featuring Marguerite Courtot and Raymond McKee.

Kitty Gordon has finished "Adele" and will begin another picture under direction of Wallace Worsley.

Truman Van Dyke is finishing in a six-reeler at Universal city and will follow this with a feature role at the Robertson-Cole studios.

## WILL PRODUCE INDEPENDENTLY

Rollin Sturgeon and Lucien Hubbard, under the name of Sturgeon-Hubbard productions, have leased space at Universal City and started making an original story of Hubbard's. Hubbard is now a member of the writing staff at the Famous Players-Lasky studios.

## GERSON PLANS GREATER ACTIVITY

The Paul Gerson pictures corporation of San Francisco, engaged in turning out the Plum Center comedies for the Film Booking Offices of America, will, on the completion of these comedies, enlarge its producing activities. They will produce a series of feature pictures. Details of the contemplated plans will be announced shortly.

"The snow and slush make film work impossible—unless you are making a snow picture."

Mme. Blache is in France, writing and directing a picture at a new studio at Nice.

Jack White is working on the third of his new series of Educational-Mermaid comedies, "High Power." It will follow "The Steeplechaser."

The second of the Earl Hurd comedies presented through Educational by C. C. Burr is "Fresh Fish." Bobby Bumps and his dog Fido perform stunts on make-believe scenery water and in real water.

## PYRAMID COMING TO HOLLYWOOD

Pyramid Pictures, Inc., will extend its production activities to Hollywood, where two feature photo-plays will be made with Ray C. Smallwood in charge of production. "The Deerslayer," James Fenimore Cooper's novel, and "What Fools Men Are," will be made on the coast. In Pyramid's Astoria (L. I.) studios, George Terwilliger will make "Wife in Name 'Only,'" by Bertha M. Clay, and a second director will make Joseph C. Lincoln's "Captain Eri."



# Truth About the Schools

*Camera! is receiving dozens of unsigned letters about the movie schools. These are of no value. Letters must have the name and address of the writer to be of service in Camera!'s campaign against fakers. Names will be held in confidence if requested. Write your experience—and sign your name.*

**P**ERSONS who have paid money for "preferred registration," memberships in "casting clubs," fees for jobs that did not exist, have been reporting the matter to Camera!

It would be well for any person seeking work in motion pictures through any form of agency to read the state act regulating private employment agencies. This in effect provides that—

—private employment agencies must be licensed;

—classes of instruction that undertake to furnish information to pupils and employees and labor whereby pupils are placed for employment in the occupation taught, are private employment agencies;

—fees may not be accepted for registration;

—fee may not be accepted unless an order for help has been obtained from the prospective employer;

—fee must be repaid if applicant fails to obtain employment;

—if the place to which applicant is sent is outside city limits, expenses incurred in going and returning must also be paid by the agency;

—fee must be repaid if applicant is discharged within seven days;

—misleading information must not be printed in advertisements or stationery;

—false promises of employment must not be made to any applicant for work or registration.

Violations of any portion of the labor laws should be reported by telephone to the State Labor Bureau, Pico 3621, or in person at the Bureau's offices in the Pacific Finance Bldg., Los Angeles. W. E. Steineck is State Labor Commissioner.

## Select Film Company

**T**HIS name is lettered on the door of room 330 at 315 South Broadway. There is also a notice on the door: "Enter room 332." On the door of 332 is the name of an Attorney Service company, but it is also the Select Film company's reception room.

Mr. Woods, a young man with sideburns, meets applicants who answer ads telling of "a forthcoming picture," or of "a picture now casting." He makes certain that they are not experienced in pictures. Then he tells of the instruction in make-up. Classes are held evenings, the course of ten lessons lasts two weeks, and the price is \$15.

A mother who answered the ad was told that her little daughter could be taught acting for \$50, and that the wages for the mother and child would never be less than \$7.50 a day.

Mr. Woods exhibits still photographs to applicants. These show adults in various poses, as though participating in a picture,

for all the studios, and mentions among others Realart, First National and United.

\* \* \*

## Associated Artists

**T**HIS company has its office in the old few weeks ago Lewis Harper, 61, of Balshofer studio. At this address a 4615 Finley avenue, was arrested by the police. He was found guilty of making improper advances to a young woman who called at his office, and is now serving 180 days in the city jail.

Apparently there was no activity at the Balshofer studio for several weeks. Then ads similar to the following began to appear in the papers:

**WANTED—Women for motion pictures.**

Experience unnecessary. Apply 9 to 9, 1329 Gordon ave., Hollywood.

When an applicant arrives the young woman in charge makes sure she is inexperienced. Then she takes the applicant in the back room and tells her about the make-up class. The class is held in the evening at the studio and is somewhat cheaper than most of the schools. The price is only \$10 for the necessary lessons.

"But more than one lesson may be given in one day."

**F**OR the information of readers, Camera! herewith lists schools of motion picture acting and make-up and other film activities advertising in the classified sections of Los Angeles papers. Letters are invited from any readers who have had experience with these enterprises.

**JACK POLO**, 308 Mason Opera house building. Wants refined men and women for steady work if right type. Exchanges prospects with Goldstein, Chamber of Commerce.

**BENNY GOLDSTEIN**, 418 Chamber of Commerce building. Last call was for 40 persons with good wardrobe to make \$7.50 to \$15 a day. Exchanges prospects with Polo, Mason Opera house.

**SELECT FILM COMPANY**, 315 Laughlin building. Wants cultured people for pictures now casting.

**BALSHOFER STUDIO**, 1329 Gordon street. Receiving applications for picture now casting.

**5107 HOLLYWOOD BOULEVARD**. New proposition for inexperienced women who want to get in movies.

**FILM EXCHANGE**, 643 South Olive street. R. B. Wilcox wants types, experience unnecessary; sends them to Scripture Films, Inc.

**HOLLYWOOD FILM COMPANY**, 311 Grosse building. M. J. Lynch offers contract to persons qualifying.

**APOLLO FILM COMPANY**, 319 Grosse building. M. J. Lynch conducts classes in make-up and acting; \$15 for 6 lessons.

**BUD HARRIS**, 734 Olive street. Sends pupils to Apollo Film Company.

**JACK C. O'BRIEN PRODUCTIONS**, 410 Court street, wants new types, experience unnecessary, gives lessons. Has agents at room 1004, 405 South Hill street, and room 215, 321 Third street.

**FASHION INDUSTRIAL FILM COMPANY**, 5444 Hollywood boulevard (Assistant Directors' association rooms); Max Asher offers tuition in acting and make-up, work at studios without pay required in training.

**HARRY GAYLORD PRODUCTIONS**, Santa Monica and Bronson avenues (Caswell studio); want persons to invest, take instruction, and act. Works with "agency" at 646 San Fernando building.

**CRAWFORD**, Caswell studio, Santa Monica and Bronson. Wants 2 blondes, 4 brunettes, 4 character women, 7 young men, 3 character men for pictures.

The young woman who represents the Associated Artists states that the company is about to produce four pictures, the first being a French-Canadian story the scene of which is laid in Quebec. This will be produced in Hollywood, she said, and the students of make-up and acting will be given an opportunity to try out for parts.

\* \* \*

## Caswell Studio

**T**HIS studio is a favorite headquarters for promoters of schools and various other young and struggling film activities that aim to make money as they go.

It is on Santa Monica boulevard, and is bounded by Bronson and Tamarind avenues. This offers a variety of addresses for the use of lessees. One may simply give his address, Caswell studio. Another may give 1110 Tamarind avenue. Another may give corner of Bronson and Santa Monica boulevards. Another may give 1107 Bronson avenue.

To Caswell studio M. J. Lynch and his henchmen take their pupils of a Sunday. While an assistant grinds an imaginary camera, Lynch selects the more promising girls and men to pose for "stills," as though they had been acting in a regular picture. These stills are convenient articles to have in the office when applicants hesitate over the \$15 charge for a course.

Brought forth at the psychological moment with the comment, "Here are some stills from the studio showing our students acting in a picture," these photographs often close the "sale."

King, manager of the studio, formerly ran ads of his own in the papers. He offered make-up courses for \$15.

Harper, now in jail, is supposed to have recruited pupils for King from his office at Balshofer studio. When Harper was arrested King attempted to get someone to take his place. All his partner had to do was pay the \$40 a month rent for the Balshofer office, pay for the ads in the classified sections, and send the pupils to King. In return the partner would get \$7.50 out of every \$15 received from pupils for the course. There would also be a split on photographs, for which pupils would be charged exorbitant rates.

Since Camera!'s articles about the schools started, King is said to have left the studio business and is selling monuments.

At the Caswell studio is also W. H. Crawford, who advertises in the help wanted columns of the daily papers for blondes, brunettes, young men, character men and women for a picture. He tells applicants that he is forming a private company and would let in ten selected people with \$250 apiece. He does not promise work, but one can obtain film tests from him by paying \$7.50 to cover the cost of the film.

Gaylord Productions also have headquarters at Caswell studio, and offices in the San Fernando building downtown. More will be told of these enterprises in succeeding articles.

He informs inquirers that he does casting

*This is the sixth in Camera!'s series of articles exposing the methods of the schools of movie acting and make-up. Camera!'s declaration of war on fake schools was made September 30. The October 7 article dealt with Scripture Films, Inc., and the "film exchange" at 643 South Olive street; October 14, with the Hollywood Film company, and the Apollo Film company; October 21, with the Fashion-Industrial Film company; October 28, with the Picture Players' exchange and Screen Land.*

Back numbers can be obtained for 10 cents each at Camera! office.



# Where to Find People You Know

Gilbert Pratt, director for Fox, is directing a picture for the Motion Picture Utility corporation, with Creighton Hale, Kathryn Lewis, Aileen Lopaz and Jack Pierce. Ross Ledermann is assistant director.

Dorothy Manners has been cast in "Pawn Ticket 210," William Fox production for Shirley Mason.

When Monty Banks resumes his work at the Ben Wilson studios, he will write his own stories, do his own starring, casting and directing.

After completing his contracts in "The Rip-Tide" and another Paramount picture, George Rigas will start his own producing unit.

Alma Bennett, a new ingenue, has been loaned by Goldwyn to play opposite Tom Mix in his next picture.

Monte Blue has been signed to play the leading male role in "Brass," the Charles G. Norris novel, which is being produced by Harry Rapf for Warner Brothers at their Hollywood studio. Camera work started Monday under the direction of Sidney Franklin with Lucien Andriot at the camera.

Claire Simpson has been engaged for an important part in Fatty Karr's latest funfest, "Weight for Me," at Federal studios.

Ross Fisher has been engaged as chief cinematographer for "The Greatest Menace," which is being made at the Fine Arts studios.

Winston Miller, twelve-year-old brother of Patsy Ruth Miller, has been engaged by Universal for a part in "The Power of the Lie."

Leon Bary, now in Hawaii supporting Betty Compson in "The White Flower," will be featured in an independent concern.

"Baby Peggy" is in San Diego on location filming the exterior scenes for her current comedy "The Theatre."

Al Herman is directing an all-star picture for Century comedies, in which Jack Cooper, Joe Bonner, Blanche Payson and Queenie, the horse, will divide the honors.

Betty May is acting as chief farmerette in Al Herman's Century comedy of that title. This makes Miss May's fifth consecutive engagement as leading lady with the Al Herman company.

Florence Reed will begin work at Brunton as soon as her present dramatic work in the east is completed.

Hallam Cooley has been added to the cast in Tom Forman's production of "Are You a Failure?"

## TO CAST FOR AGENCY

Dick Saunders and G. E. Kline, formerly casting directors of Hollywood studio, are now associated with Ivan Kahn in the Classic Film agency.

David Bader, Camera!'s traveling correspondent, has returned to resume activities as publicity man for Century Comedies.

Lloyd Ingraham and Buddy Messenger are supporting Edward Horton in "Trouble Buster," at the Fine Arts studios.



Dan Mason is supported by his daughter, Nannie Mason, in the ninth Plum Center Comedy, now in the making under the direction of Robert Eddy at the Gerson studios. Miss Mason played with her father in vaudeville.

Wallace Fox, member of the A. D. A., is assisting Albert Rogell in the production of his first independent production, "The Greatest Menace," interiors for which are now being filmed at the Fine Arts studios.

Edwin Sturgis is assisting Victor Heerman in the direction of "A Dollar Down," for Selznick. Sturgis also assisted George Archainbaud in the direction of "One Week of Love."

Dr. Guy Bogart, publicity director and research consultant, is busy at the R-C studio. He is secretary and publicity director of the M. W. Howard productions, and handling the publicity for Al Rogell in "The Greatest Menace."

William Kenton, juvenile lead in Congressman M. W. Howard's "Bishop of the Ozarks," soon to be released by the Film Booking Offices (R-C), is now with Morosco, playing in "The Hummingbird" at the Little Theater. Kenton is to play a leading role in Senator Howard's next production, "Peggy Ware."

Lou Collins, property man for Universal, is working with Scott Darling.

Ted Edlin takes the part of "Percy" in Fatty Karr's comedy, now under production, "Weight for Me."

Ann Lockhart, now playing in the ninth Plum Center comedy, has supported Maude Adams in "Peter Pan," "The Little Minister" and "What Every Woman Knows."

Lois Weber, well known woman director, has been signed to direct "Jewel," Clara Louise Burnham's Christian Science story, for Universal. It is to have an all-star cast.

## Casts of the Week

John P. Mills Productions

"BLACK GOLD"

By Joseph C. Northup  
Directed by Rex Thorpe  
Photographed by Elmer Dyer

CAST

|                |                  |
|----------------|------------------|
| John P. Mills  | India Clifford   |
| Alfred Hewston | Richard Davis    |
| Harry Arras    | Belle Thain      |
| Joseph Northup | J. N. Miley, Jr. |
| A. J. McClain  | Frank Hutter     |

Albert Rogell Productions

"THE GREATEST MENACE"

Directed by Albert Rogell  
Cinematographer, Ross Fisher

CAST

|                |                 |
|----------------|-----------------|
| Ann Little     | Mildred June    |
| Estelle Taylor | Jack-Livingston |
| Robert Gordon  | Wilfred Lucas   |
| Harry Northrup | "Red" Kirby     |

Warner Brothers

"THE LITTLE CHURCH AROUND THE CORNER"

Directed by William A. Seiter  
Photographed by Homer Scott  
Scenario by Olga Printzlau

CAST

|                 |                 |
|-----------------|-----------------|
| Claire Windsor  | Winter Hall     |
| Kenneth Harlan  | Cyril Chadwick  |
| Hobart Bosworth | Margaret Seddon |
| Bessie Love     | George Cooper   |
| Walter Long     | Stanton Heck    |
| Alec Francis    |                 |

Doubleday Productions

"VENGEANCE OF PIERRE"

Written and Directed by Henry McCarty  
Photographed by Floyd Jackman

CAST

|                       |                |
|-----------------------|----------------|
| Lester Cuneo          | Alice Knowland |
| Francellia Billington | Clyde McCoy    |
| Barney Furey          | Charles Mack   |
| Clarke Comstock       | Chet Neff      |

Vidor

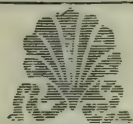
"ALICE ADAMS"

Rowland V. Lee, director

CAST

|                     |                 |
|---------------------|-----------------|
| Claude Gillingwater | Vernon Steele   |
| Margaret McWade     | Thomas Ricketts |
| Harold Goodwin      | Florence Vidor  |





## Current Reviews



### "Lorna Doone"

**M**AURICE Tourneur has made a production featuring beauty in the Thos. Ince production, "Lorna Doone." It is the sort of production that will associate the word "art" with motion pictures. The names of his well known players are forgotten and they are looked upon only as characters of the book. It is not the development of the story, though that is well carried out, nor is it the thrill of the action that is most remembered of "Lorna Doone." It is the beauty of his scenes first, then the action comes later. His picturization is poetry and his motivation is lurid melodrama. Never is there an interruption in the action of his picture for the sake of a closeup. Tourneur uses close shots continuing the action of the long shot, but never the posed closeup that impedes the progress of his story.

Harry Sharp, cameraman for Tourneur, was to "Lorna Doone" what the co-director is to other productions. His knowledge of art and proper use of light show their results upon the screen. Painsstaking care to the finest detail is also shown in his work.

Wyndam Gittens and Maurice Tourneur are responsible for the continuity. Scene sequence is smooth enough but the melodrama is a bit overdeveloped.

Lorna Doone is played by Madge Bellamy. In looking back we remember Lorna rather than Miss Bellamy because she impressed a true representation of the fiction character upon our minds.

May Giraci plays Lorna as a child. She makes a very good start in the part for Miss Bellamy to pick up.

Charles Hatton is John Ridd as a boy. His performance is sincere though a little selfconscious.

Then John Bowers steps into the role and is the John Ridd of William Blackmore's novel, bursting through the book covers and on to the screen in an everlasting celluloid record.

Then Frank Keenan in all his grandeur takes possession of the scenes in which he appears. We find our emotions swayed to his liking.

Joan Standing in a young character role gives a splendid performance.

### "Divorce Coupons"

**S**ANDWICHED into one of the best vaudeville bills we have witnessed at the Hillstreet for many a day, is the Vitagraph picture featuring the extremely likeable Corrine Griffith.

While the audience is inclined to wonder why any producer should remain married so long to the plot of "Divorce Coupons," still this is one of the best produced productions from the Vitagraph establishment for quite some time. It is well cast and very well directed. The characters are human and the story interests, despite its thread-bare theme.

However, in cutting the picture, so much has been eliminated without the substitution of explanatory subtitle, that the reason for several important things is entirely missing. That it does not kill the genuine interest of the audience in the smooth production is fortunate indeed.

No program with cast being published, we

cannot do individual justice to several highly deserving persons connected with this production.

### "Golf"

**I**F You expect to fall off your chair with laughter when you see "Golf" you will be sadly disappointed. Larry Semon still has the idea that one person can write, direct and act in a successful picture. When he hits upon a funny gag he plays it to death. The episode of the squirrel and the golf ball is so long it drags, and the comedy element grows cold with excess footage.

Lucille Carlisle, for some reason or other, plays two roles. One is entirely unnecessary, or could be merged easily with the other. Her work is slapstick, and many laughs are added to her credit by falls and bumps.

Larry Semon depends upon his trick props for laughs. Smashing vases and substituting goose eggs for golf balls, all old stuff, are the funny touches to "Golf." He overlooked possibilities in teeing off the grand piano and gave that footage to splashing soup in the villain's face. This two-reeler is a good filler on a program, but not a feature.

### "The Sin Flood"

**I**F you are but mildly interested in any class of pictures, see "The Sin Flood."

It has one situation in it so fraught with possibilities that this alone will repay you. You may feel that adaptor or director—one or the other—has not reached the depth of the Berger novel, but you will be repaid for your time and attention.

The film production is built almost entirely around the unusual situation, and the rest of the fiction tale has been neglected, but there is enough extraordinary revelation by a splendid cast to make "The Sin Flood" a popular production and attraction.

Imagine, if you can, a group of people ranging from the drunken bum to the millionaire, inmates of a cellar saloon, trapped by a flood which covers the city outside. With the end slowly approaching as the oxygen of the air is exhausted, how do these various mortals face death? See it for yourself.

Richard Dix, as the young broker, who has the affair with Helene Chadwick, is pleasing, while the latter is our idea of what a "leading woman" should be in this production. She fairly drags upon your sympathies and is decidedly charming in her lighter moments.

A very telling impersonation is given by James Kirkwood as the derelict preacher. The peculiar, almost symbolic role, is played with such sincerity that Mr. Kirkwood, for a time, is the lead.

The other roles are glove-fitting. Great wisdom was exhibited in casting such people as John Stepling, Ralph Lewis, William Orlamond, L. H. King, Gertrude Astor, Darwin Karr and Howard Davies in the roles of such contrasty characters.

The clever work of the team, Walling and Orlamond, was very clever. Mr. King did nothing so well as to keep constantly in the limelight.

Frank Lloyd directed this sure-fire box office success and put plenty of Lloyd values in it.

### "Rags to Riches"

**O**NCE again we see the old familiar melodramatic hokum on the screen under the title of "Rags to Riches." It is recognized hokum and yet it is entertaining and will probably have a big run.

William Nigh and Walter de Leon wrote the story and continuity with events following each other in expected and usual order. And spectators follow the action with the anticipated breathlessness expected of them.

Here Wesley Barry is seen for the first time without his freckles to depend upon. He doesn't need them. He carries the picture with his personality and, we judge, he was allowed to act in his own way rather than be forced into situations and actions unfitted to him. This free reign was allowed by Wallace Worsley who directed the Warner brothers production. Worsley put the story to action in a conventional way. Even the thrills bear the mimeographed earmarks.

There is a romantic trend in the last three reels that lends a little heart interest. These scenes, however, are very much apart from the mainspring of the plot and bring back memories of the days when films carried a plot and counterplot. However, the players, Niles Welsh and Ruth Renick, are a popular pair, and though they are both placed in ridiculous situations we somehow forget it watching their work.

Dick Sutherland, the recognized screen bully, creates terror in the hearts of the young observers and scores another successful performance.

Harlan Tucker plays an ordinary business man role and the most one can say is, that he is well cast.

Russell Simpson steals the sympathy of the picture with his interpretation of a kind hearted sheriff.

The photography is good straight work.

### "The Cowboy and the Lady"

**S**OMEONE closed their eyes and reached way back on the bookshelf and, brushing aside the cobwebs, found "The Cowboy and the Lady." Then they handed it to Julien Josephson, who scenarized Clyde Fitch's play. Charles Maigne then directed the continuity. As a result we see a well arranged sequence of scenes, well directed, and with a well-known cast, but—there is a great something missing. Perhaps there is a lack of story in the original, or a total absence of human touches. At any rate, there is no spirit to the production. It is flat.

Mary Miles Minter, the lady, really troops in this picture, and her slightly emotional role is handled better than usual.

Tom Moore is the dude cowboy. His smile is the most noticeable part of his acting.

Viora Daniel does very well in her first drama picture. Her beauty carries when the situation cannot quite be met by acting.

Robert Schable and Guy Oliver have the heavy roles. Oliver's work is of that old reliable type that makes one think he would be good in anything.

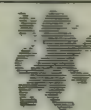
The photography is very good, but it, too, seems flat.

—RUTH WING.





# Pickups By The Staff



## ROBERTSON SIGNS

John S. Robertson has signed a long-term contract with Inspiration Pictures to direct the Gishes and Richard Barthelmess. Henry King is already with the organization as director.

Henry King will direct Lillian Gish in "Old Husbands and Young Wives," from Ralph Proctor's story, and will also stage it next year, he announces. It will follow the production of "The White Sister," in which he is directing Lillian Gish in Rome.

Harry Durant, Lasky scenarist, has a binding indenture over Mary Astor, 17, screen actress. Supreme Court Justice McCook refused to restrain him from interfering between her and Distinctive Productions, Inc. Durant may control her screen career and collect 25 percent of salary exceeding \$100 a week for three years yet.

Will Rogers, now appearing in the Ziegfeld Follies at the New Amsterdam theatre, New York city, has become a regular contributor to the Selznick News and his pointed comments on current events will be a feature of the reel.

Charles H. Duell, Boyce Smith, Fred Neuman and George Newgrass, the latter two constituting the law firm of Neuman & Newgrass, have brought suit in the Supreme Court asking \$55,000 from Thos. H. Ince for services rendered in connection with the Ince-First National contract.

Carol Dempster, a Griffith player, will visit her sister in Los Angeles shortly. Miss Dempster's home was formerly in Los Angeles.

Mack Sennett has announced that Mabel Normand's next production will be "Mary Ann."

Ferdinand Earle, well known artist and producer of "Omar Khayyam," made the art titles for the Selznick special production, "One Week of Love," in which Elaine Hammerstein and Conway Tearle are the featured players.

James Young is delivering a series of lectures on films at Columbia University. An announcement that Mary Pickford and Nita Naldi are to appear before the students will doubtless materially increase enrollment.

William A. Haas, for the past eight years assistant manager and publicity director of the Strand theatre of Pasadena, has taken over the management of the Ambassador Theatre.

More than sixty students from the University of Southern California have been working in Fatty Karr's newest comedy for Popular Pictures, Inc., at Federal studio.

Mrs. Irving Cummings is doing the research for "The Last Days of Pompeii," Bulwar Lytton's romance, which Irving Cummings is preparing to film.

Rollin Sturgeon had to use a hook to get an untutored actor on and off a scene in a Dorothy Phillips picture at Universal.

## COMPLETES DISTRIBUTION PLANS

Mrs. Angela C. Kaufman, author of "The Greatest Menace," a story based on life as she found it among narcotic addicts in the Los Angeles county jail, has announced that the picture will be shown in the leading theaters of every large city in the country. She completed plans for such distribution this week.

New York Stage Children will have a summer home in Navesink, N. J. An old home is being entirely renovated and will be ready to open next spring.

## Film Index

### Current Week

Alhambra  
"The Kick-Back" (Carey).  
California  
"One Week of Love" (Selznick).  
Grauman's  
"Clarence"  
Egyptian  
"Robinhood" (Fairbanks), 4th week).  
Kinema  
"Lorna Doone" (Tourneur), (2nd week).  
Loew State  
"Silver Wings" (Mary Carr).  
Mission  
"Dr. Jack" (Harold Lloyd).  
Rialto  
"When Knighthood Was in Flower" (4th week).  
Symphony  
"Legend of Sleepy Hollow" (Will Rogers).  
Tally's  
"The Eternal Flame" (Norma Talmadge), (2nd week).

Charles Mack, general manager of Double-day productions, will appear in exterior scenes for Lester Cuneo's latest western, which is being filmed at Keen's Camp. Henry McCarty wrote the story and is directing.

Monte Katterjohn announces that particular attention is to be paid to casting Katterjohn films.

Edna Geister, of the Studio club staff, will appear on the program of the Southern California teacher's convention to be held in November. Miss Geister is the author of several books on the subject of recreation.

A fully-equipped gymnasium has been rigged up on the Century lot, and, headed by directors Alf Goulding and Al Herman, Century employees are learning to spend part of their after-work hours in brisk work-outs.

Madge Bellamy, Thomas H. Ince star, who was loaned to play with Lloyd Hughes under direction of Tom Forman in a new Schulberg picture, "Are You a Failure," has returned to the Ince studios.

## Along the Rialto

Marguerite Courtot, the sweet Quaker star in Elmer Clifton's "Down to the Sea in Ships," has gone to Portland, Maine, to make another picture.

Louis Calhern is back in the legit. He is playing the lead opposite Doris Keane in "The Czarina" and as there are about a hundred big towns who will not be happy until they have seen this great play, Lou seems to be in for a long term.

The Green Room Club will hold its first "Revel" of the season in the clubhouse November 12.

Wm. Fox has taken over the Astor theatre for an indefinite period to present six pictures. The first will have its premiere on Monday night, October 30, this being "The Town That Forgot God."

E. H. Griffith will direct T. Roy Barnes in a special for International. Production will start on the first of November.

Edwin Carewe, directing "The Symphony of Life," says the only time New York crowds don't gape is when they are asleep. He is filming a section of Cherry Hill, made famous in the crime history of the city, in the new production.

Ellis Parker Butler, who made a fortune out of "Pigs Is Pigs," is now engaged in turning out advertising copy on "Pictures Is Pictures." "East Is West," the new Constance Talmadge vehicle, is the first he will exploit.

Nazimova will return to the legitimate stage under the direction of Earl Carroll.

Will H. Hays is going to reform the fresh office boy who is more supercilious in his mood than the Czar of all Russia ever dared be. A man's job, all right.

Chas. Giblyn, director, left Saturday on the S. S. Ryndam, for Holland, where he will start production on a feature entitled "Hypocrites."

Johnny Hine's third five-reel feature is now under way at the Glendale studios, the working title is "Luck." The cast includes Charles Murray, J. Barney Sherry and Edmund Breeze.

Eddie Kline, Buster Keaton's director, is loaned to C. C. Burr for one picture, to direct Raymond McKee's next.

Raymond McKee's new picture is called "The Four Orphans." It will be previewed at the "Gotham" this week. (New York).

## INGRAM BOOSTS FLORIDA

MIAMI, Fla.—"I see no reason why Miami should not in time become a producing center for motion pictures that will rival Los Angeles," Rex Ingram is quoted at a luncheon here. Florida abounds in color, beauty and exotic vegetation and offers large facilities for sea pictures, Ingram said.



# The Screen Writers' Page -

Conducted by  
William E. Wing

## The Narrow Path

WRITERS who absorb their breakfast food and loll in their Rolls Royces far from Hollywood-on-the-Boulevard, doubtless are enjoying a dizzy sensation at present as they read the many published treatises regarding picture productions and photoplays upon which they are based.

One correspondent reveals a very uncertain state of mind by declaring, as far as he can figure, the successful production is bound to prove unsuccessful because it is a success.

He was still hanging onto something for support when he wrote the letter. He continues, that according to these masterly writers, the conclusion seems to be that art is really the ailment of pictures, and that someone should be appointed as deflector in every studio.

On the other hand, hokum also is being stabbed in several vital places by some of this group, leaving the correspondent so balmy that he is thinking of calling in an alienist before the wagon backs up for him.

As a matter of fact picture production recently reached such an "advanced" stage that someone who seemed to mean it, did advise putting a little art in photoplays, but a manufacturer, accompanied by his box-office man, black-jacked the forward person and assured the public that it would not happen again.

"The audience will kindly remain seated," said the manufacturer. "The danger absolutely is passed. I can assure you that nothing ever will be shown at our mere 80 per cent of the picture houses that does not bring home the bacon.

"Art is all right if you want to waste your money on it for household purposes, such as covering up a hole in your parlor with a \$10,000 painting that my scenic artist could do in an hour with a paint squirt-gun, but us picture manufacturers are not making any such costly experiments, especially when we know you good people will pay us the same admission for something just as good, like a great mountain feature made right in our clay-modeling department.

"For myself, you mind, for myself, I like beautiful things as well as the next fellow, if it doesn't cost me anything to look at them. But pictures have to be made to sell, and we know we can sell you our 1915 brand of goods same as during the last seven years.

"Why, if we began to give you art in pictures, the next thing we knew you would be wanting something else like the reduction of admissions on the bad pictures.

"We don't say we won't give you some of this here art, if the other fellow keeps coming along with it in his pictures until you all begin going to the other 20 per cent of the picture houses, and we begin losing some of our theaters, but let this here independent fellow be the pioneer and take all the risks, if he is foolish enough. When you all get used to it and you all want it, we will be right there with all the art we can buy at bottom prices. We bet you."

But this brainy argument did not settle the question for a large number of film critics, who had so much space to fill every week. They contended that the fellow who put art in his productions, was gambling to beat the band. They quoted some mighty fine productions which did not make

a dollar. They quoted some mediocre pictures which did clean up.

The character of the productions answers the question in a general way for the puzzled writer. He may rest assured that what is termed "art" in the photoplay rightly belongs there, and will fight its own battle until something occurs at the box office to bring light to the Old Guard's understanding.

At present, art that will sell must be incorporated in productions which, first of all, are strictly "movie" in character. They must have not only action, necessary hokum and a plot that moves, but warm coloring and artistry as well. Being "movies," the public will come, and the box-office will rejoice.

But the strictly artistic production, even though it will "make them think," is pioneering in a virgin field, and box-offices do not pioneer in a virgin field.

## Smart Answers

D. J. It was Booth Tarkington who wrote: "Don't worry about your lack of inventiveness. The characters make their own plot."



We don't know what Tarkington was taking for it at the time, but we know he would have recovered almost immediately if he had tried writing originals for the movies.

Donald, San Francisco: Once more; you cannot copyright scenarios. Uncle Sam will protect almost everyone, including the family cat, excepting the photoplay writer. But you can secure good protection by registering your story with the Screen Writers' Guild, Sunset Boulevard, Hollywood.

Frazer, Sydney, Australia: You did wrong to send your story to any studio. Send stories to some responsible agent who will submit to all the studios, saving your manuscripts long trips and yourself much time and postage. This is good advice for all foreign writers who have their optics upon the Hollywood market.

Colleen: If your "very odd" character does nothing which such a character would do, your story is all right so far as logic is concerned. Not a very brilliant reply, but the only one we can think of.

Old Writer: (Why do so many "old writers" come from Maine?) While some fictionists fail in attempting to write for the screen, those who have been writing action stories seem to catch on fairly well, after getting the right angle on photoplay construction.

Pomona: Try Universal, Fox and Lasky. The independent market is looking up from the distribution standpoint. It is widening. Therefore we believe that a much better

market is in sight for writers, who will not be bound by ancient conventions and aged rules in plot construction.

Reader: The "simple" story calls for even more wear and tear on the old brain than most dramatic stories. To create five reels of deep feeling is some little job. But you can sell that kind of story if you can write it.

## OUR CONTEST:

We are seeking ideas for valuable patents. Anyone providing us with a patent which will clean up a few hundred dollars for us, will receive the magnificent sum of \$1,000; second winner, \$50.

## Plots to Order

AN eastern lady has invented a system for photoplay writing which probably will ring the gong on scenario instruction and cause many university students to take mathematics instead.

She has an index, with a noun, verb or adjective upon each card. Having fattened up the index, she was ready for business. Any day that an original plot did not descend from the skies and sparkle right in front of her optics, she would grab for the index, shuffle the cards and deal herself a plot.

Sometimes she gets a full house such as: Husband, wife, husband's friend, gun, undertaker.

One easily can see the advantage of the system. If you don't get a complete plot the first hand, discard and draw to fill. Continue this process until suited. Then write your story, mail it and begin spending the money.

It seems as though we have already seen some of these shuffled photoplays upon the screen. If so it accounts for much we never have understood. So many people are poor dealers.

## Letters Home—No. 6

Hollywood, Nov. 3, 1922.

Dear Benedictine: I said when I got my first check for a skenario I would write. When I git the check I will keep my promis. Things is all stired up in the flum colony at the presently. Accordin' to them that are inside, the pitcher bizness is all O. K. and paloosa specially on payday. But them outa jobs says the bizness is goin' to the devil unless some competunt people, now on the outside, is given the jobs of the incompetunts holdin' all the studilum positions.

I havent made up my mind wich is right because a feller at the Mazuma studilum may give me a job, in wich case movies seem all right to me. But if I don't git the job I'm goin' to help expose the whole rotten bizness.

I can do it too becaus lots of magazines seem to be yearnin' for the howls of us fellers the movies ain't treatin' right.

CRANKSHAFT JOE.



# Pulse of the Studios

For Week Starting Monday, November 6

Professionals are requested to report to Camera I by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera I intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director                                                                                | Star              | Cameraman           | Ass't Director | Scenarist        | Type                     | Progress      |
|-----------------------------------------------------------------------------------------|-------------------|---------------------|----------------|------------------|--------------------------|---------------|
| <b>BACHMAN STUDIO.</b> Kenneth Bishop, Casting. 831 Windsor Rd.                         |                   |                     |                |                  |                          | Glen. 1933-W  |
| <b>Rose Fisher Productions (Independent release).</b>                                   |                   |                     |                |                  |                          |               |
| Kenneth Bishop                                                                          | Bumps Adams       | Floyd Humphreys     | Art Hilton     | Larry Adams      | 2-Reel Athletic Comedies | Schedule      |
| <b>BERWILLA STUDIO.</b> 5821 Santa Monica Blvd.                                         |                   |                     |                |                  |                          | Holly 3130    |
| <b>Eddie Lyons Productions (Arrow release).</b>                                         |                   |                     |                |                  |                          |               |
| Eddie Lyons                                                                             | Eddie Lyons       |                     | De Rue         | Eddie Lyons      | Comedies                 | Schedule      |
| Eugene DeRue                                                                            | Bobbie Dunn       | A. Gosden           | Joe Cooke      |                  | Comedies                 | Schedule      |
| <b>Ben Wilson Productions (Federated release)</b>                                       |                   |                     |                |                  |                          |               |
| Ward Hayes                                                                              | Monte Banks       |                     |                |                  | Comedies                 | Schedule      |
| Lewis King                                                                              | Wm. Fairbanks     | Wm. Nobles          | Montague       | Daniel Whitcomb  | "Spawn of the Desert"    | 2d Week       |
| <b>Federated Radio Comedies (Federated Film Exchange)</b>                               |                   |                     |                |                  |                          |               |
| Mark Goldaine                                                                           |                   | Wm. Nobles          | Montague       |                  | Radio Comedy             | Schedule      |
| <b>BRENTWOOD STUDIO.</b> 4811 Fountain Ave.                                             |                   |                     |                |                  |                          | 598-146       |
| <b>Security Production Co. (Independent release).</b> Geo. A. Hill, Sr., Prod. Mgr.     |                   |                     |                |                  |                          |               |
| Paul Burns                                                                              | All-Star          | Richardson-Hollahan | A. J. Coe      | Bobbie Hunter    | "A Man From Over There"  | Editing       |
| <b>BRONX STUDIO.</b> Beatrice Barrett, Casting. 1745-51 Glendale Blvd.                  |                   |                     |                |                  |                          | 54109         |
| <b>Western Arts Film Co.</b>                                                            |                   |                     |                |                  |                          |               |
| Bob Horner                                                                              |                   | Al McClain          | Cliff Saum     | Bob Horner       | "Midnight Hummer"        | 5th Week      |
| <b>BURBANK STUDIO.</b> Burbank, Cal. Joe Murphy, Casting.                               |                   |                     |                |                  |                          |               |
| <b>Sacred Films, Inc.</b>                                                               |                   |                     |                |                  |                          |               |
| E. G. Banks                                                                             | All-Star          | Sam Saunders        | Joe Murphy     | E. G. Banks      | "Jacob and Esau"         | 6th Week      |
| <b>CENTURY STUDIO.</b> 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Zion Myers, Casting.   |                   |                     |                |                  |                          | Holly 96      |
| <b>Century Comedies (Universal release).</b>                                            |                   |                     |                |                  |                          |               |
| A. Goulding                                                                             | Baby Peggy        | Jerry Ash           | Dave Smith     | Art. Goulding    | "The Senorita"           | 3d Week       |
| Al Herman                                                                               | May-Bonner        |                     | Bert Sternback | Al Herman        | "Farmerette"             | 3d Week       |
| <b>CHAPLIN STUDIO.</b> Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.                       |                   |                     |                |                  |                          | Holly 4070    |
| <b>CHRISTIE STUDIOS.</b> Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. |                   |                     |                |                  |                          | Holly 3100    |
| Scott Sydney                                                                            | Dorothy Devore    | Peterson-Garnett    | James Clemens  |                  | Two-Reel Comedy          | 2d Week       |
| Al Christie                                                                             | Neal Burns        | Nagy                | Hagerman       |                  | 2-Reel Comedy            | 3d Week       |
| <b>Regent Pictures.</b>                                                                 |                   |                     |                |                  |                          |               |
| Robert Thornby                                                                          | Willie Van        | Archie Stout        | De Ruelle      | H. H. Van Loan   | "The Drivin' Fool"       | 4th Week      |
| <b>FEDERAL STUDIO.</b> 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr.               |                   |                     |                |                  |                          | Wilshire 2115 |
| <b>Popular Pictures, Inc. (East Coast Release).</b>                                     |                   |                     |                |                  |                          |               |
| Bruce Mitchell                                                                          | Fat Karr          | Ray Rennahan        | Sandford       | Ward Hayes       | "Weight for Me"          | 3d Week       |
| Clarence Bricker                                                                        | Frankie Lee       |                     |                | Josephine Quirk  | "Last Night—"            | 1st Week      |
| <b>Federal Photoplay, Inc.</b> Lincoln Hart, Prod. Mgr.                                 |                   |                     |                |                  |                          |               |
| <b>Pilot Productions, Eric Ergenbright, Mgr.</b>                                        |                   |                     |                |                  |                          |               |
| <b>Trimble-Murfin Productions.</b>                                                      |                   |                     |                |                  |                          |               |
| <b>FINE ARTS STUDIOS.</b> Individual Casting. 4500 Sunset Blvd.                         |                   |                     |                |                  |                          | 598-165       |
| <b>Jess Robbins Productions. (Vitagraph release)</b>                                    |                   |                     |                |                  |                          |               |
| Jess Robbins                                                                            | E. Everett Horton | Vernon Walker       | Jack Boland    | Staff            | "Trouble Buster"         | 6th Week      |
| <b>Halperin Productions.</b>                                                            |                   |                     |                |                  |                          |               |
| Lloyd Ingraham                                                                          | All-Star          |                     | Crone          | Victor Halperin  | "Tea With a Kick"        | Casting       |
| <b>Cosmopolitan Film Company (F. B. O. release)</b>                                     |                   |                     |                |                  |                          |               |
| <b>Chas. R. Seeling Productions. (O. K. release)</b>                                    |                   |                     |                |                  |                          |               |
| <b>Doubleday Productions.</b> Chas. Mack, Mgr. (Western Pictures Exploitation).         |                   |                     |                |                  |                          |               |
| Henry McCarty                                                                           | Lester Cunico     | Floyd Jackman       | Charles Mack   | Henry McCarty    | "Vengeance of Pierre"    | 2d Week       |
| <b>Fine Arts Productions. (Independent release)</b>                                     |                   |                     |                |                  |                          |               |
| Albert Rogell                                                                           | All-Star          | Ross Fisher         | Wallace Fox    | Angela Kauffman  | "Great Menace"           | 2d Week       |
| <b>Camera Players Picture Corp. (Independent release).</b>                              |                   |                     |                |                  |                          |               |
| William King                                                                            | All-Star          | Dal Clawson         | W. R. Demming  | W. E. Wing       | Educational              | Schedule      |
| <b>FORD STUDIO.</b> Harry Ellis Dean, Mgr. 6040 Sunset Blvd.                            |                   |                     |                |                  |                          | Holly 6200    |
| <b>FOX STUDIO.</b> C. A. Bird, Casting. 1401 N. Western Ave.                            |                   |                     |                |                  |                          | Holly 3000    |
| Scott Dunlap                                                                            | Shirley Mason     | Schneiderman        | Dunn           | Furthman         | "Pawn Ticket 210"        | 4th Week      |
| Emmett J. Flynn                                                                         | Charles Jones     | Joe August          | Ray Flynn      | McConville       | "Pay Day"                | 2d Week       |
| Howard M. Mitchell                                                                      | Wm. Russell       | David Abel          | Thompson       | Poland           | "Man Size"               | Editing       |
| Al St. John                                                                             | Al St. John       | Ernest S. Depew     | Stoloff        |                  | Comedies                 | Schedule      |
| Slim Summerville                                                                        | Clyde Cook        |                     | Arthur Cohn    |                  | Comedies                 | Schedule      |
| Erle Kenton                                                                             | Stock             | Scheurich           | Regale         |                  | Comedies                 | Schedule      |
| Jerome Storm                                                                            | Jack Gilbert      |                     | R. Flynn       |                  | "Truxton King"           | Editing       |
| Owen Campbell                                                                           | Dustin Farnum     | Don Short           | Wellman        | Jack Strumwasser | "Three Who Paid"         | 2d Week       |
| Emmett J. Flynn                                                                         | Wm. Farnum        | Andriot             |                | Reynolds         | "Brass Commandments"     | Casting       |
| Jack Forde                                                                              | Tom Mix           | Clark               | Ford           | Jack Forde       | "The Hostage"            | 2d Week       |
| Ballard McDonald                                                                        | Joe Roberts       |                     | Roberts        |                  | Comedies                 | Schedule      |
| <b>GARSON STUDIOS.</b> 1845 Glendale Blvd. Rose McQuoid, Casting.                       |                   |                     |                |                  |                          | Wil. 81       |
| <b>(Metro release).</b>                                                                 |                   |                     |                |                  |                          |               |
| King Vidor                                                                              | Clara K. Young    | O'Connel            | Dave Howard    |                  | "The Woman of Bronze"    | 1st Week      |
| <b>GOLDWYN STUDIO.</b> R. B. McIntyre, Casting. Culver City.                            |                   |                     |                |                  |                          | 761711        |
| Hugo Ballin                                                                             | Mabel Ballin      | James Diamond       | James Bhapin   | Hugo Ballin      | "Vanity Fair"            | 2d Week       |
| <b>Tiffany Productions. (Metro Release).</b> R. G. Edwards, Prod. Mgr.                  |                   |                     |                |                  |                          |               |
| Robt. Leonard                                                                           | Mae Murray        | Oliver T. Marsh     | Robt. Ross     | Edmund Goulding  | "Jazzmania"              | 6th Week      |



| Director                                                                                        | Star                     | Cameraman         | Ass't Director    | Scenarist           | Type                            | Progress             |
|-------------------------------------------------------------------------------------------------|--------------------------|-------------------|-------------------|---------------------|---------------------------------|----------------------|
| <b>HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr.</b>                            |                          |                   |                   |                     |                                 | <b>Holly 1431</b>    |
| <b>Frank R. Adams Productions (American Release).</b>                                           |                          |                   |                   |                     |                                 |                      |
| Lambert Hillyer                                                                                 | All-Star                 | John Stumar       | Les Manter        | F. Adams            | "Miles Brewster—"               | 7th Week             |
| <b>Cummings, Irving Production Co. (Principal release)</b>                                      |                          |                   |                   |                     |                                 |                      |
| <b>Ferdinand Earle Productions.</b>                                                             |                          |                   |                   |                     |                                 |                      |
| Carlton King Productions.                                                                       | Harry McCabe, Prod. Mgr. |                   |                   |                     |                                 |                      |
| Martin Justice                                                                                  | Carlton King             | Carl Widen        | Harry McCabe      | Justice             | Comedy-Drama                    | 4th Week             |
| <b>J. K. McDonald Productions: J. K. McDonald, Gen. Mgr. (Pathe Release.)</b>                   |                          |                   |                   |                     |                                 |                      |
| Mason N. Litson                                                                                 | Johnny Jones             | Roy June          | Geo. Dromgold     | Mason Litson        | Comedies                        | Schedule             |
| <b>Bertram Bracken Productions.</b>                                                             |                          |                   |                   |                     |                                 |                      |
| <b>Chas. J. Hall &amp; Son Productions.</b>                                                     |                          |                   |                   |                     |                                 |                      |
| <b>Wm. R. Lighton Productions, Inc.</b>                                                         |                          |                   |                   |                     |                                 |                      |
| <b>Arthur Trimble Productions.</b>                                                              |                          |                   |                   |                     |                                 |                      |
| F. G. Becker                                                                                    | Arthur Trimble           | Hal Mohr          | Clem Beauchamp    | Bob Lee             | 2-Reel Fairy Tales              | Schedule             |
| <b>Cosmopolitan Productions (F. P. L. release). Wm. Siström, Mgr.</b>                           |                          |                   |                   |                     |                                 |                      |
| <b>A. B. Maescher Productions. (Arrow Release).</b>                                             |                          |                   |                   |                     |                                 |                      |
| Jack Pratt                                                                                      | All-Star                 | Harry Keepers     | Walter Mayo       | Alexander           | "Rip Tide"                      | 4th Week             |
| <b>HORSLEY STUDIO. 6050 Sunset Blvd.</b>                                                        |                          |                   |                   |                     |                                 | <b>Holly 7945</b>    |
| <b>Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940.</b>                                     |                          |                   |                   |                     |                                 |                      |
| Al Santell                                                                                      | Sid Smith                | Billy Williams    | Roland Asher      | Edward J. Le Saint  | Comedies                        | Schedule             |
| Noel M. Smith                                                                                   | Geo. Monberg             | Reeves            | Charles Lamont    | Hank Mann           | "Only a Shop Girl"              | Editing              |
| <b>Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.</b>                            |                          |                   |                   |                     |                                 |                      |
| Jack Melson                                                                                     | Richard Talmadge         |                   | Leon Metzetti     | George Plympton     | "Fire Eater"                    | Casting              |
| <b>Burston Films. 6050 Sunset Blvd. Holly 3939.</b>                                             |                          |                   |                   |                     |                                 |                      |
| <b>Malobee Productions. 1439 Beachwood Drive. H. F. MacPherson, ProChoice Productions, Inc.</b> |                          |                   |                   |                     |                                 |                      |
| Maloney-Beebe                                                                                   | Leo Maloney              | Lathem-Thompson   | Bob Williamson    | Maloney-Beebe       | 2-Reel Western                  | Schedule             |
| <b>Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.</b>             |                          |                   |                   |                     |                                 |                      |
| <b>Sanford Productions. (State Rights release)</b>                                              |                          |                   |                   |                     |                                 |                      |
| Marcel Perez                                                                                    | "Tweedy"                 | Cotter            | Alex Alt          | Perez               | Comedy                          | 5th Week             |
| <b>Fashion Features. C. W. Gibson, 1442 Beachwood Drive.</b>                                    |                          |                   |                   |                     |                                 |                      |
| C. W. Gibson                                                                                    | All-Star                 | E. Gibson         | Geo. D. Erskine   |                     | News Weekly                     | Schedule             |
| <b>INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.</b>           |                          |                   |                   |                     |                                 | <b>761731</b>        |
| <b>Leah Baird Productions. (Associated Exhibitors release.)</b>                                 |                          |                   |                   |                     |                                 |                      |
| <b>Thos. H. Ince Productions. (First National Release.)</b>                                     |                          |                   |                   |                     |                                 |                      |
| John Wray                                                                                       | May McAvoy               | Henry Sharpe      | Frank Gerahty     | Bradley King        | "News"                          | 1st Week             |
| <b>Gene Stratton Porter Productions.</b>                                                        |                          |                   |                   |                     |                                 |                      |
| James Leo Meehan                                                                                | All-Star                 | Floyd Jackman     | Jeanette Porter   | Gene Stratton Forte | "Michael O'Halloran"            | 6th Week             |
| <b>KEATON STUDIO. 1025 Lillian Way.</b>                                                         |                          |                   |                   |                     |                                 | <b>Holly 2814</b>    |
| <b>Buster Keaton Productions, Inc. (First National Release.)</b>                                |                          |                   |                   |                     |                                 |                      |
| <b>LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.</b>            |                          |                   |                   |                     |                                 | <b>Holly 2400</b>    |
| <b>Paramount Pictures. (Famous Players-Lasky Release.)</b>                                      |                          |                   |                   |                     |                                 |                      |
| J. C. Ivers                                                                                     | Betty Compson            | J. C. Van Trees   | Harry Fellows     | J. C. Ivers         | "The White Flower"              | Honolulu             |
| Cecil B. De Mille                                                                               | All-Star                 | Wyckoff           | Cullen Tate       | Jeanie MacPherson   |                                 | 6th Week             |
| Sam Wood                                                                                        | Gloria Swanson           | A. L. Gilks       | John Waters       | Monteatterjohn      | "My American Wife"              | Editing              |
| Geo. Fitzmaurice                                                                                | Pola Negri               | Arthur Miller     | Frank O'Connor    | Ouida Bergere       | "Bella Donna"                   | 4th Week             |
| James Cruze                                                                                     | All-Star                 | Karl Brown        | Vernon Keays      | Jack Cunningham     | "The Covered Wagon"             | Utah                 |
| Wallace Worsley                                                                                 | Wallace Reid             | Schoenbaum        | Dugan             | Beulah Marie Dix    | "Nobody's Money"                | 5th Week             |
| Paul Powell                                                                                     | Agnes Ayres              | Bert Baldrige     | Fred Robinson     | Will M. Ritchey     | "Racing Hearts"                 | 4th Week             |
| <b>LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr.</b>                         |                          |                   |                   |                     |                                 | <b>Home 609</b>      |
| <b>John P. Mills, Productions</b>                                                               |                          |                   |                   |                     |                                 |                      |
| Rex Thorpe                                                                                      | All-Star                 | Elmer Dyer        |                   | Joseph Northup      | "Black Gold"                    | 3d Week              |
| <b>Milburn Morante Productions. (State right release).</b>                                      |                          |                   |                   |                     |                                 |                      |
| <b>Ranger Productions</b>                                                                       |                          |                   |                   |                     |                                 |                      |
| Tom Gibson                                                                                      | Willard Mack             | Elmer Dyer        |                   |                     | "Red Bulldogs"                  | Casting              |
| <b>MAYER STUDIOS. 3800 Mission Rd. Individual Casting.</b>                                      |                          |                   |                   |                     |                                 | <b>Lincoln 2120</b>  |
| <b>Louis B. Mayer Productions. (Metro Release).</b>                                             |                          |                   |                   |                     |                                 |                      |
| Fred Niblo                                                                                      | All-Star                 | Allen Seigler     | Doran Cox         | Frances Marion      | "The Famous Mrs. Fair"          | 6th Week             |
| <b>Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).</b>               |                          |                   |                   |                     |                                 |                      |
| Louis J. Gasnier                                                                                | All-Star                 | Carl Struss       | Geo. Yahalen      | Eve Unsell          | "The Hero"                      | 7th Week             |
| Tom Forman                                                                                      | All-Star                 | Harry Perry       | Sam Nelson        | Eve Unsell          | "Are You a Failure?"            | 7th Week             |
| Victor Schertzinger                                                                             | Katherine McDonald       | Jos. Brotherton   | Wyatt Brewster    | Zellner-Hein        | "The Scarlet Lily"              | Editing              |
| <b>METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.</b>                             |                          |                   |                   |                     |                                 | <b>Holly 4485</b>    |
| Harry Beaumont                                                                                  | Viola Dana               | John Arnold       | Frank Strayer     | Bernard McConville  | "Noise in Newboro"              | 3d Week              |
| Irvin Willat                                                                                    | All-Star                 | Robert Kurlle     | Curt Rehfeld      | Julien Josephson    | "All the Brothers Were Valiant" | 10th Week            |
| <b>S-L (Samyer-Lubin) Productions. (Metro release)</b>                                          |                          |                   |                   |                     |                                 |                      |
| Clarence Badger                                                                                 | All-Star                 | Rudolph Bergquist |                   | Winifred Dunn       | "Your Friend and Mine"          | Casting              |
| <b>Hunt Stromberg Productions. (Metro Release).</b>                                             |                          |                   |                   |                     |                                 |                      |
| Hunt Stromberg                                                                                  | Bull Montana             | Irving Reis       | Joos              | Staff               | "Rob 'Em Good"                  | 2d Week              |
| <b>PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.</b>                  |                          |                   |                   |                     |                                 | <b>Holly 7901</b>    |
| <b>Individual Productions. (United Artists Release.)</b>                                        |                          |                   |                   |                     |                                 |                      |
| <b>RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.</b>                           |                          |                   |                   |                     |                                 | <b>598-141</b>       |
| <b>Charles Ray Productions. (United Artists Release.)</b>                                       |                          |                   |                   |                     |                                 |                      |
| <b>R-C STUDIO. Melrose and Gower. 780 Gower St.</b>                                             |                          |                   |                   |                     |                                 | <b>Holly 7780</b>    |
| <b>Individual Productions. (Film Booking Offices.)</b>                                          |                          |                   |                   |                     |                                 |                      |
| Val Paul                                                                                        | Harry Carey              | Thornley-DeGrasse | Ted Brook         | John W. Grey        | "Canyon of the Fools"           | 4th Week             |
| Chester Bennett                                                                                 | Jane Novak               | Jack MacKenzie    | Douglas S. Dawson | Bennett Staff       | "Rock of Ages"                  | Casting              |
| Sherwood McDonald                                                                               | Gloria Joy               | John Thompson     |                   | Douglas Bronston    | Comedy-Dramas                   | Schedule             |
| Malcolm St. Clair                                                                               | All-Star                 | Lee Garmes        | "Ski" Moreno      | Beatrice Van        | "Fighting Blood" series         | Schedule             |
| Henry Lehrman                                                                                   | Carter De Haven          | K. G. McLean      | Cliff Sahn        | Beatrice Van        | "False Alarm"                   | Editing              |
| <b>ROACH STUDIO. Culver City. Warren Doane, Mgr.</b>                                            |                          |                   |                   |                     |                                 | <b>761-721</b>       |
| <b>Hal Roach Comedies (Pathe release).</b>                                                      |                          |                   |                   |                     |                                 |                      |
| Hutchison-Parrott                                                                               | Snub Pollard             | Roach Doran       | Hackmey           | Hutchison-Parrott   | 2-Reel Comedy                   | Schedule             |
| Davis-Howe                                                                                      | "Paul" Parrott           | Frank Young       | Henecke-Brandie   | Staff               | Comedies                        | Schedule             |
| M'Gowan-M'Namara                                                                                | All-Star                 | Len Powers        | C. Morehouse      | Tom McNamara        | "Our Gang"                      | Schedule             |
| <b>SENNETT STUDIO. 1712 Glendale Blvd.</b>                                                      |                          |                   |                   |                     |                                 | <b>Wilshire 1550</b> |
| <b>Mack Sennett Comedies. (First National Release.)</b>                                         |                          |                   |                   |                     |                                 |                      |
| F. Richard Jones                                                                                | Phyllis Haver            | Fred Jackman      |                   | R. McConville       | Comedy-drama                    | Casting              |



| Director                                                                    | Star             | Cameraman   | Ass't Director   | Scenarist        | Type                 | Progress   |
|-----------------------------------------------------------------------------|------------------|-------------|------------------|------------------|----------------------|------------|
| UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President. |                  |             |                  |                  |                      | Holly 4080 |
| Allen Holubar                                                               | Dorothy Phillips |             |                  |                  | "The White Frontier" | 2d Week    |
| <b>Jackie Coogan Productions.</b>                                           |                  |             |                  |                  |                      |            |
| <b>J. L. Frothingham Productions.</b>                                       |                  |             |                  |                  |                      |            |
| <b>Lloyd Hamilton Corporation. (Educational release).</b>                   |                  |             |                  |                  |                      |            |
| Lloyd Bacon                                                                 | Lloyd Hamilton   | Park Reiss  |                  | Archie Mayo      | Comedy               | Schedule   |
| <b>Hawks-Morosco Productions</b>                                            |                  |             |                  |                  |                      |            |
| <b>Principal Pictures Corp. James O'Shea, Mgr.</b>                          |                  |             |                  |                  |                      |            |
| <b>Jos. M. Schenck Productions.</b>                                         |                  |             |                  |                  |                      |            |
| <b>Selznick Productions. (Select Release).</b>                              |                  |             |                  |                  |                      |            |
| Vic Heerman                                                                 | Owen Moore       | Gerstad     | Ed. Sturges      | Heerman          | "A Dollar Down"      | 4th Week   |
| <b>Richard Walton Tully Productions. (First National release.)</b>          |                  |             |                  |                  |                      |            |
| <b>United Studios Productions. (Pathe release.)</b>                         |                  |             |                  |                  |                      |            |
| Marshall-McCloskey                                                          | Ruth Roland      | Thompson    | H. C. Updegraffe | Frank Leon Smith | "The Haunted Valley" | Schedule   |
| <b>Jack White Corporation (Educational release).</b>                        |                  |             |                  |                  |                      |            |
| Fred Fishback                                                               | Conley-Adams     | White Corby | Rea Hunt         | Jack White       | Comedy               | Schedule   |

UNIVERSAL STUDIO. Fred Datig Casting.

570-081

Universal Film Manufacturing Co. (Universal Release.)

|                                     |                                      |                 |                 |                 |                             |           |
|-------------------------------------|--------------------------------------|-----------------|-----------------|-----------------|-----------------------------|-----------|
| Hobart Henley                       | A. P. Younger                        |                 |                 |                 | "The Abysmal Brute"         | Casting   |
| Tod Browning                        | Priscilla Dean                       |                 | Leo McCarey     | Lucien Hubbard  | "Drifting"                  | 1st Week  |
| Jack Allen                          | Jack Allen                           | Wm. Fildew      |                 | Jeffrey Moffit  | Animal Adventures           | Schedule  |
| Edw. Sedgwick                       | Edward Gibson                        |                 | Pummel          | George Hall     | "Alas Sebastino"            | Editing   |
| Edw. Laemmle                        | Art Acord                            |                 | Frank Messenger | Robert Dillon   | "Trail Blazer"              | 2d Week   |
| Robt. F. Hill                       | Jack Mulhall                         |                 | Taylor-Lamson   | Robert Dillon   | "Social Buccaneer"          | 6th Week  |
| Eason-Merchant                      | Wm. Desmond                          | Reeves          | Mack Wright     | Carl Coolidge   | Around the World in 18 Days | 11th Week |
| Scott Darling                       | Lewis Sargent                        | Irving Riese    | Arthur Smith    | Scott Darling   | Comedy                      | Schedule  |
| Wm. Watson                          | Neely Edwards                        | Wm. Daniels     | A. Thompson     |                 | Comedy                      | Schedule  |
| Rupert Julian                       | All-Star                             | Faufman-Daniels | Sowers-Sullivan | Von Stroheim    | "Merry-Go-Round"            | 11th Week |
| King Baggott                        | Gladys Walton                        | Vic Milnar      | Joe Barry       | Hugh Hoffman    | "Madonna of Avenue A"       | Editing   |
| Wm. Worthington                     | Frank Mayo                           |                 | Eason           | Geo. R. Chester | "The Bolted Door"           | 3d Week   |
| Jack Conway                         | Herb Rawlinson                       |                 | Leo McCary      | Edward Lowe     | "Prisoners"                 | 2d Week   |
| Stuart Paton                        | All-Star                             | Virgil Miller   | Harry Webb      | Albert Kenyon   | "Attic of Felix Bavu"       | 2d Week   |
| Duke Worne                          | Roy Stewart                          |                 | Dave Brandeman  | George Hively   | "Exploits of Norroy"        | Schedule  |
| <b>Cruelywed Comedies.</b>          | <b>Herbert D. Newcomb, Bus. Mgr.</b> |                 |                 |                 |                             |           |
| S. M. Herzig                        | Weigel-Farley                        | Andre Barlatier |                 |                 | 2-Reel Comedy               | Schedule  |
| <b>William Steiner Productions.</b> |                                      |                 |                 |                 |                             |           |
| <b>Belasco Productions, Inc.</b>    | <b>Al Kelly, Prod. Mgr.</b>          |                 |                 |                 |                             |           |
| Dallas Fitzgerald                   | All-Star                             | Milt Moore      | Jack Allen      | Lois Zellner    | "Her Price"                 | Editing   |
| <b>Joe Rock Productions.</b>        | <b>(Federated Release).</b>          |                 |                 |                 |                             |           |
| Grover Jones                        | Joe Rock                             | Harry Fowler    |                 | Leon Lee        | Two-Reel Comedy             | Schedule  |
|                                     |                                      |                 |                 |                 | "Comparable" Series         | Schedule  |

VIDOR STUDIO. 7200 Santa Monica Blvd.

2806

**King Vidor Productions.**

|             |                |                |              |              |               |          |
|-------------|----------------|----------------|--------------|--------------|---------------|----------|
| Rowland Lee | Florence Vidor | Geo. F. Barnes | Daniel Keefe | Ida May Park | "Alice Adams" | 5th Week |
|-------------|----------------|----------------|--------------|--------------|---------------|----------|

VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.

598131

|                             |                         |                       |                        |                                |                                        |                      |
|-----------------------------|-------------------------|-----------------------|------------------------|--------------------------------|----------------------------------------|----------------------|
| Dave Smith<br>Peebles-Semon | All-star<br>Larry Semon | D. Smith<br>Keonekamp | Al. Jones<br>Joë Basil | C. Graham Baker<br>Larry Semon | "The Ninety and Nine"<br>2-reel Comedy | 6th Week<br>Schedule |
|-----------------------------|-------------------------|-----------------------|------------------------|--------------------------------|----------------------------------------|----------------------|

WARNER BROS. STUDIOS, 5842 Sunset Blvd.

Holly 6140

**Harry Rapf Productions.**

|                 |          |                |               |                  |         |          |
|-----------------|----------|----------------|---------------|------------------|---------|----------|
| Sidney Franklin | All-Star | Lucien Andriot | Millarde Webb | Julien Josephson | "Brass" | 4th Week |
|-----------------|----------|----------------|---------------|------------------|---------|----------|

**Warner Brothers Productions.**

|                 |          |              |                |                |                            |          |
|-----------------|----------|--------------|----------------|----------------|----------------------------|----------|
| Wm. A. Seiter   | All-Star | Scott-Du Par | Frank Kingsley | Olga Printzlau | "Church Around the Corner" | 9th Week |
| E. Mason Hopper | All-Star |              |                | Olga Printzlau | "Main Street"              | Casting  |

**NORTHERN STUDIOS**

*For Week Starting Monday, October 30*

| Director                                                                  | Star      | Cameraman   | Ass't Director | Scenarist     | Type                 | Progress  |
|---------------------------------------------------------------------------|-----------|-------------|----------------|---------------|----------------------|-----------|
| BEAVERTON STUDIO. Portland, Ore.                                          |           |             |                |               |                      |           |
| Premium Pictures Productions. J. J. Fleming, Pres. Russell Release.       |           |             |                |               |                      |           |
| GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.   |           |             |                |               |                      | Market 84 |
| Paul Gerson Pictures Corp. (F. B. O. release).                            |           |             |                |               |                      |           |
| Robert Eddy                                                               | Dan Mason | Roy Vaughan | Frank Capra    | A. H. Giebler | Plum Center Comedies | 10th Week |
| PACIFIC STUDIOS. San Mateo, Cal.                                          |           |             |                |               |                      |           |
| Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr. |           |             |                |               |                      |           |
| Graf Productions, Inc. (Metro release).                                   |           |             |                |               |                      |           |
| Max Graf                                                                  |           |             |                | "The Fog"     |                      | Casting   |

## EASTERN STUDIOS

*For Week Starting Monday, October 30*

| Director                                                  | Star         | Cameraman   | Ass't Director | Scenarist       | Type                      | Progress        |
|-----------------------------------------------------------|--------------|-------------|----------------|-----------------|---------------------------|-----------------|
| BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.        |              |             |                |                 |                           | Kingsbridge 270 |
| Whitman Bennett Productions. (Affiliated Distributors).   |              |             |                |                 |                           |                 |
| John Adolf                                                | Betty Blythe | Edward Paul | John MacKnight |                 | "The Darling of the Rich" | 6th Week        |
| BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St. |              |             |                |                 |                           | Freemont 5100   |
| Malcolm Strauss                                           | All-Star     |             |                | Malcolm Strauss | "Salome"                  | 9th Week        |
| Edwin Carewe Productions. (First National Release).       |              |             |                |                 |                           |                 |
| Inspiration Pictures, Inc. (First National Release.)      |              |             |                |                 |                           |                 |



| Director                                                                                     | Star            | Cameraman         | Ass't Director | Scenarist          | Type                     | Progress           |
|----------------------------------------------------------------------------------------------|-----------------|-------------------|----------------|--------------------|--------------------------|--------------------|
| <b>FOX STUDIOS.</b> West 55th and 10th St., N. Y. James Ryan, Casting.                       |                 |                   |                |                    |                          | Circle 6800        |
| Herbert Brenon                                                                               | All-Star        | T. Molloy         | N. Hollen      | Paul Sloane        | "Penzie"                 | 13th Week          |
| Harry Millarde                                                                               | All-Star        |                   |                | Staff              | "If Winter Comes"        | 14th Week          |
| <b>GRIFFITH STUDIO.</b> Herbert Sutch, Casting. Mamaroneck, N. Y.                            |                 |                   |                |                    |                          | Mam. 1190          |
| <b>IDEAL STUDIO.</b> West New York, N. J. Ben Silvie, Casting.                               |                 |                   |                |                    |                          |                    |
| <b>State Picture Corp.</b>                                                                   |                 |                   |                |                    |                          |                    |
| <b>INTERNATIONAL STUDIO.</b> 126th St., at 2d Ave., New York, N. Y.                          |                 |                   |                |                    |                          |                    |
| <b>Cosmopolitan Productions.</b> (F. P.-L. release).                                         |                 |                   |                |                    |                          |                    |
| Robert Vignola                                                                               | Marion Davies   |                   | D. P. Carle    | Staff              | "Adam and Eva"           | 11th Week          |
| Alan Crosland                                                                                | All-Star        | Ira H. Morgan     | Lynn Shores    |                    | "The Enemies of Women"   | In Paris           |
| <b>LASKY STUDIO.</b> Astoria, Long Island City, N. Y. Ned Hay, Casting.                      |                 |                   |                |                    |                          | Astoria 3500       |
| <b>Paramount Pictures</b> (F. P.-L. release). Thomas Geraghty, Mgr.                          |                 |                   |                |                    |                          |                    |
| Alfred Green                                                                                 | Thos. Meighan   |                   |                | George Ade         | "Back Home and Broke"    | 7th Week           |
| Chet Withey                                                                                  | Elsie Ferguson  |                   |                |                    | "Outcast"                | 8th Week           |
| Geo. Melford                                                                                 | All-Star        | Bert Glennon      | Cy Clegg       | J. Clarkson Miller | "Java Head"              | 7th Week           |
| Henry Fölker                                                                                 | Alice Brady     | Gilbert Warrenton |                |                    | "The Leopardess"         | 2d Week            |
| <b>LINCOLN STUDIO.</b> Grantwood, N. J.                                                      |                 |                   |                |                    |                          |                    |
| <b>Pine Tree Pictures Co.</b> (Arrow release).                                               |                 |                   |                |                    |                          |                    |
| Dell Henderson                                                                               | Cody-Courtet    |                   |                |                    | "Jacqueline"             | 5th Week           |
| <b>METRO STUDIO.</b> 3 West 61st St., New York.                                              |                 |                   |                |                    |                          | Columbus 8181      |
| <b>MIRROR STUDIO.</b> Glendale, Long Island, N. Y. Dick Thorpe, Casting. Roger Manning, Mgr. |                 |                   |                |                    |                          | Richmond Hill 3545 |
| <b>Charles C. Burr Productions.</b> (Affiliated Distributors).                               |                 |                   |                |                    |                          |                    |
| Chas. O. Seessel                                                                             | Johnnie Hines   |                   |                |                    | "Luck"                   | Casting            |
| <b>Smart Films, Inc.</b>                                                                     |                 |                   |                |                    |                          |                    |
| Will Morrissey                                                                               | Billy West      |                   |                |                    | Comedies                 | Schedule           |
| <b>PARAGON STUDIO.</b> Fort Lee, N. J.                                                       |                 |                   |                |                    |                          |                    |
| Clarence Brown                                                                               | Hope Hampton    |                   |                | Staff              | Drama                    | 9th Week           |
| <b>PATHE.</b> T. W. Goodwin, Casting. 1990 Park Ave., New York.                              |                 |                   |                |                    |                          | Harlem 1480        |
| Geo. B. Seitz                                                                                | Pearl White     | E. Snyder         |                | B. Millhauser      | 15 Episode Serial        | In Progress        |
| <b>PYRAMID STUDIO.</b>                                                                       |                 |                   |                |                    |                          |                    |
| <b>Pyramid Pictures, Inc.</b> (American release).                                            |                 |                   |                |                    |                          |                    |
| G. W. Terwilliger                                                                            | Faire Binney    |                   |                |                    | "Wife in Name Only"      | 7th Week           |
| <b>TEC-ART STUDIO.</b> 318 East 48th St., New York. Chas. M. Seay, Prod. Mgr.                |                 |                   |                |                    |                          | Vanderbilt 4338    |
| Ralph Ince                                                                                   | All-Star        |                   | Thos. Atkins   |                    | "The Has Been"           | 3d Week            |
| <b>(American release)</b>                                                                    |                 |                   |                |                    |                          |                    |
| J. S. Dawley                                                                                 | All-Star        |                   |                | J. S. Dawley       | Drama                    | Schedule           |
| <b>Selznick Productions.</b> (Select Release).                                               |                 |                   |                |                    |                          |                    |
| <b>THANHOUSER STUDIO.</b> New Rochelle, N. Y.                                                |                 |                   |                |                    |                          |                    |
| William Burt                                                                                 | Miss Burt       | Walter Miller     |                |                    | "Tales of the Tenements" | Schedule           |
| <b>TILFORD CINEMA STUDIO.</b> East 44th St., New York.                                       |                 |                   |                |                    |                          |                    |
| Jack Pickford                                                                                | Jack Pickford   |                   |                |                    | Feature                  | 5th Week           |
| Albert Parker                                                                                | John Barrymore  |                   |                | Albert Parker      | Drama                    | Schedule           |
| <b>(American release)</b>                                                                    |                 |                   |                |                    |                          |                    |
| Roy Neil                                                                                     | William Strauss |                   |                | Bernie             | "The House of Solomon"   | 8th Week           |
| <b>Thomas H. Dixon Productions.</b>                                                          |                 |                   |                |                    |                          |                    |
| Wm. Thompson                                                                                 | All-Star        |                   |                |                    | "The Beast"              | Editing            |
| <b>VITAGRAPH STUDIO.</b> East 14th St., at Locust Ave., Brooklyn, N. Y.                      |                 |                   |                |                    |                          | Midwood 6100       |
| Edwin Hollywood                                                                              | All-Star        |                   |                |                    | Yale Historical Series   | Schedule           |
| <b>WORLD STUDIO.</b> West Fort Lee, N. J.                                                    |                 |                   |                |                    |                          |                    |
| <b>(State rights release).</b> Jake Rosenthal, Casting.                                      |                 |                   |                |                    |                          |                    |
| Tefft Johnson                                                                                | Rita Rogan      |                   |                | Johnson            | Special                  | 5th Week           |
| <b>Christian Herald Motion Picture Bureau.</b> Harry Levey, president.                       |                 |                   |                |                    |                          |                    |

**SOUTHERN STUDIOS**

For Week Starting Monday, October 30

| Director                                                         | Star         | Cameraman   | Ass't Director | Scenarist        | Type                  | Progress |
|------------------------------------------------------------------|--------------|-------------|----------------|------------------|-----------------------|----------|
| <b>HILYIA STUDIO.</b> Miami, Fla.                                |              |             |                |                  |                       |          |
| Paul Allen                                                       | All-Star     |             |                | Jack Okey        | Feature               | Schedule |
| <b>MIAMI STUDIO.</b> C. B. Collins, Production, Mgr. Miami, Fla. |              |             |                |                  |                       |          |
| Christy Cabanne                                                  |              |             |                |                  |                       |          |
| Wray Physioc                                                     | All-Star     |             |                | Wray Physioc     | Drama                 | 9th Week |
| <b>Sphinx Picture Corp.</b>                                      |              |             |                |                  |                       |          |
| <b>Rex Ingram Productions</b> (Metro Release).                   |              |             |                |                  |                       |          |
| Rex Ingram                                                       | All-Star     | John Seitz  |                | Staff            | "The Passion Vine"    | 9th Week |
| <b>William Brush Productions.</b> (American release)             |              |             |                |                  |                       |          |
| J. P. McGowan                                                    | Helen Holmes | James Tuers |                |                  | "A Million in Jewels" | 7th Week |
| <b>SAN JUAN STUDIO.</b> San Juan, Porto Rico.                    |              |             |                |                  |                       |          |
| <b>Edward A. MacManus Productions.</b> (Associated Exhibitors).  |              |             |                |                  |                       |          |
| Charles A. Logue                                                 | Alden-Blue   | Harry Hoyt  |                | Charles A. Logue | Feature               | Editing  |

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# Contemporary Criticisms

## "THE OLD HOMESTEAD"

(Paramount)

"The Old Homestead" stands in a class by itself as a specimen of the real American rural drama which has successfully undergone the test of time and criticism for a decade. This feature furnishes an excellent example of the great advance which has been made both from a technical and artistic viewpoint in picture production. And there is no doubt that director James Cruze's work . . . deserves unlimited praise. The story throbs with heart interest, relieved by timely touches of comedy, the photography is faultless.

Chief dramatic honors go to Theodore Roberts in his wonderfully sympathetic characterization of Uncle Joshua Whitcomb, every member of a real "all star" cast contributes heavily to the picture's success. Not a single break occurs in the continuity and the action moves smoothly and swiftly from start to finish."—*Exhibitors Trade Review*.

"James Cruze, through his production of the screen version of 'The Old Homestead' has lifted himself close to the pinnacle of his profession. He has made an even greater personal triumph in this production than has the star; not that Theodore Roberts has failed to exhibit his usual artistry, but because Roberts is always good and few productions bring such laurels to their designer.

"But all the credit does not go to the director. The scenarists, Perley Poore Sheehan and Frank E. Woods, are entitled to full share for taking a familiar, loved, but none too exciting rural drama and, without changing its structure or altering the theme making it over into a gripping, appealing drama."—*Moving Picture World*.

"When the list of the best pictures of 1922 is compiled, this magnificent production must needs be placed way up near the top. Here is film entertainment plus the greatest heart interest story of the stage put into one of the finest screen plays in the history of this industry.

"The Old Homestead,' in its present form is notable for many things. It has the most realistic storm scenes ever screened. An entire town is wiped off the earth by its fury. It is the climax of Theodore Roberts' career . . . this sterling actor contributes to screen literature a characterization that will be remembered for a long time. Correct in detail, realistically staged, artistically photographed and directed by James Cruze with punch, pep and action, it approaches 100 per cent in entertainment value."—*Motion Picture News*.

"The picture stands out from the market background as a model of merit.

"Theodore Roberts . . . establishes a record in screen portrayal which every good actor will set himself to duplicate. Harrison Ford . . . is not the delicate young chap screen followers know and like, but a normal country boy in difficulty whom screen followers will like better. George Fawcett is forbiddingly austere and powerfully impressive . . . James Mason advances a growing reputation as his scapegrace son. T. Roy Barnes . . . makes the only misfit character in the play fit perfectly. Ethel Wales scores consistently, though quietly, throughout the feature."—*Exhibitors Herald*.

## "THE BOND BOY"

(First National)

"Score another hit straight in the

bullseye for Richard Barthelmess! This ever popular star in his latest vehicle —'The Bond Boy,' keeps an audience on the edge of keen anticipation, moves the spectators to tears, thrills them with almost savage realism and carries them along on the sweep of an irresistible emotional wave to a wonderful climax. It is mighty good melodrama all the way through, beautifully photographed, directed with rare skill and presented by a talented company of players.

"Richard Barthelmess plays with grace and magnetism. The role is one that requires careful discrimination, nothing could be easier than to make it absurd by overacting, but Barthelmess never . . . crosses the boundary line between pathos and bathos. His work is sincere, natural and wonderfully appealing. Mary Alden fills the mother role with infinite charm, Charles Hill Mailes wins favor by a peculiarly impressive character sketch."—*Exhibitors Trade Review*.

"Richard Barthelmess, the star, and Mary Alden as his mother walk off with the honors as far as the acting is concerned. The action, as far as the direction is concerned, manages to forward the story in a natural manner that holds interest. There are one or two spots draggy.

"The Bond Boy' is rather an aged story and therefore perhaps good screen material without the necessity of very much fixing up, although the script writer did pick up a little touch of the 'Tavern' in the titling writing.

"Miss Alden displayed a power of repression that was wonderful."—*Variety*.

"Nearly all of the situations have been used before and because they are so obviously familiar, the director has found it difficult to build up any sus-

pense. Probably it isn't altogether the director's fault that you anticipate things so much but he doesn't lessen that condition by prolonging the 'agony' and dragging the climax. The author has made his characters inconsistent.

"Director King provides an ample production for the most part although there are a few things that he has not handled very well.

"Barthelmess does very good work but the story is not worthy of it. He needs to overcome the very common 'movie' idea of registering nervousness by chewing his finger nails."—*The Film Daily*.

## What Folks Think

### MILITARY ETIQUETTE

HOLLYWOOD, Oct. 29.—Editor Camera!—The large majority of American citizens who have had any experience of the life of British and other foreign armies, have had such experience during war conditions. During war, peace etiquette is almost entirely abandoned. This important fact seems to be quite overlooked when it comes to screen productions. Hence the many absurdities that are constantly committed.

But only one glaring example will be mentioned. What would anyone think if a guest turned up at a fashionable ball dressed in hiking kit? Have directors never heard of such things as mess uniform?

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## North Film News

The "Are You a Failure" company, a Schulberg all-star production with Tom Forman as director, stopped in San Francisco the first of the week on their way down from Eureka, where they had been working. The scenario is taken from the play of the same name. They had done three weeks work among the redwoods—ten days more at the studio should finish the picture. The company included Madge Bellamy, Hallam Cooley, Tom Santschi, Floyd Hughes, Hardee Kirkland and Sam Nelson.

On the completion of their present pictures the Motion Picture Utility corporation will temporarily suspend activities during a reorganization of the company. Their future plans will be announced shortly.

Kenneth McGaffey, publicity man, has severed his connection with the Motion Picture Utility corporation, and after a holiday in San Francisco, will join one of the southern companies.

Edward Belasco, president of the Belasco productions, announces he is so pleased with their new picture "Her Price," that just as soon as Dallas Fitzgerald, director, has finished overseeing the cutting, the next production of the company will be begun. The name of the new picture is not yet given out.

Irvin Willat, director for Metro, and part of the "All The Brothers Were Valiant" company, has just returned to San Francisco to shoot some scenes to complete the big whaling picture.

Isadore Bernstein, president of the West Coast Films company, is in San Jose for a few days.

Gouverneur Morris, author of "The Man Who Played God," and other successful stories of the silver screen, has spent most of the last week in San Francisco buying furnishings for his charming old adobe house at Carmel.

Alec Francis will arrive in San Francisco on November 4th, to be present at the California release of "The Forgotten Law," a Graf production, in which he plays a prominent part.

Kathryn Lewis leaves for Los Angeles the first of the week after finishing her work in "Simple Simon Simpkins."

Creighton Hale, after three weeks strenuous work at the Industrial Exposition for the Motion Picture Utility corporation, has finished two comedies. The first, "Simple Simon Simpkins," directed by Frederick Thompson, and a second with a working title of "Silly Husbands," directed by Gilbert Pratt.

Bryant Washburn, star of the silver screen comes to the Orpheum this week in a playlet called "Just As Advertised." He is supported by a good company headed by Mrs. Washburn.

### AGNES K. CRAWFORD.

Wallace Reid will return from his mountain vacation the latter part of November to start work upon his next Paramount picture, "Mr. Billings Spends His Dime," the Saturday Evening Post story by Dana Burnett. Albert Shelby LeVino and Ralph Block, production advisory editor, are now working over the preliminaries of the story.

After a long siege of illness Jess Hilburn, wife of Percy Hilburn, head cameraman for the Reginald Barker company, died Tuesday morning from complications which developed after a severe attack of pneumonia. The sad news was a shock to the motion picture industry in which Mrs. Hilburn has many friends. Her mother left New York immediately upon being notified that her daughter's condition was reaching a critical stage.

The Editor Council announces the opening of a Western Branch, under the direction of Magda Leigh, at 6328 Homeward Ave., Hollywood, Calif.

The work of The Editor Council is summed up in the following statement:

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The Editor Council offers a Major Course, an Abridged Course, and a Short Course in Fiction Writing, a Course in Novel Writing, and a Short Course in Photoplay Writing, the fees for which are \$110, \$50, \$25, \$110 and \$25 respectively.

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Eddie Cline left last night, Oct. 25, to di-  
rect Jackie Coogan in Hollywood.

Jim Kirkwood made a big hit last night  
in his new play, "The Fool." He was splen-  
did throughout and easily carried away the  
honors.

Del Henderson and all-star cast, Mar-  
guerite Courtot, Lew Cody, J. Barney  
Sherry, Edmund Breeze and Sheldon Lewis,  
have gone back to Canada to finish "Jac-  
queline," the James Oliver Curwood story.  
They first went there some weeks ago but  
had to return to New York because of  
forest fires.

Will Rogers was a guest of the A. M. P.  
A. at its weekly luncheon at the Boulevard  
Cafe last week. In a speech defending the  
picture people, he said: "There are some  
mighty fine people in Hollywood. I never  
had a better time with better or more moral  
folks. You've got to live with them to know  
them. In the colony they have their own  
church and in the morning you will see 700  
or 800 of the profession flocking to it."

Myron Selznick is on his way to Holly-  
wood, having completed his business at the  
home office.

The Department of Commerce, Washing-  
ton, D. C., has issued the statement that it  
has received an inquiry from Czechoslovakia  
for American motion picture films. It is  
also stated that a film agency is likewise  
desired for American offerings.

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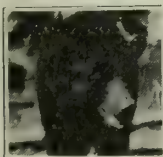
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**GOING**

To Rome—Lillian Gish to make the "White Sister," stage version played by Viola Allen. Henry King will direct.

To New York—Laurette Taylor to prepare for her role in "Humoresque," a stage adaptation of the Fannie Hurst novel.

To New York—William deMille to consult with Clara Beranger over the script for "Grumpy." His next film work will be a picturization of the stage play. Also deMille and Miss Beranger will go over available material for the following screen opus. He will be gone six weeks.

To Mojave—Val Paul and the entire Harry Carey company have gone to the Mojave desert to spend two weeks in staging a big dam break scene for "Canyon of the Fools," Carey's fourth starring vehicle for the F. B. O. organization.

To New York—Ethel Kaye and Berenice Vert, who have been living at the Studio club. Miss Kaye took the part of Rebecca in the Sacred Films and Miss Vert that of Sara.

To New York, Louis B. Mayer and Reginald Barker, with the masterprint and negative of "Hearts Aflame."

**COMING**

From France—Max Linder, November 25, to produce a comedy drama.

William V. Mong is returning to Los Angeles in a day or two to start work on two pictures—"The House Next Door" and "The Middleman," in both of which Mr. Mong will play his old parts of the speaking stage. Louis B. Mayer is doing "The Middleman."

Julius Stern, President of Century comedies, arrived in New York from his European trip on the Homeric, and has left for the coast

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Fox Film Corporation  
Goldwyn Pictures Corporation  
Hamilton-White Comedies, Inc.  
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Metro Pictures Corp.  
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Seiznick Pictures Corp.  
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## Story By

The scenario for "The Drivin' Fool" is being done by H. H. Van Loan.

Victor Heerman wrote the story of "A Dollar Down," which he is now directing for Selznick, with Owen Moore and Alice Lake in the leading roles.

"Black Gold," written by Joseph Charles Northup, is in production at the Long Beach studios. The story is a romance of the oil fields around Signal Hill. It is being produced by the John P. Mills Productions, directed by Rex Thorpe, and photographed by Elmer Dyer.

### CONTINUITY BY

Charles Maigne, "The Isle of Dead Ships," to be directed by Maurice Tourneur for First National at Goldwyn.

Lois Zellner, "Wandering Daughters," the first Arthur Jacobs special.

## Four Years Ago in Hollywood

(From Camera! of November 3, 1918)

Allan Dwan is announced as Clara Kimball Young's next director.

Clarence Badger and his wife arrived home from the Goldwyn studio at Fort Lee, N. J.

Lillian and Dorothy Gish gave a dinner and dance at their home Hallowe'en night.

King Vidor is to direct Booth Tarkington's Penrod stories for Brentwood Film corporation.

Louise Glaum was seen the other day wearing a startling turban made of peacock feathers.

Bert Lytell will leave November 15 for Camp McArthur to enter the Officers' Training school.

Clara Horton this week instituted suit against Triangle Film corporation for breach of contract.

Mary Anderson will play opposite William Desmond in her first picture for Jesse Hampton.

Priscilla Dean is vacationing while her next script is being finished. Tod Browning will direct her.

Sara Mason and Nell Newman, studio girls who have been ill with grippe, are able to enjoy the California sunshine again.

Irvin Willat, former cameraman with Ince, left Camp Kearny last week for Columbia university, to study war photography.

Edwin Carewe, director for Harold Lockwood until Lockwood's death, arrived in Los Angeles, Thursday, to direct Viola Dana at Metro.

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By Klum



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Publicity and general press representative is open for two or three more accounts of high character. Only work of the best type will be considered. Prices consistent with quality of work. Box L.L., Camera!

Foreign Publicity Agent, connected with 40 motion picture publications all over the world, is willing to take up a few more accounts. Publicity in 7 languages. Reasonable rates. Box X, Camera!

Cameraman, with own cameras, experienced in laboratory work desires a position with small production firm. Woodcock, 863 North Vine St. Telephone Hollywood 2644.

Young lady, highly trained secretary, desires position, preferably with motion picture star. Can take full charge of correspondence. M. Sanford, 2135 Kent, Los Angeles. Wilshire 3583.

For Sale or Rent—Bell & Howell, completely equipped, perfect condition. Blaine Walker, 914 South Olive. Main 3746.

Miami, Fla. real estate for Los Angeles exchange. Snare & Co., Miami, Fla.

WANTED—Position as Assistant Director, Production Manager or Publicity Man, by young man with eight years' studio experience. References. Phone 56204.

## Screen Rights Purchased

"Blue Water," by Sault Ste. Marie Films, Ltd., at St. John, New Brunswick. David M. Hartford, director; Captain Frederick William Wallace, author.

"Viking Blood," by Ernest Shipman, for Sault Ste. Marie Films, Ltd.; fisher folk story by Captain William Wallace.

"Gentle Julia," by Booth Tarkington, and "The Shadows of the East," by E. M. Hull, for William Fox.

"Beau Brummel," by Mansfield; "Cornered," and "How to Educate a Wife," by Elinor Glyn, for Warner Brothers.

### FLASHES FROM FRISCO

The Metro production of "All the Brothers Were Valiant," with a star cast including Billie Dove, William V. Mong, Lon Chaney, Robert McKim, Malcolm MacGregor, with Irvin V. Willat directing, is in its fourth week of work in San Francisco. Most of the work has been done on a whaler out in the Pacific.

Robert McKim has been wearing a crop of whiskers worthy of a forty-niner in "All the Brothers Were Valiant," while "Red" Thompson, daredevil of the silver screen, looked absolutely like sunset on the Golden Gate.

Robert Kurrie, big cameraman with the Metro, is thinking of giving up the camera for the gentle job of killing whales. He says it's great sport, and besides you get a hundred dollars a whale.

Charles B. Murphy, best known as a producer of animal pictures, Harry Cohen and H. R. Cushing have been in San Francisco this week getting locations for a new picture. Part of it will be done here, and the rest in Alaska.

Frederick Thompson, director for the Utility corporation, has finished "Simple Simon Simpkins," and is ready to cut.

"The Tiger of San Pedro" and "The Priory School" are the latest pictures released by Educational in its series on "The Adventures of Sherlock Holmes," from the stories by Sir Arthur Conan Doyle.



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proposition that needs  
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# Vote "No" on No. 19

## (The Five Hundred Million Dollar Bond Issue)

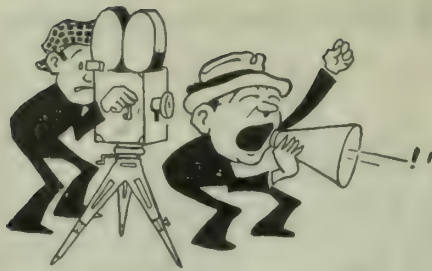
Los Angeles business men and commercial organizations, including the Chamber of Commerce, Realty Board, Motor Car Dealers' Association, Workmen's Civic League, California Bankers' Association, Women's Bond and Tax League, People's Economy League, and many other bodies, are against this proposal to load our properties with this huge mortgage---amounting to a \$700.00 mortgage on the average home.

The picture industry has over \$100,000,000.00 invested in homes and business equipment. Help preserve it from wreckage.

This Is a Political Measure Like Censorship. Let's Kill It!

# PEOPLE'S ECONOMY LEAGUE





# CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, November 4, 1922

No. 30

## Exhausts—From Al Martin

These movie schools shouldn't advertise for types, but trips. Anyone answering their ads is a fish.

\* \* \*

EXTRA—Wallace Beery is only doing one picture at a time.

\* \* \*

Billy West is making another farewell tour of America.

\* \* \*

Von Stroheim finally finished "Foolish Wives." "The Merry Go-Round" finished Von Stroheim—with Universal.

\* \* \*

Paul Weigel of Newlywed comedy fame has divorced his release with Arrow. Reason, non-support.

\* \* \*

Tom Mix, the screen's most famous daredevil (as per advertising) wore his check coat to the Hollywood stadium. Crowd yelled—Tom took it off.

\* \* \*

The hardest thing to overcome in aviation is the ground. However, airplane and Alan Hale are both doing nicely.

\* \* \*

Overheard a director yell "Commence" instead of the usual "Camera!" Evidently he didn't want to advertise Camera! or he was just commencing.

\* \* \*

Theodore Roberts must be saving money, using no cigars in "The Old Homestead."

\* \* \*

Agnes Parsons is writing a sequel to "The Fast Mail" entitled, "The Slow Female." Of course, this is just a story.

\* \* \*

Yes, we don't know if Irvin Thalberg is old enough to vote.

LONDON, Oct. 17.—Lady Diana Manners began her second film engagement yesterday when Mr. J. Stuart Blackton made the first scenes of "The Virgin Queen" in Hampshire.

Fred Spencer, the fat man of many Century comedies, is back again playing a prominent part in Al Herman's latest two-reeler, "Farmerettes."

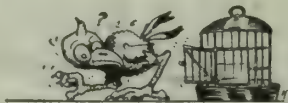
## RAYMOND McKEE

The Friars' Club  
New York City

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## Overheard



That Eric Von Stroheim will soon join Goldwyn forces.

\* \* \*

That Marcus Loew and Joseph Engel will arrive in Los Angeles soon.

\* \* \*

The newest movie bunco stunt is gyping thousands of small-town merchants in all parts of the country, Camera! learns. A supposed motion picture cameraman blows into town, seeks out the leading exhibitor, and wins his enthusiasm over a reel, to be furnished gratis, of persons photographed on the main street. The cameraman gets the exhibitor's signature to a letter approving the plan and promising to use the pictures.

Then the cameraman goes to one merchant after another, shows the letter, and sells them close-ups of themselves, and scenes in their business offices, for an exorbitant rate a foot of film. He secures the money, cranks an empty camera, does the same thing as many times more as he can, and skips town.

One such man cleaned up \$460 in Kingstown and \$750 in Wichita. Another secured \$1500 from one oil man.

The Little Bird.

Eddie Gribble has become a resident of the Studio club. She is with Lichtig and Rothwell, department of books and plays.

## The P. A.'s Friends

The Seattle (Wash.) American starts publication tomorrow.

The Van Buren (Ark.) Daily Press Argus has resumed publication.

The Memphis (Tenn.) Commercial Appeal has added a roto section.

Jane Cunningham is motion picture editor of the Syracuse (N. Y.) Herald.

Robert E. Sherwood, motion picture critic of Life, is writing film reviews for the New York Herald.

The Springfield (Ohio) Morning Sun is to sponsor a motion picture called "The Romance of Springfield," to be made with local characters by the Hudris Film company of New York.

The Fresno (Cal.) Bee started publication October 17, with Frederick B. Moore, formerly city editor of the Los Angeles Times, as city editor, and William Foster Elliott, formerly assistant dramatic editor of the Times, as associate editor.

## THE FACE IN THE BARBERSHOP (Drama)

Scene: Hollywood barbershop.  
Customer in chair gazing fixedly at red-haired young man waiting.

Customer leaves chair and approaches red-haired young man.

"My name's Tom McNamara. I'm a cartoonist."

"Glad to meet you Mr. McNamara. My name's George Landy. I'm a wampas."

"Don't interrupt. My name's Tom McNamara. I'm a cartoonist. I want to meet you. Why do I want to meet you? Because you've got the funniest face I ever saw!"

Arm in arm, exeunt.

## WILLIAM KENTON

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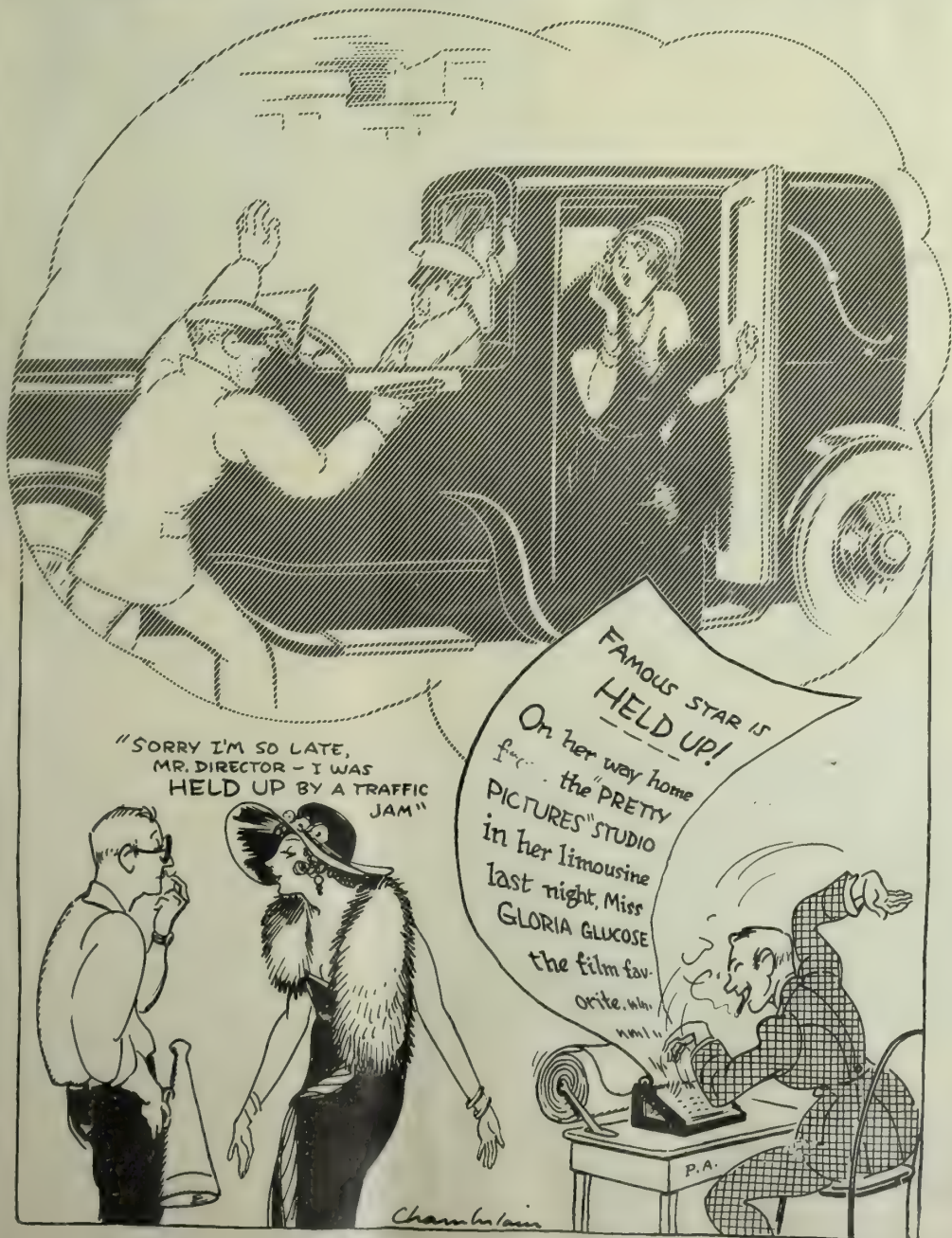
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Special Rates on Studio Trips and Touring



# Camera!

THE DIGEST OF THE  
MOTION PICTURE INDUSTRY



The Alchemist

10¢

Film  
Schools

Read Page 5

Entered as second-class matter October 16, 1920, at the Postoffice at Los Angeles, Cal., under the Act of March 3, 1879. Formerly entered as "Camera!" April 11, 1918.

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New York Tribune

Max Linder's  
"THREE MUST GET THERES"

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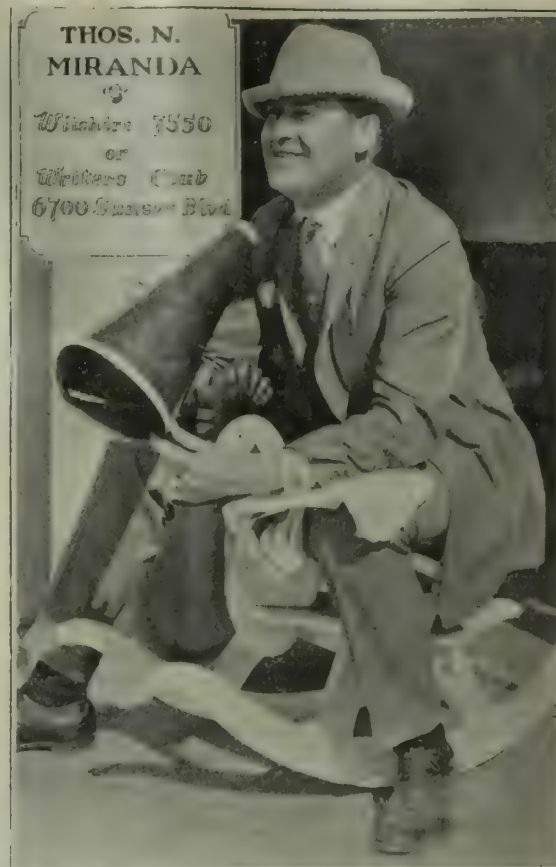
TITLES

written by

Thomas N. Miranda

Also Titled

"The Connecticut Yankee"  
"The Village Blacksmith"  
"Monte Cristo"---"Just Tony"  
"Mud and Sand"---"The Rosary"  
"The Last Trail"---"St. Elmo"  
---and 480 other successful productions.



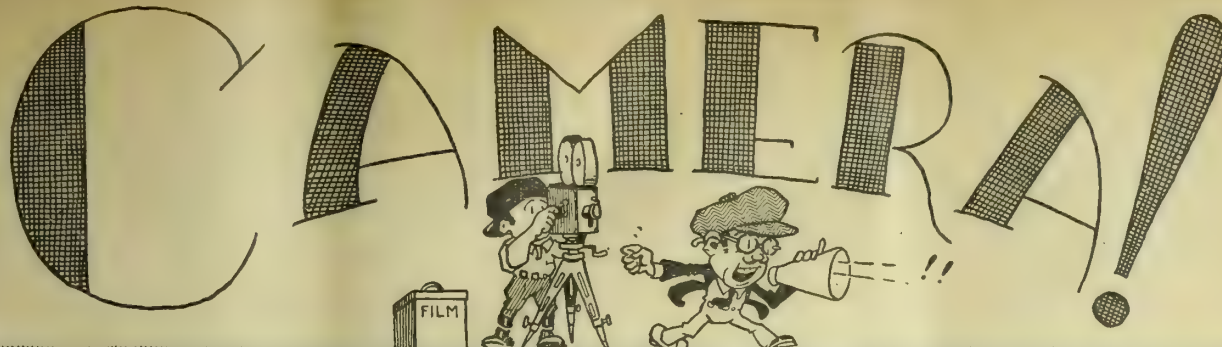
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*The high quality of our merchandise never varies. Selected with exacting discrimination from the foremost manufacturers it represents the finest workmanship.*

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Mercantile Company  
Pico 4400  
800 North Spring Street ~ Corner of Alpine







### To Califilmia

**S**HORTAGE of coal would seem remote of any effect on the business of motion picture production.

Yet the eastern coal shortage—"speculation," Henry Ford denounced it—means much to the leasing studios in California. For even with the coal strike settled, there is not sufficient coal available for winter heating of New York and New Jersey studios. And, outside of "Nanook of the North" and the dramas of virile life in the snows of the great northwest, few pictures can be made effectively in the cold.

Many of the big eastern studios will be cold vacuums this winter, while producers migrate to a climate where artificial heating is unnecessary. There is Florida, Cuba, and California. And California is the only place prepared to handle a great expansion of producing activities on a moment's notice.

So this winter's non-availability of fuel may bring the last eastern laggards to the southland in almost complete centralization here of all film production.

\* \* \*

### Why I am ashamed of the movies

—Because there is no adequate distributing system for independent producers.

—Because companies such as Paramount, Metro, Universal and Fox force many mediocre pictures on exhibitors before they can show one worthwhile one.

—Because the screen is not conducting any campaign to teach the American people the un-Americanism of censorship.

—Because they are largely neglecting the great fields of informative pictures, of science, history, geography, art.

—Because they are still making pictures for the 14-year-old minds and are neglecting the 15- to 50-year-old minds.

—Because they tolerate the insulting attitude of American newspapers.

—Because they tolerate the existence of parasites who pose as motion picture people and who mulct the public by selling valueless stock and valueless "lessons."

\* \* \*

Outside of that, the movies are all right!

\* \* \*

### Why I am proud of the movies

—Because they have advanced further in their first score of years existence than any art or industry in the history of civilization.

—Because such pictures as "Robin Hood," "Blood and Sand," "The Eternal Flame," "Remembrance," "One Glorious Day," "Our Leading Citizen," "Grandma's Boy" and "The Rubaiyat of Omar Khayyam" are being produced.

—Because such as Charles Chaplin, Rupert Hughes, Rex Ingram, William deMille, D. W. Griffith, Fred Niblo and June Mathis are writing and directing pictures.

—Because such as Thomas Meighan, Will Rogers, Pola Negri, Douglas Fairbanks, Harold Lloyd, Conway Tearle, Mary Pickford, Charles Ray, Jackie Coogan, Richard Barthelmess, Pauline Garon, Jack Gilbert and Lillian Gish are appearing in pictures.

—Because Fox is filming "If Winter Comes."

—Because Charles Seeling will film "The Cruise of the Kuwa."

—Because Warner brothers will film "The Beautiful and Damned."

—Because Ferdinand Earle is preparing to picture "Faust."

—Because Harry Garson is filming "An Old Sweetheart of Mine."

—Because Sacred Films is picturizing the Old Testament.

\* \* \*

Outside of that, the movies are all wrong!

TED TAYLOR.



# Film Capital Production Notes

## Starting

"Prodigal Daughters," starring Gloria Swanson, directed by Sam Wood. Lasky.

Initial shots for Norma Talmadge's next production will be filmed at the Tombs and the Auburn prison in New York. It will be completed at United studio.

"The Leopardess," an unpublished novel by Katherine Newlin Burt, will be Alice Brady's next vehicle. It will be directed by Henry Kolker.

"The Isle of Dead Ships," by Crittenden Marriott, is the first of a series of four Tourneur productions which will be presented by M. C. Levee, through Associated First National Pictures, Incorporated.

### NEW INDEPENDENT GETS CHARTER

Latest film organization to join the growing list of independents is the Camera Players Picture corporation, just been granted a charter. The organizer is William King, film and theatrical man. The company will put out a series of entertainment pictures with historical background, directed by King.

William E. Wing, veteran photodramatist, has been engaged to write the stories and supervise the productions.

The directorate of the Camera Players Picture corporation carries such names as Neal Harper, recently connected with Famous Players-Lasky corporation; W. R. Deming, Herman S. Shapiro, the attorney, and Betty McCoy.

### WARNERS TO BUILD NEW STAGE

A large, modern, motion picture studio will be erected by Warner Brothers on their lot on Sunset boulevard. The new edifice to cost nearly \$50,000, will cover nearly a complete acre, will be fire and weather-proof, and will have the latest lighting and stage equipment. There will be 100 dressing rooms along one side.

With the arrival here of H. M. Warner, oldest of the five Warner brothers, producers of independent motion pictures, comes a very important announcement of plans for Warner Brothers product for the season of 1923-24. The schedule as formulated by the five brothers calls for the production here of eighteen big features, at a cost of over \$5,000,000.

Warner Brothers' policy is not only to make pictures with all-star casts, but to engage players who have been featured alone in former productions. Included in the roster are such famous players as Wesley Barry, Marie Prevost, Claire Windsor, Monte Blue, Kenneth Harlan, Hobart Bosworth, Irene Rich, Harry Myers, Louise Fazenda, Helen Ferguson, Tully Marshall and many others.

The Selznick company has decided to remain in California. November will mark the start of the filming of "Rupert of Hentzau," the sequel to "The Prisoner of Zenda." The motion picture rights were personally purchased from Sir Anthony Hope, the author, by Myron Selznick while abroad a few months ago.

Elaine Hammerstein will have the role of Queen Flavia and Tony Moreno will play "Rupert of Hentzau."

Victor Heerman will direct. Edward J. Montagne, associate editor of the Selznick scenario department, will have charge of adapting the story.

## Charles Chaplin Directs

Charles Chaplin starts Monday a career as author-director. He will write and direct a series of society comedy dramas starring Edna Purviance for Regent Film company. The pictures will have United Artists' release. Rollie Totheroh is cameraman and Eddie Sutherland is Chaplin's assistant director. Monta Bell wrote the continuity. The first picture is untitled.



Baby Peggy is ill

## Last Minute News

The people of Massachusetts defeated censorship of motion pictures at the state election.

Sid Smith has severed connection with the Hallroom Boys.

Fred Turner, character actor who played "The Jackknife Man" is seriously ill in a private sanitarium at 2471 Beechwood Drive.

Baby Peggy is ill with pneumonia.

### DISTRIBUTORS COMING WEST

What is said possibly to presage the establishment of the distribution center of the industry in Los Angeles is the convention of exchange managers called by Jesse Lasky to convene in Los Angeles, November 20. Over 100 of the men who have the responsibility of distributing pictures for Famous Players-Lasky corporation will attend.

E. G. Patterson has been made sales manager for the Standard film laboratories. He is co-operating with John M. Nickolaus and S. M. Tompkins of the laboratory organization in promotion work.

## Behind the Cameras

Don Short is an author as well as a cinematographer. He wrote the original screen story, "While Justice Waits," and also photographed it.

Walter Griffin, A. S. C., is shooting a Hartford production in St. John, New Brunswick. This is Griffin's second production for Hartford.

George Benoit, A. S. C., is photographing "Brass," which Sidney Franklin is directing for Warner brothers.

Allen Davey, A. S. C., will photograph the next Stuart Paton production for Universal.

Charles Rosher is making preparations to film "Dorothy Vernon of Haddon Hall," Mary Pickford's next production.

Walter Lindin is vacationing, following the completion of "Safety Last," starring Harold Lloyd.

Jack MacKenzie will turn the crank on "Rock of Ages," a Chester Bennett production.

## Continuity By--

Charles Maigne, "The Isle of Dead Ships," to be directed by Maurice Tourneur at United studios.

Jack Cunningham, "The Tiger's Claw," story of East India to be made by Paramount; Jack Holt, star.

Marion Fairfax has written titles for "Hearts Aflame," recently completed Reginald Barker production.

## Title Changes

"The Hothead" to "The Flaming Hour;" Universal production starring Frank Mayo, directed by Edward Sedgwick.

"The Summons" to "The First Degree;" Universal production starring Frank Mayo, directed by Edward Sedgwick.

"The Gringo" to "The Agent;" Vitagraph comedy starring Larry Semon.

"Coronation" to "Jazzmania," starring Mae Murray; Tiffany productions, Goldwyn; Robert Z. Leonard, director.

"A Kiss in the Dark" to "Blood Will Tell" to "Do and Dare," starring Tom Mix; Fox.

"Adam's Rib" has been chosen as the title for the new Cecil B. DeMille Paramount picture by Jeanie Macpherson which features Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon. Miss Julia Faye is the latest addition to the supporting cast.

## Complete

"Weight for Me," Popular picture production, starring Fatty Karr; Bruce Mitchell director. Federal studio.

"When Civilization Failed," a Leah Baird production starring Leah Baird. Story by Dorian Neve. Ince.

"Farmerettes," directed by Al Herman for Century, starring Jack Cooper and Betty May.



# Truth About the Schools

## What to Do

**IF** you paid a fee for registration; you paid a fee to be included on a "preferred" list;

—you paid a commission for a job secured for you by a "club";

—you paid for instruction in make-up or acting on promise that a job would be secured for you;

—you paid a fee in advance and failed to secure the job;

—you were promised work and did not receive it;

—you were given false information or were made false promises or false representation concerning an engagement or employment—

Call in person at the State Labor offices, 928 Pacific Finance building, 510 West Sixth street, file a complaint against the person or persons who defrauded you. The State Labor Commissioner will compel the agent to fulfill all promises or return your money to you, and will revoke the agency's license if it violated the law.

\* \* \*

**IF** you were offered a job on condition that you purchase stock in a motion picture company, or on condition that you become a partner, purchase a "unit" or otherwise invest—

Notify the State Corporation Commissioner in the Pacific Finance building of the circumstances so that he can take action. Before buying any stock or interest of any kind in a motion picture enterprise, telephone Pico 3628 and find out if the company is authorized to sell stock and to operate under the corporation laws.

\* \* \*

**IF** insulting propositions are made to you by anyone posing as casting for a motion picture or teaching make-up or acting—

Call the police department, Pico 6100, immediately, and report the matter to the detective bureau.

## Crawford Productions

**W.** H. CRAWFORD keeps the nature of his activities pretty well to himself. He is cautious as to whom he confides in. In fairness to Mr. Crawford, it must be said that Camera! has received no complaints about him. But he uses the classified sections of the daily papers to advertise for people for motion picture work, persons "with ability," his ads say. As every person of ability qualified to act in motion pictures is registered in at least one of the many reputable agencies, why does Crawford have to recruit actors through the help-wanted columns?

Crawford leases space at the Caswell studio. This studio is also headquarters for Gaylord productions and for M. J. Lynch's acting classes. In the past it has sheltered Picturecraft Productions and a school of make-up conducted by Tom Ford. Here are some of Crawford's ads:

3 YOUNG ladies, 2 character women, ability, for motion pict. wk. Crawford,

**T**HE schools of make-up are centers of eddying circles of graft, ranging from petty stuff of \$10 or \$12, to investments ranging from \$1500 to \$20,000.

There are as many variations as schools. The basic idea is (1) collect from \$10 to \$20 for lessons in make-up and acting; (2) split with a photographer an excessive sum charged for "professional" portraits; (3) charge for action "stills" or for a film test; (4) charge for "preferred" registration, or for dues in a "casting club;" and (5) if possible sell stock or an interest in a picture to be produced.

Here are some of the schools Camera! has dealt with in its series of "Truth About the Schools":

**APOLLO FILM COMPANY**, 319 Grosse building. Make-up school conducted by Michael J. Lynch, who charges \$15 for six lessons, and promises work on completion of the course. As soon as he receives the \$15 he persuades the "student" to sign a statement denying that work was promised. The Hollywood Film company at 311 Grosse building advertises for persons for motion pictures, and sends them to the make-up school. So does Bud Harris, who works from a desk at 734 Olive street.

**ASSOCIATED ARTISTS**, Balshofer studio, 1329 Gordon avenue. Make-up school charging \$10 for course and promising part in pictures to be produced.

**FASHION-INDUSTRIAL FILM COMPANY**, 5444 Hollywood boulevard. Make-up school conducted by Max Asher, who harges \$20 for the course. The company rents space in the hall of the Assistant Directors' association, but has no connection with the association.

**FILM EXCHANGE**, 643 South Olive street. Make-up school conducted by R. B. Wilcox, who charges \$15 for six lessons. Under auspices of the state labor commission Wilcox is now refunding money collected by Scripture Films, Inc., which obtained much money for stock from church people, and promised employment in pictures if they took Wilcox's course.

**SCREEN LAND**, 308 Mason Opera House building. Make-up school conducted by Jack Pollo, former partner of M. J. Lynch. Charges \$15 for six lessons and promises part in picture—when it starts. Picture Players' exchange, 418 Chamber of Commerce building. Ben Goldstein, manager, advertises for players and sends inexperienced applicants to Screen Land for instruction.

**SELECT FILM COMPANY**, room 330, 315 South Broadway. Make-up school conducted by Woods, who charges \$15 for ten lessons. Advertises that picture is casting and claims to cast for several studios.

Caswell studio, Santa Monica and Bronson.

7 MEN, well-dressed, with ability, for motion picture work. Crawford & Caswell studio, Santa Monica Blvd., Bronson Ave.

"Ability" is the qualification in each advertisement. It would be assumed that experienced persons are desired. But Crawford really talks of methods of learning, even though the applicant has had experience. He also tells applicants he would have to see them in action before casting them for a part in a picture.

Crawford claims to have been in pictures since 1909. He states that he was Harold Lloyd's partner at one time. He talks learnedly of motion picture matters, perhaps criticizing the work of one well-known character actor, perhaps praising the methods of another.

Crawford states he is about to produce on a big scale.

A young lady who has had studio experience and who was not in the slightest need of "instruction" answered one of Crawford's ads out of curiosity. We'll let her tell it:

"Mr. Crawford was the nice young man that interviewed me, and there were some six or eight people waiting behind me. As I looked like a million dollars in my street clothes, and he being a wise young man, he made a special appointment with me for the next day. And I was terribly impressed when he said, if he was busy to knock and come right in!

"To make the story short, he said they were forming a private company and would let in ten selected people. They had six comedies all ready. Now, as this was something in which every performer was to divide the profits—after expenses were taken out—each person selected was to put in only \$250.

"He said everything was ready, and when I asked, he said, 'Yes, even the release.'

"I firmly told him that I did not believe anybody had two dollars and fifty cents, let alone \$250, and that I really felt bad to miss such an opportunity.

"As I had on a different outfit from the one I wore the day before—and it was some outfit—I could see that he did not believe me.

"And as long as I live I will feel that if I have to take in scrubbing for a living, it is my own fault, and I deserve it, after throwing away his splendid offer.

"Oh, yes, he said if for any reason after the first picture was finished that I wished to quit, why my \$250 would be returned to me. "As my curiosity was much fagged by this time, I did not bother to ask—'when?'

In a recent article of this series a woman told of paying Crawford \$7.50 to go on a try-out in Laurel Canyon, accompanied by a friend. Their names were not given. The article appeared Saturday. Monday, Crawford brought to Camera! the following statements:

"This is to acknowledge the following facts. That Mr. W. H. Crawford did not tell me that he would give me work. And that he did not tell me that I was a wonderful type, etc. But that he gave me a test picture for which I only paid my share of the film used, which I saw run on the screen. He also gave me five prints of all stills that I was in." (This was signed by the first woman).

"This is to acknowledge the following facts. That Mr. W. H. Crawford did not ask me to invest any money with him or to take any schooling of any kind. But he was giving a lady friend of mine a test and that I asked him if he would make one of myself, which he did. For which I only paid for the film used. He even gave me prints of the stills that I was in, free. He did not tell me that he was going to give me work in pictures." (This was signed by her companion).

Curiously enough, both letters were in the same handwriting, which was not that of either signature!

This is the seventh in Camera!'s series of articles exposing the methods of the schools of movie acting and make-up. Camera!'s declaration of war on fake schools was made September 30. The October 7 article dealt with Scripture Films, Inc., and the "film exchange" at 643 South Olive street; October 14, with the Hollywood Film company, and the Apollo Film company; October 21, with the Fashion-Industrial Film company; October 28, with the Picture Players' exchange and Screen Land; November 4, with the Select Film company, the Associated Artists, and the Caswell studio.

Back numbers can be obtained for 10 cents each at Camera! office.



# Where to Find People You Know

**W. Emile**, a French fencer of repute, is exhibiting his skill in Mae Murray's newest production, "Jazzmania," in which he plays a captain of the White Guards. He was the original trainer for Douglas Fairbanks and played in "The Three Musketeers," "The Three Must Get Theres," and "The Speed King."

**Gus Leonard** has been added to the cast of Baby Peggy's latest special Century production, "The Senorita."

Twelve-year-old "**Buddie**" Messenger has been signed by Century comedies to do several pictures. He will start on his new affiliation some time next week.

**Conrad Birk** has been added to the Century comedy staff of gag-writers, and has been assigned to the Al Herman company. Birk until recently was employed with Harold Lloyd in a similar capacity.

**Julia Brown**, after finishing in a Lewis Sargent comedy, is engaged at the Federal studio in the Fatty Karr comedy.

**Albert Rogell** has signed Ann Little for one of the principal roles in his first independent production, "The Greatest Menace," a story based on the dope evil and written by Mrs. Angela C. Kaufman.

"Cap," **Abe Stern's** Belgium police dog, will make his first appearance in Brownie's next comedy.

**Zion Myers** tired of the sedentary life of being a casting director, so he exchanged jobs with Bert Sternback and is now assistant director for Harry Edwards at Century.

**Irving Reis** has been secured by Hunt Stromberg to photograph his production of "Rob 'Em Good" with "Bull" Montana in the star role.

**Marguerite De La Motte** and **Cullen Landis** are working at Louis B. Mayer studio in "The Famous Mrs. Fair."

**Mabel Julienne Scott** will appear in the leading feminine role of "The Abysmal Brute," at Universal.

**Rupert Hughes** will soon be ready to start production on his story, "Souls For Sale."

**Frank Urson**, staff director for Neilan, is now in England filming scenes for "Tess" of the D'Urbervilles.

**Buddy Messenger** has been signed by Julius and Abe Stern to appear in a series of comedies.

**Herman C. Raymaker**, late of Hal Roach and Hallroom Boys comedies, has been given a contract to direct for Century.

**Jack Hoxie** is on location in Northern California under direction of Robert North Bradbury in "Forbidden Trails."

**Anthony J. Xydias**, president of Sunset productions, now producing the Jack Hoxie series, has been laying plans for a new unit.

**William Lester**, author and actor, is playing in "Forbidden Trails."

**Rhea Mitchell** has been added to the all-star cast for "The Greatest Menace."

**Sig Neufeld**, film editor for Century, has been made head of the production department.

**Charles Wallack** has been employed to edit Century comedies.

**Marjorie Marcel**, English beauty, has been engaged to appear opposite Buddie Messenger in his first picture for Century.

**Malcolm McGregor** has been added to the cast for "Noise in Newboro," which Harry Beaumont is directing for Metro.

**Ena Gregory**, the Australian prize winner, has been re-engaged to play the leading human role in Brownie's next Century comedy.

**Jack Mintz** is with the Hallroom Boys' organization as gag man.

**Thomas Wonder**, six-year-old protege of Gus Edwards, is appearing opposite Baby Peggy.

**Betty May** and **Joe Bonner** are the chief funmakers in Al Herman's current Century comedy.

**George Periolet** finished with Mae Murray in "Jazzmania" and is playing in his fifth picture with Lasky this year.

## Casts of the Week

Goldwyn

"VANITY FAIR"

Hugo Ballin, director and scenarist  
James Diamond, photographer  
James Bhapin, assistant director

CAST

Mabel Ballin Earle Fox  
Eleanor Boardman Robert Mack  
Willard Lewis William Humphrey  
Temple Pigott

Universal

"The Attic of Felix Bavu"

Stuart Paton, director  
Harry Webb, assistant director  
Albert Kenyon, scenarist

CAST

Wallace Beery Martha Mattox  
Estelle Taylor Harry Carter  
Forest Stanley Nick de Ruiz  
Josef Swickard Jack Rollins  
Sylvia Breamer

Metro

"THE PASSION VINE"

Rex Ingram, director  
John Seitz, photographer  
Grant Whytock, assistant director  
John Russell, author and scenarist

CAST

Alice Terry Leslie King  
Ramon Navarro John George  
Eddie Connelly Bigelow Cooper  
Harry Morey

Century Comedy

"THE SENORITA"

Directed by Alf Goulding  
Photographed by Dave Smith

Baby Peggy Inez McDonald  
Thomas Wonder Joe More  
Max Asher Tad Ross  
Joe Bonner Betty May

Lillian Hackett



**Edward Peil** is doing the heavy with Tom Mix in "The Hostage," under direction of Jack Ford at Fox.

**Lillian Hackett**, ingenue, will play opposite Joe Bonner in his next comedy for Century.

**Evelyn Selbie** has been signed by Lasky to play an East Indian mother in "Tiger Claw," under direction of Joseph Henabery. The part is similar to that she played in "Without Benefit of Clergy."

**Howard Mitchell** will direct Snowy Baker for Phil Goldstone productions.

**Robert McKim** has been signed for a part with the Ben Zeidman productions at United.

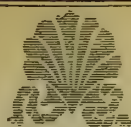
**Gaston Glass** is playing juvenile lead with Ben Zeidman under direction of Jack McDermott.

**Glen Cavendar** is playing a German officer in "The Little Wild-cat" starring Alice Calhoun.

**Eugene O'Brien** is rehearsing his role in "Steve," by Robert Dempster, which George M. Gatts will stage in New York this month.

**Ruth Stonehouse** has deserted films temporarily to play over the Junior Orpheum circuit.





## Current Reviews



### "The Legend of Sleepy Hollow"

**A**UTHOR: Washington Irving; Ichabod Crane: Will Rogers. The above combination is rather startling to read of but to see the results on the screen proves that Will Rogers has complete understanding of the quaint narrative and the role of Ichabod is glovefitting. Rogers plays the story straight. There are many funny situations and many producers would have forgotten Irving to develop laughs and make gags. But the beauty of this production is that in no way is it forced. The weird episode of the midnight race with the headless horseman lives up to our wildest childhood visualization of it.

Of course, the photography is a great part of the picture. Ned Van Buren was at the camera and he has achieved beautiful interior scenes and the night scenes in silhouette are most artistic.

Charles Clancy directed, and maintained the atmosphere of "The Legend of Sleepy Hollow" throughout. The settings along the Hudson and in Sleepy Hollow make the film more colorful.

Will Rogers as Ichabod Crane, the school teacher, is indeed an ancient looking individual. He fairly creaks with the spirit of the legend.

Rogers also wrote the titles.

There are many other clever people in the picture but having no way of obtaining their names we cannot credit them here. Our one thought is, how much clearer the story of "The Legend of Sleepy Hollow" will be to the school children when they see it unfolded upon the screen in an hour's time than it has been in covering ten week's time in reading.

### "The Kick Back"

**P**ICTURES of "The Kick Back" brand will increase Harry Carey's popularity with the children, because most of them are forbidden reading that sort of story from between yellow paper covers. Carey has all the talent and aid that money can buy but the story is the fly in the ointment, or something like that. It is the story that makes the hero a boob, keeps him in jail for three reels, in Mexico with all question of government protection left out, and then the 1898 vintage blood and thunder atmosphere prevails through the balance of the plot, then introduces a modern prohibition gag.

How Henry Walthall was ever induced to play a "little Nell" villain is, as yet, an unanswered question. Perhaps the thought that his name might place the picture on a respected plane induced the producer to secure the reputable artist. However, the absurdity of the part discounted the fact that a real actor had it.

Harry Carey engaged in many bar room fights and chases across plains and borderlines, but never did he stop long enough to do any real acting before the lens.

Ethel Gray Terry was badly cast. She is the society woman type and can wear gowns well but as the waitress in the desert town she failed to look the part.

Val Paul directed the erratic bit of action and George Edwardes Hall wrote the sce-

nario. The story might have been directed in a less melodramatic manner just as it might have been written originally or translated from the original, but somewhere in transit someone slipped behind to the abc's of the movies and that's what the public will see.

Vester Peg, Charles LeMoyne, James O'Neill, and Mignonne were included in the cast. William Thornley and Robert DeGrasse photographed the picture and made some pretty exteriors.

### "One Week of Love"

**S**ELZNICK has tried out a new type of story for his star Elaine Hammerstein in "One Week of Love." The story is one of adventure thrills rather than a sex story as one might imagine from the misleading title. The most interesting part of the feature is that with the star we see Conway Tearle, not only a star in his own right, but a real actor as well, a combination not often hit upon.

The story of "One Week of Love" is of typical program material with its famous triangle situation, its railroad wreck, the washed out bridge, and the final clinch. It is nothing new but the action is interesting and the order of events is shuffled up a little differently. It is a picture for fans and tired business people. There is no moral to it, but it will neither harm nor benefit the young minds.

Miss Hammerstein is quite acceptable in the featured role. She is pretty and the fact that she does not attempt roles unsuited to her makes us appreciate her simple sweet interpretation and natural emotions.

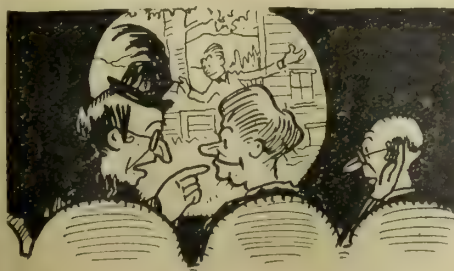
Conway Tearle is forceful and earnest in a part that does not give him the opportunities that his talent calls for.

Hallam Cooley is well cast as the heavy and meets every situation most acceptably. Kate Lester, Frank Hayes, Sisco Mata and Thomas Duarte complete the cast.

George Archainbaud directed the picture, giving good suspense and adventure atmosphere.

### "Dr. Jack"

**W**HEN Harold Lloyd was swept off his feet by the just praise that arose from "Grandma's Boy" he no doubt began to feel that his next effort ought to be a little more difficult. And so three persons took it upon themselves to write a story on the comedy-drama type. Hal Roach, Sam Taylor and Jean Havez contrived the vehicle. When the three finished the job it was a misfit.



As long as Harold played comedy he was great. We still laugh to remember the way he was railroaded from one situation to another. The first part of the "lunatic" gag was also a scream; the public roared. But when he attempted straight stuff with a bit of drama tacked on we lost sight of the Harold Lloyd we know. It does not fit him and he is not fitted for that sort of role. We have yet another quarrel with the story. There was too much plot to allow Lloyd to be his natural cheery self.

As to direction, we imagine that Lloyd had as much to do with it as Fred Newmeyer. Newmeyer, however, handled the balance of the cast capably.

Mildred Davis is appealing in her sad little girl role.

John T. Prince, who is billed as Mildred's father, was mistaken for the butler, due perhaps to being miscast or misled by the story. His work is good as the humble person he characterizes.

Eric Mayne, the villainous M. D., is thoroughly disliked and successful in his role.

Camera work is good, straight shooting, and beautiful exterior shots appear many times. Walter Lundin is the photographer.

### "Silver Wings"

**T**HE most recent sobby picture, heavy with glycerin tears, comes from the Fox division of filmland. "Silver Wings" is the God-bless-our-home type of picture with an unfathomable screen mother and crying men. The fault begins with the author. It is he who leads a family from poverty to overwhelming riches and then because of a mortgage falling due drops them back into the tenements again. It is the author who makes one of the sons a weeping man for three reels and then the other son joins him. The final scene, of course, has them all weeping, for joy we suppose.

Nevertheless the effect after seeing the whole six reels left us so maudlin that we were sorry to see so many cheerful beings in the world outside of the picture house.

The direction is credited to two people. Edwin Carewe probably started to make the picture. The first part of the picture looked promising. Then Jack Ford is named as a director, too.

The whole production is loaded down with titles, many that could be left out without further harming the plot.

Paul Sloane wrote the scenario. He caught the spirit of calamity and added sad, touching and impossible bits that the author had overlooked.

Regardless of story Mary Carr played her part with appeal. In fact her work was the redemption of the picture.

Knox Kinkaid as the older son and heavy was well read on how heavys should act. His work ran true to form.

Joseph Monohan as the younger son was unfortunate in having a weeping role. It is difficult for an actor to portray feminine emotions in a manly way. For that reason his work failed to convince.

May Beth Carr, the daughter, eloped early in the picture and did not appear until the last few scenes. However, she was sweet and sincere.

Others in the cast were: Claude Brooks, Robert Hazelton, Clark Short and May Kaiser.



# Pickups By The Staff

## HOLUBAR BREAKS ANKLE

Allan Holubar will resume work upon recovery of a broken ankle. The accident happened two weeks ago when he stepped from his automobile into a break in the pavement.

## KERRIGAN'S MOTHER DIES

Mrs. Sarah McLean Kerrigan, 70, mother of J. Warren Kerrigan, and W. W. Kerrigan, manager of the Mary Pickford company, died at the family residence, Cahuenga boulevard, last week, following a stroke of paralysis. She is survived by three other children, Kathryn, Robert and Edward.

## DENIES CONNECTION WITH SCHOOL

Harry Burns, president of the Assistant Directors Association, denies that any member of the A. D. A. ever offered a member of the Fashion-Industrial Film company any employment, and has a signed statement of the pupils of that organization that the above statement is fact. The Fashion-Industrial Film company rents the quarters leased by the assistants, as do others, including a church organization and a music teacher.

The Fashion-Industrial Film company runs a makeup school under supervision of Max Asher. It has also filmed a picture called "Little Miss Fashion," featuring Audrey Bruce, and directed by Harry Burns. The picture is to be taken on tour for one year by Valeria, with Miss Bruce and five of the girls, who appeared in the story.

## Footlight Notes

Bryant Washburn is headlining on the Orpheum Circuit in Monta Bell's playlet, "Just as Advertised."

Will Rogers will leave the Zeigfield Follies at the close of the season to return to Hollywood where he will make short comedies under the Hal Roach banner. He also plans to appear in a stage play of Booth Tarkington's.

William Moran, who played John Wilkes Boothe in the Universal production of "In the Days of Buffalo Bill," has been signed to play one of the leading parts at the Majestic theatre of "The Champion."

Roy Atwell and Wheeler Dryden, both known to pictures, are now appearing in an original vaudeville sketch in northern California.

## Invite Other Nations

The President, congress, and Latin-American ambassadors to Washington will be the invited guests of the city of Los Angeles and of the motion picture industry at the first annual Motion Picture Exposition and Historical Revue.

Further, the republics of Latin America will be invited to send representatives and exhibits to the show, giving it international scope.

These things were determined this week at a meeting of representatives of the motion picture industry with the mayor, city council, board of supervisors, a representative of Secretary of Commerce Hoover, and of the Merchants' and Manufacturers' association, the World Traders of Los Angeles and the Clearing House association.

## NOT AN "EXTRA" BIT

LOU Goodstadt's statement that there is no more extras in the movies as far as Lasky is concerned came forcibly to light the other day. Harry Burns, who has for past years directed Joe Martin and Snooky comedies, played what ordinarily would be called an extra bit in Cecil DeMille's new picture. It is now known as a part.

## TRAVESTY MOTION PICTURES

The Patio Players will travesty motion pictures in "The Prodigal Son," a three-act play now being rehearsed at the workshop, 411 North Kenmore drive. The cast includes Edward M. Kimball, Chas. A. Smily, Jeffrey Williams, Alfred Hollingsworth, Nina Di Carrara, Henrietta Price, Karyl Marker, Raphael Bennett, Harold Varney, Aneeda Cherry, May H. Ralston, Clarence Ralston and Rex Lease.

The play inaugurates the second season of the Patio Players and will be staged at the Gamut theater, 1044 South Hope street, November 15, 16 and 17.

## STUDIO IN PENNSYLVANIA

Albert E. Lowe, studio and laboratory expert, has been placed in charge of the Betzwood studio, near Morristown, Pa. The studio is controlled by Wolff Brothers, Philadelphia bankers who may finance independent productions there. The studio has its own laboratories, eating and sleeping accommodations for 200, a stage 160x180 and one 80x85.

## Dispatches

D. W. Griffith's studios at Mamaroneck are closed and will remain so for the winter. Griffith is, however, looking for a good story which he could make down south, dealing with the cotton plantations and the old fashioned negro.

Triangle this week offered for sale negatives made under the old regime. It is understood that this is the initial move to end the affairs of the company.

## PREPARES NEW COLOR DRAMA

LONDON, Nov. 7.—"The Virgin Queen" is the next production of J. Stuart Blackton. This picture, like "The Glorious Adventure," will be in natural color, improved with a new tinting and toning process. Lady Diana Manners will be featured, with the support of Carlyle Blackwell. Scenes will include the Tower of London, Westminster Abbey, Westminster hall, the throne room at Greenwich palace, and Temple Newsam.

## HARTFORD IN FLORIDA

TAMPA, Fla., Nov. 6.—David M. Hartford and his company of 17 are here to film "Blue Waters" about old Tampa and Hillsborough bay.

"The weather experienced in New Brunswick made it impossible to continue our work there," Gavin Young, production manager of the New Brunswick Films, Ltd., stated.

The company is one of those launched by Ernest Shipman in Canada. Norma Shearer, Pierre Gendron, John Webb Dillon, Louis Darblay, Jane Thomas and Alice Lane are in the cast.

Nogales, Ariz., Nov. 5.—A film director and actor by the name of Walter Oland has launched a project for development of a motion picture colony at Palmetto del Verde, a small settlement near Mazatlan, Mexico.

## FILM DOGS IN SHOW

Motion picture persons will be represented by their favorite dog champions and their trophies at the Hollywood Dog Show, November 17 and 18. Al Christie is chairman of the cup committee. Of 188 trophies, more than 100 are silver cups, many being donated by prominent picture persons.

Educational's new screen magazine, The Graphic, is presenting a series of pictures on great American champions. Among the first athletes to be shown in this series are Becky Lanier, champion equestrienne; Bill Tilden, tennis champ, and Adeline Gehrig, foremost woman fencer.





# The Screen Writers' Page - Conducted by William E. Wing

## Page Solomon!

Mr. Wing:

I am coming to you for advice. Several thousand of us who have given our best to the original screen plays, and who have worked long, well and sincerely, have received neither appreciation, remuneration or fair treatment.

In other words, the much advertised market for original screen stories—so far as the outside writer is concerned—does not exist.

Since we are unable to serve the market, despite our best efforts, would it not be wise to turn our literary efforts into another channel?

There always is a market for the good story. Magazine editors, always business-like and honest, are ever ready to extend welcome and a helping hand to the really talented new writer. This I know.

So much earnest effort has been utterly wasted by the freelance photoplaywright that it seems time for drastic action.

I'd say either we must change the market or must change the target.

Your opinion upon this subject, I am sure, will be greatly appreciated by many.

Sincerely yours,

B. ALICE ALBERTO,  
Hollywood.

P. S.—One of my other grievances is that they do not return manuscripts. I have lost five within the year.

THIS arraignment is one which should win sleeve stripes for anyone sufficiently brave to agree with it. At least it seems to be the firm conviction of the above writer, and she judges entirely from experience gained right in the film center.

But to state that there is "no market" for the "outsider" does not exactly tally with the facts.



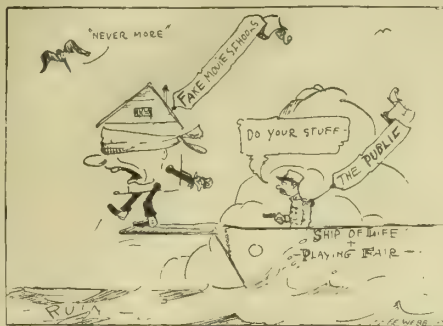
There are studios which sincerely desire original screen stories, and who search for them earnestly in the daily mail heap. And not a few of the productions now under way are those based upon stories purchased from the freelance.

However, it must be acknowledged that, since the so-called slump, the market has tightened, and all outside writers have discovered that sales were less frequent than previously.

Changing market conditions are to blame in part. At present a number of producers are turning to ancient stories, which once were popular sellers or popular plays during a previous generation or two. German spectacles also opened the way for costume and period screen plays, and several studios are pursuing the festive dollar while the going is good.

But, if the freelance writer follows closely the mind of the various studios by watching their character of production, they should be able to write stories which, at least, have a chance of sale.

As an example, the Schenck studio always is in need of stories for the Talmadge sisters. To write photoplays suitable to the



Drawing by Frank Webb, 17, who had an experience with fake movie schools and drew this "for the cause."

notable Norma and Constance, one must write Norma-Constance stories, if you get the meaning. The type of stories constantly selected for these two stars should be a very good guide for the hopeful writer, although it is a fact that this studio, as well as several others, does give preference to printed fiction or stage plays.

Therefore when our correspondent asks whether it might not be policy for imaginative writers to turn to the fiction field, she echoes a query which has been in the minds of many scenarists who have observed the ready sale of some mighty thin published plots.

If our correspondent and other puzzled writers have the ability to write saleable fiction, they should lose no time in entering that field, for it seems to be the open sesame so far as studios are concerned.

As frequently noted in this department, printer's ink has a fatal attraction for film organizations, and there is no doubt whatever that action stories, if published first, find much readier sale than originals.

However, we insist upon the patent fact that the time will come when the original story, written directly for the screen and, therefore, sure to carry the best values and adequate material for a complete feature, will be sought eagerly at greater prices than the ailing fiction story. But when that time will arrive is as great a mystery as the attitude of manufacturers at present towards the efforts of scenarists.

## A Picture Page

WISE fiction writers are taking a page from the book of motion pictures. Following the line of argument advanced by writers, a number of whom have not written for the screen, one finds precepts which might have been made anent the subject of scenario writing.

Ben Ames Williams is one of these. He expresses himself so interestingly in the Authors' League Bulletin, that his advice is repeated here for the benefit of writers, as well as to prove that fictionists have their eyes on that welcome second check from the studios.

Mr. Williams says in part:

"Mr. Pitkin's thesis is that a short story should be built about a 'topic.' This seems doubtful. It is more probable that the rules which govern the birth of a great short story are also the rules which govern the birth of a great play. Drama is the raw material from which short stories are made, and drama consists in conflict, in surprise, in

contrast, in overthrow, in disaster, in success, in sacrifice, in achievement, in anything which stirs an emotional response from the audience. Substitute 'reader' for 'audience' and the result is a formula for the short story. Topics are the raw material not of the short story but of the essay.

"The writer of short stories does not seek to interpret life as fully as the novelist; he seeks to interpret life, not fully, but keenly. The novelist takes as his proper theme, in Mr. Pitkin's phrase, 'the manners and morals of our day and land.' But the short story is concerned not with the outward manifestations of human life to-day but with those emotional and spiritual reactions which are eternal, and the great short story could as well have been laid in ancient Greece as in California. 'The Luck of Roaring Camp' is a great short story not because it portrays life at the mines but because it deals with the emotional responses of rough and brutal men to the presence in their midst of a little child; 'The Outcasts of Poker Flat' is a great short story not because its figures were practitioners of the vices with which the mining camps were ridden but because it shows an ignoble man rising to the heights of a supreme sacrifice.

"Such episodes as these have always evoked emotional response in mankind; it is of such stuff that the great short story must be made."

## Letters Home—No. 7

Careteria Blvd., Hollerwood,  
Nov. 8, 1922.

Dear Murine: I said I would write you when I got my first check for a skenario, and you can depend on it. Now I am dropping you a line to let you know I have discovered why my skenarios has not went well. The scent-sers are to blame. It appears that a lot of folks outa work have discovered that ther mishun in life is to save a lot of people from danger that they didn't know they was in. Seems like the 50,000,000 people from churches, collidges and homes has been sink-in' their imortle soles by lookin' at pitchers which is so vishus that no one knows it but the scent-sers.

You see the people of these here U. S. wile able to run the govt., state and finanshul institoots, is babies playin with fire when it comes to choosin their amoosemints. No matter how brainy or ejacated, they are bums which are toyin with fate when it comes to pitchers.



So, with a guy named Sumner in N. Y., and several preachers which have to advertise their sermons to git a crowd, the sooper-human bunch is tellin the pitcher peeples what not to put in skenarios and pitchers. After readin the list of what not to put in, it would take moren the man that wrote the bible to indite a skenario wich these Solomons would let you put on the screen. As I aint no Solomon, what chanct have I got I'm going to ask Mister Hays.

Yours,

CRANKSHAFT JOE.



# Pulse of the Studios

For Week Starting Monday, November 13

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director                                                                                  | Star              | Cameraman        | Ass't Director   | Scenarist        | Type                     | Progress      |
|-------------------------------------------------------------------------------------------|-------------------|------------------|------------------|------------------|--------------------------|---------------|
| <b>BACHMAN STUDIO.</b> Kenneth Bishop, Casting. 831 Windsor Rd.                           |                   |                  |                  |                  |                          | Glen. 1933-W  |
| <b>Rose Fisher Productions (Independent release).</b>                                     |                   |                  |                  |                  |                          |               |
| Kenneth Bishop                                                                            | Bumps Adams       | Floyd Humphreys  | Art Hilton       | Larry Adams      | 2-Reel Athletic Comedies | Schedule      |
| <b>BERWILLA STUDIO.</b> 5821 Santa Monica Blvd.                                           |                   |                  |                  |                  |                          | Holly 3130    |
| <b>Eddie Lyons Productions (Arrow release).</b>                                           |                   |                  |                  |                  |                          |               |
| Eddie Lyons                                                                               | Eddie Lyons       | A. Gosden        | De Rue           | Eddie Lyons      | Comedies                 | Schedule      |
| Eugene DeRue                                                                              | Bobbie Dunn       |                  | Joe Cooke        |                  | Comedies                 | Schedule      |
| <b>Ben Wilson Productions (Federated release)</b>                                         |                   |                  |                  |                  |                          |               |
| Ward Hayes                                                                                | Monte Banks       |                  |                  |                  | Comedies                 | Schedule      |
| Lewis King                                                                                | Wm. Fairbanks     | Wm. Nobles       | Montague         | Daniel Whitcomb  | "Spawn of the Desert"    | Finishing     |
| <b>Federated Radio Comedies (Federated Film Exchange)</b>                                 |                   |                  |                  |                  |                          |               |
| Mark Goldaine                                                                             |                   | Wm. Nobles       | Montague         |                  | Radio Comedy             | Schedule      |
| <b>BRENTWOOD STUDIO.</b> 4811 Fountain Ave.                                               |                   |                  |                  |                  |                          | 598-146       |
| <b>Security Production Co. (Independent release).</b> Geo. A. Hill, Sr., Prod. Mgr.       |                   |                  |                  |                  |                          |               |
| <b>BRONX STUDIO.</b> Beatrice Barrett, Casting. 1745-51 Glendale Blvd.                    |                   |                  |                  |                  |                          | 54109         |
| <b>Western Arts Film Co.</b>                                                              |                   |                  |                  |                  |                          |               |
| Bob Horner                                                                                |                   | Al McClain       | Cliff Saum       | Bob Horner       | "Midnight Hummer"        | 5th Week      |
| <b>BURBANK STUDIO.</b> Burbank, Cal. Joe Murphy, Casting.                                 |                   |                  |                  |                  |                          | Burbank 54-R  |
| <b>Sacred Films, Inc.</b>                                                                 |                   |                  |                  |                  |                          |               |
| E. G. Banks                                                                               | All-Star          | Sam Saunders     | Joe Murphy       | E. G. Banks      | "Jacob and Esau"         | Editing       |
| <b>CENTURY STUDIO.</b> 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. |                   |                  |                  |                  |                          | Holly 96      |
| <b>Century Comedies (Universal release).</b>                                              |                   |                  |                  |                  |                          |               |
| A. Goulding                                                                               | Baby Peggy        | Jerry Ash        | Dave Smith       | Aif. Goulding    | "The Apache"             | 2d Week       |
| Al Herman                                                                                 | May-Bonner        |                  |                  | Al Herman        | "Farmerette"             | Editing       |
| Harry Edwards                                                                             | All-Star          | Geo. Meehan      | Zion Myers       | Edwards          | "School Romance"         | 2d Week       |
| Herman C. Rayma                                                                           | Brownie           | K. McLean        | John Sullivan    | Sig. Neufeld     | "Mischievous Pup"        | 2d Week       |
| <b>CHAPLIN STUDIO.</b> Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.                         |                   |                  |                  |                  |                          | Holly 4070    |
| <b>Regent Film Company.</b> (United Artists release).                                     |                   |                  |                  |                  |                          |               |
| Charlie Chaplin                                                                           | Edna Purviance    | Rollie Totheroh  | Eddie Sutherland | Monta Bell       | Society Drama            | Starting      |
| <b>CHRISTIE STUDIOS.</b> Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.   |                   |                  |                  |                  |                          | Holly 3100    |
| Scott Sydney                                                                              | Dorothy Devore    | Peterson-Garnett | James Clemens    |                  | Two-Reel Comedy          | 3d Week       |
| Al Christie                                                                               | Neal Burns        | Nagy             | Hagerman         |                  | 2-Reel Comedy            | Editing       |
| <b>Regent Pictures.</b>                                                                   |                   |                  |                  |                  |                          |               |
| Robert Thornby                                                                            | Willie Van        | Archie Stout     | De Ruelle        | H. H. Van Loan   | "The Drivin' Fool"       | 5th Week      |
| <b>FEDERAL STUDIO.</b> 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr.                 |                   |                  |                  |                  |                          | Wilshire 2115 |
| <b>Federal Photoplay, Inc.</b> Lincoln Hart, Prod. Mgr.                                   |                   |                  |                  |                  |                          |               |
| <b>Pilot Productions, Eric Ergenbright, Mgr.</b>                                          |                   |                  |                  |                  |                          |               |
| <b>Popular Pictures, Inc. (East Coast Release).</b>                                       |                   |                  |                  |                  |                          |               |
| Bruce Mitchell                                                                            | Fat Karr          | Ray Rennahan     | Sandford         | Ward Hayes       | "Weight for Me"          | Editing       |
| Clarence Bricker                                                                          | Frankie Lee       |                  |                  |                  | "Robinhood"              | 2d Week       |
| <b>Trimble-Murfin Productions.</b>                                                        |                   |                  |                  |                  |                          |               |
| <b>FINE ARTS STUDIOS.</b> Individual Casting. 4500 Sunset Blvd.                           |                   |                  |                  |                  |                          | 598-165       |
| <b>Albert Rogell Productions.</b>                                                         |                   |                  |                  |                  |                          |               |
| Albert Rogell                                                                             | All-Star          | Ross Fisher      | Wallace Fox      | Angela Kauffman  | "Greatest Menace"        | 3d Week       |
| <b>Camera Players Picture Corp. (Independent release).</b>                                |                   |                  |                  |                  |                          |               |
| William King                                                                              | All-Star          | Dal Clawson      | W. R. Demming    | W. E. Wing       | Educational              | Schedule      |
| <b>Chas. R. Seeling Productions. (O. K. release)</b>                                      |                   |                  |                  |                  |                          |               |
| <b>Cosmopolitan Film Company (F. B. O. release)</b>                                       |                   |                  |                  |                  |                          |               |
| <b>Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).</b>           |                   |                  |                  |                  |                          |               |
| Henry McCarty                                                                             | Lester Cuneo      | Floyd Jackman    | Charles Mack     | Henry McCarty    | "Vengeance of Pierre"    | 3d Week       |
| <b>Fine Arts Productions. (Independent release)</b>                                       |                   |                  |                  |                  |                          |               |
| <b>Halperin Productions.</b>                                                              |                   |                  |                  |                  |                          |               |
| <b>Jess Robbins Productions. (Vitagraph release)</b>                                      |                   |                  |                  |                  |                          |               |
| Jess Robbins                                                                              | E. Everett Horton | Vernon Walker    | Jack Boland      | Staff            | "Trouble Buster"         | Editing       |
| <b>FORD STUDIO.</b> Harry Ellis Dean, Mgr. 6040 Sunset Blvd.                              |                   |                  |                  |                  |                          | Holly 6200    |
| <b>FOX STUDIO.</b> C. A. Bird, Casting. 1401 N. Western Ave.                              |                   |                  |                  |                  |                          | Holly 3000    |
| Scott Dunlap                                                                              | Shirley Mason     | Schneiderman     | Dunn             | Furthman         | "Pawn Ticket 210"        | 5th Week      |
| Emmett J. Flynn                                                                           | Charles Jones     | Joe August       | Ray Flynn        | McConville       | "Pay Day"                | 3d Week       |
| Jerome Storm                                                                              | Wm. Russell       | David Abel       | Thompson         | Poland           | "McFee's Rest"           | Casting       |
| Al St. John                                                                               | Al St. John       | Ernest S. Depew  | Stoloff          |                  | Comedies                 | Schedule      |
| Slim Summerville                                                                          | Clyde Cook        |                  | Arthur Cohn      |                  | Comedies                 | Schedule      |
| Erle Kenton                                                                               | Stock             | Scheurich        | Regale           |                  | Comedies                 | Schedule      |
| Owen Campbell                                                                             | Dustin Farnum     | Don Short        | Wellman          | Jack Strumwasser | "Three Who Paid"         | 3d Week       |
| Lynn Reynolds                                                                             | Wm. Farnum        | Andriot          |                  | Reynolds         | "Brass Commandments"     | 1st Week      |
| Jack Forde                                                                                | Tom Mix           | Clark            | Ford             | Jack Forde       | "The Hostage"            | 3d Week       |
| Norman Thaurrog                                                                           | Joe Roberts       |                  | Roberts          |                  | Comedies                 | Schedule      |
| <b>GARSON STUDIOS.</b> 1845 Glendale Blvd. Rose McQuoid, Casting.                         |                   |                  |                  |                  |                          | Wil. 81       |
| <b>(Metro release).</b>                                                                   |                   |                  |                  |                  |                          |               |
| King Vidor                                                                                | Clara K. Young    | O'Connel         | Dave Howard      |                  | "The Woman of Bronze"    | 2d Week       |
| <b>GOLDWYN STUDIO.</b> R. B. McIntyre, Casting. Culver City.                              |                   |                  |                  |                  |                          | 761711        |
| Hugo Ballin                                                                               | Mabel Ballin      | James Diamond    | James Bhapin     | Hugo Ballin      | "Vanity Fair"            | 3d Week       |
| <b>Tiffany Productions. (Metro Release).</b>                                              |                   |                  |                  |                  |                          |               |
| Robt. Leonard                                                                             | Mae Murray        | Oliver T. Marsh  | Robt. Ross       | Edmund Goulding  | "Jazzmania"              | 7th Week      |



| Director                                                                                        | Star              | Cameraman         | Ass't Director    | Scenarist           | Type                            | Progress  |
|-------------------------------------------------------------------------------------------------|-------------------|-------------------|-------------------|---------------------|---------------------------------|-----------|
| <b>HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr.</b>                            |                   |                   |                   |                     |                                 |           |
| <b>Holly 1431</b>                                                                               |                   |                   |                   |                     |                                 |           |
| <b>Frank R. Adams Productions (American Release).</b>                                           |                   |                   |                   |                     |                                 |           |
| Lambert Hillyer                                                                                 | All-Star          | John Stumar       | Les Manter        | F. Adams            | "Miles Brewster—"               | 8th Week  |
| <b>Bertram Bracken Productions.</b>                                                             |                   |                   |                   |                     |                                 |           |
| <b>Chas. J. Hall &amp; Son Productions.</b>                                                     |                   |                   |                   |                     |                                 |           |
| <b>Cummings, Irving Production Co. (Principal release)</b>                                      |                   |                   |                   |                     |                                 |           |
| <b>Carlton King Productions. Harry McCabe, Prod. Mgr.</b>                                       |                   |                   |                   |                     |                                 |           |
| Martin Justice                                                                                  | Carlton King      | Carl Widen        | Harry McCabe      | Justice             | Comedy-Drama                    | 5th Week  |
| <b>Ferdinand Earle Productions.</b>                                                             |                   |                   |                   |                     |                                 |           |
| <b>J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)</b>                   |                   |                   |                   |                     |                                 |           |
| Mason N. Litson                                                                                 | Johnny Jones      | Roy June          | Geo. Dromgold     | Mason Litson        | Comedies                        | Schedule  |
| <b>Wm. R. Lighton Productions, Inc.</b>                                                         |                   |                   |                   |                     |                                 |           |
| <b>A. B. Maescher Productions. (Arrow Release.)</b>                                             |                   |                   |                   |                     |                                 |           |
| Jack Pratt                                                                                      | All-Star          | Harry Keepers     | Walter Mayo       | Alexander           | "Rip Tide"                      | 5th Week  |
| <b>Arthur Trimble Productions.</b>                                                              |                   |                   |                   |                     |                                 |           |
| F. G. Becker                                                                                    | Arthur Trimble    | Hal Mohr          | Clem Beauchamp    | Boh Lee             | 2-Reel Fairy Tales              | Schedule  |
| <b>HORSLEY STUDIO. 6050 Sunset Blvd.</b>                                                        |                   |                   |                   |                     |                                 |           |
| <b>Holly 7945</b>                                                                               |                   |                   |                   |                     |                                 |           |
| <b>Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940.</b>                                     |                   |                   |                   |                     |                                 |           |
| Al Santell                                                                                      | Sid Smith         | Billy Williams    | Roland Asher      | Edward J. Le Saint  | Comedies                        | Schedule  |
| <b>Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.</b>                            |                   |                   |                   |                     |                                 |           |
| Jack Melson                                                                                     | Richard Talmadge  | Earl Ellis        | Leon Metzetti     | George Plympton     | "Fire Eater"                    | 1st Week  |
| <b>Burston Films. 6050 Sunset Blvd. Holly 3939.</b>                                             |                   |                   |                   |                     |                                 |           |
| <b>Malobee Productions. 1439 Beachwood Drive. H. F. MacPherson, ProChoice Productions, Inc.</b> |                   |                   |                   |                     |                                 |           |
| Maloney-Beebe                                                                                   | Leo Maloney       | Lathem-Thompson   | Bob Williamson    | Maloney-Beebe       | 2-Reel Western                  | Schedule  |
| <b>Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.</b>             |                   |                   |                   |                     |                                 |           |
| <b>Sanford Productions. (State Rights release). Holly 975.</b>                                  |                   |                   |                   |                     |                                 |           |
| Marcel Perez                                                                                    | "Tweedy"          | Cotter            | Alex Alt          | Perez               | Comedy                          | Editing   |
| <b>Fashion Features. C. W. Gibson, 1442 Beachwood Drive.</b>                                    |                   |                   |                   |                     |                                 |           |
| C. W. Gibson                                                                                    | All-Star          | E. Gibson         | Geo. D. Erskine   |                     | News Weekly                     | Schedule  |
| <b>INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.</b>           |                   |                   |                   |                     |                                 |           |
| <b>761731</b>                                                                                   |                   |                   |                   |                     |                                 |           |
| <b>Leah Baird Productions. (Associated Exhibitors release.)</b>                                 |                   |                   |                   |                     |                                 |           |
| <b>Cosmopolitan Productions (F. P. L. release).</b>                                             |                   |                   |                   |                     |                                 |           |
| <b>Thos. H. Ince Productions. (First National Release).</b>                                     |                   |                   |                   |                     |                                 |           |
| John Wray                                                                                       | May McAvoy        | Henry Sharpe      | Frank Gerahty     | Bradley King        | "News"                          | 2d Week   |
| <b>Gene Stratton Porter Productions.</b>                                                        |                   |                   |                   |                     |                                 |           |
| James Leo Meehan                                                                                | All-Star          | Floyd Jackman     | Jeanette Porter   | Gene Stratton Porte | "Michael O'Halloran"            | Editing   |
| <b>KEATON STUDIO. 1025 Lillian Way.</b>                                                         |                   |                   |                   |                     |                                 |           |
| <b>Holly 2814</b>                                                                               |                   |                   |                   |                     |                                 |           |
| <b>Buster Keaton Productions, Inc. (First National Release).</b>                                |                   |                   |                   |                     |                                 |           |
| <b>LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.</b>            |                   |                   |                   |                     |                                 |           |
| <b>Holly 2400</b>                                                                               |                   |                   |                   |                     |                                 |           |
| <b>Paramount Pictures. (Famous Players-Lasky Release.)</b>                                      |                   |                   |                   |                     |                                 |           |
| Charles Maigne                                                                                  | Mary Miles Minter | James Howe        | Leo Pearson       | J. C. Ivers         | "Trail of the Lonesome Pine"    | 1st Week  |
| J. C. Ivers                                                                                     | Betty Compson     | J. C. Van Trees   | Harry Fellows     | J. C. Ivers         | "The White Flower"              | Honolulu  |
| Cecil B. De Mille                                                                               | All-Star          | Wyckoff           | Cullen Tate       | Jeanie MacPherson   | "Adam's Rib"                    | 6th Week  |
| Sam Wood                                                                                        | Gloria Swanson    | A. L. Gilks       | John Waters       | Monte Katterjohn    | "Prodigal Daughters"            | 1st Week  |
| Geo. Fitzmaurice                                                                                | Pola Negri        | Arthur Miller     | Frank O'Connor    | Ouida Berger        | "Bella Donna"                   | 4th Week  |
| James Cruze                                                                                     | All-Star          | Karl Brown        | Vernon Keays      | Jack Cunningham     | "The Covered Wagon"             | Utah      |
| Wallace Worsley                                                                                 | Wallace Reid      | Schoenbaum        | Tom Dugan         | Beulah Marie Dix    | "Nobody's Money"                | 5th Week  |
| Paul Powell                                                                                     | Agnes Ayres       | Bert Baldrige     | Fred Robinson     | Will M. Ritchey     | "Racing Hearts"                 | 4th Week  |
| <b>LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr.</b>                         |                   |                   |                   |                     |                                 |           |
| <b>Home 609</b>                                                                                 |                   |                   |                   |                     |                                 |           |
| <b>John P. Mills, Productions</b>                                                               |                   |                   |                   |                     |                                 |           |
| Rex Thorpe                                                                                      | All-Star          | Elmer Dyer        | Joseph Northup    |                     | "Black Gold"                    | 4th Week  |
| <b>Milburn Morante Productions. (State right release).</b>                                      |                   |                   |                   |                     |                                 |           |
| <b>Ranger Productions</b>                                                                       |                   |                   |                   |                     |                                 |           |
| Tom Gibson                                                                                      | Willard Mack      | Elmer Dyer        |                   |                     | "Red Bulldogs"                  | 2d Week   |
| <b>MAYER STUDIOS. 3800 Mission Rd. Individual Casting.</b>                                      |                   |                   |                   |                     |                                 |           |
| <b>Lincoln 2120</b>                                                                             |                   |                   |                   |                     |                                 |           |
| <b>Louis B. Mayer Productions. (Metro Release).</b>                                             |                   |                   |                   |                     |                                 |           |
| Fred Niblo                                                                                      | All-Star          | Allen Seigler     | Doran Cox         | Frances Marion      | "The Famous Mrs. Fair"          | 7th Week  |
| <b>Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).</b>               |                   |                   |                   |                     |                                 |           |
| Louis J. Gasnier                                                                                | All-Star          | Carl Struss       | Geo. Yahalen      | Eve Unsell          | "The Hero"                      | 8th Week  |
| Tom Forman                                                                                      | All-Star          | Harry Perry       | Sam Nelson        | Eve Unsell          | "Are You a Failure?"            | 8th Week  |
| <b>METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting.</b>                             |                   |                   |                   |                     |                                 |           |
| <b>Holly 4485</b>                                                                               |                   |                   |                   |                     |                                 |           |
| Harry Beaumont                                                                                  | Viola Dana        | John Arnold       | Frank Strayer     | Bernard McConville  | "Noise in Newboro"              | 4th Week  |
| Irvin Willat                                                                                    | All-Star          | Robert Kurrle     | Curt Rehfeld      | Julien Josephson    | "All the Brothers Were Valiant" | 11th Week |
| <b>S-L (Samyer-Lubin) Productions. (Metro release)</b>                                          |                   |                   |                   |                     |                                 |           |
| Clarence Badger                                                                                 | All-Star          | Rudolph Bergquist |                   | Winifred Dunn       | "Your Friend and Mine"          | Casting   |
| <b>Hunt Stromberg Productions. (Metro Release).</b>                                             |                   |                   |                   |                     |                                 |           |
| Hunt Stromberg                                                                                  | Bull Montana      | Irving Reis       | Theodore Joos     | Staff               | "Rob 'Em Good"                  | 3d Week   |
| <b>PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd.</b>                  |                   |                   |                   |                     |                                 |           |
| <b>Holly 7901</b>                                                                               |                   |                   |                   |                     |                                 |           |
| <b>Individual Productions. (United Artists Release.)</b>                                        |                   |                   |                   |                     |                                 |           |
| <b>RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.</b>                           |                   |                   |                   |                     |                                 |           |
| <b>598-141</b>                                                                                  |                   |                   |                   |                     |                                 |           |
| <b>Charles Ray Productions. (United Artists Release.)</b>                                       |                   |                   |                   |                     |                                 |           |
| <b>R-C STUDIO. Melrose and Gower. 780 Gower St.</b>                                             |                   |                   |                   |                     |                                 |           |
| <b>Holly 7780</b>                                                                               |                   |                   |                   |                     |                                 |           |
| <b>Individual Productions. (Film Booking Offices.)</b>                                          |                   |                   |                   |                     |                                 |           |
| Val Paul                                                                                        | Harry Carey       | Thornley-DeGrasse | Ted Brook         | John W. Grey        | "Canyon of the Fools"           | 5th Week  |
| Chester Bennett                                                                                 | Jane Novak        | Jack MacKenzie    | Douglas S. Dawson | Bennett Staff       | "Rock of Ages"                  | Casting   |
| Sherwood McDonald                                                                               | Gloria Joy        | John Thompson     |                   | Douglas Bronston    | Comedy-Dramas                   | Schedule  |
| Malcolm St. Clair                                                                               | All-Star          | Lee Garmes        | "Ski" Moreno      | Beatrice Van        | "Fighting Blood" series         | Schedule  |
| Henry Lehrman                                                                                   | Carter De Haven   | K. G. McLean      | Cliff Sahn        |                     |                                 |           |
| <b>ROACH STUDIO. Culver City. Warren Doane, Mgr.</b>                                            |                   |                   |                   |                     |                                 |           |
| <b>761-721</b>                                                                                  |                   |                   |                   |                     |                                 |           |
| <b>Hal Roach Comedies (Pathe release).</b>                                                      |                   |                   |                   |                     |                                 |           |
| Hutchison-Parrott                                                                               | Snub Pollard      | Roach Doran       | Hackmey           | Hutchison-Parrott   | 2-Reel Comedy                   | Schedule  |
| Davis-Howe                                                                                      | "Paul" Parrott    | Frank Young       | Henecke-Brandie   | Staff               | Comedies                        | Schedule  |
| M'Gowan-M'Namara                                                                                | All-Star          | Len Powers        | C. Morehouse      | Tom McNamara        | "Our Gang"                      | Schedule  |
| <b>SENNETT STUDIO. 1712 Glendale Blvd.</b>                                                      |                   |                   |                   |                     |                                 |           |
| <b>Wilshire 1550</b>                                                                            |                   |                   |                   |                     |                                 |           |
| <b>Mark Sennett Comedies. (First National Release).</b>                                         |                   |                   |                   |                     |                                 |           |
| F. Richard Jones                                                                                | Phyllis Haver     | Fred Jackman      |                   | R. McConville       | Comedy-drama                    | Casting   |



| Director                                                                                               | Star           | Cameraman       | Ass't Director   | Scenarist        | Type                        | Progress                                                        |
|--------------------------------------------------------------------------------------------------------|----------------|-----------------|------------------|------------------|-----------------------------|-----------------------------------------------------------------|
| <b>UNITED STUDIOS.</b> Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.                     |                |                 |                  |                  |                             | <b>Holly 4080</b>                                               |
| <b>Jackie Coogan Productions.</b><br>Eddie Cline Jackie Coogan                                         |                |                 |                  |                  |                             | "Toby Tyler" Casting                                            |
| <b>J. L. Frothingham Productions.</b><br>Lloyd Bacon Lloyd Hamilton Park Reiss                         |                |                 |                  |                  |                             | Archie Mayo Comedy Schedule                                     |
| <b>Hawks-Morisco Productions.</b><br>Jos. M. Schenck Productions.                                      |                |                 |                  |                  |                             |                                                                 |
| <b>Selznick Productions. (Select Release).</b><br>Vic Heerman Owen Moore Gerstad                       |                |                 |                  |                  |                             | Ed. Sturges Heerman "A Dollar Down" 5th Week                    |
| <b>Maurice Tourneur Productions (Independent release).</b><br>Maurice Tourneur All-Star Arthur L. Todd |                |                 |                  |                  |                             | Scott Beal Charles Maigne "Isle of Dead Ships" Casting          |
| <b>United Studios Productions. (Pathe release.)</b><br>Marshall-McCloskey Ruth Roland Thompson         |                |                 |                  |                  |                             | H. C. Updegraffe Frank Leon Smith "The Haunted Valley" Schedule |
| <b>Jack White Corporation (Educational release).</b><br>Fred Fishback Conley-Adams White Corby         |                |                 |                  |                  |                             | Rea Hunt Jack White Comedy Schedule                             |
| <b>UNIVERSAL STUDIO.</b> Fred Datig Casting.                                                           |                |                 |                  |                  |                             | <b>570-081</b>                                                  |
| <b>Universal Film Manufacturing Co. (Universal Release.)</b>                                           |                |                 |                  |                  |                             |                                                                 |
| Hobart Henley                                                                                          | Priscilla Dean | Wm. Fildew      | Leo McCarey      | A. P. Younger    | "The Abysmal Brute"         | Casting                                                         |
| Tod Browning                                                                                           | Jack Allen     |                 |                  | Lucien Hubbard   | "Drifting"                  | 1st Week                                                        |
| Edw. Laemmle                                                                                           | Art Acord      |                 |                  | Jeffrey Mofitt   | Animal Adventures           | Schedule                                                        |
| Robt. F. Hill                                                                                          | Jack Mulhall   |                 |                  | Robert Dillon    | "Trail Blazer"              | 2d Week                                                         |
| Jason-Merchant                                                                                         | Wm. Desmond    | Reeves          | Frank Messenger  | Robert Dillon    | "Social Buccaneer"          | 7th Week                                                        |
| Scott Darling                                                                                          | Lewis Sargent  | Irving Riese    | Taylor-Lamson    | Carl Coolidge    | Around the World in 18 Days | 11th Week                                                       |
| Wm. Watson                                                                                             | Neely Edwards  | Wm. Daniels     | Mack Wright      | Scott Darling    | Comedy                      | Schedule                                                        |
| Rupert Julian                                                                                          | All-Star       | Kaufman-Daniels | Arthur Smith     | A. Thompson      | Comedy                      | Schedule                                                        |
| King Baggott                                                                                           | Gladya Walton  | Vic Milnar      | Sowders-Sullivan | Von Stroheim     | "Merry-Go-Round"            | 12th Week                                                       |
| Wm. Worthington                                                                                        | Frank Mayo     |                 | Joe Barry        | Hugh Hoffman     | "Carey Came to Town"        | Casting                                                         |
| Jack Conway                                                                                            | Herb Rawlinson |                 | Leo McCarey      | Geo. R. Chester  | "The Bolted Door"           | 2d Week                                                         |
| Stuart Paton                                                                                           | Roy Stewart    | Allen Davey     | Harry Webb       | Edward Lowe      | "Prisoners"                 | 3d Week                                                         |
| Duke Worne                                                                                             | Weigel-Farley  | Andre Barlatier | Dave Brandeman   | Albert Kenyon    | "Attic of Felix Bavu"       | 2d Week                                                         |
| <b>Cruelywed Comedies.</b> Herbert D. Newcomb, Bus. Mgr.                                               |                |                 |                  |                  |                             |                                                                 |
| S. M. Herzig                                                                                           | Weigel-Farley  | Andre Barlatier |                  |                  | "Exploits of Norroy"        | Schedule                                                        |
| <b>William Steiner Productions.</b>                                                                    |                |                 |                  |                  |                             | 2-Reel Comedy Editing                                           |
| <b>Belasco Productions, Inc.</b> Al Kelly, Prod. Mgr.                                                  |                |                 |                  |                  |                             |                                                                 |
| <b>Sturgeon-Hubbard Productions. (Federated release).</b>                                              |                |                 |                  |                  |                             |                                                                 |
| Rollin Sturgeon                                                                                        | Joe Rock       | Harry Fowler    |                  | Lucien Hubbard   | Two-Reel Comedy             | Schedule                                                        |
|                                                                                                        |                |                 |                  |                  |                             | "Comparable" Series Schedule                                    |
| <b>VIDOR STUDIO.</b> 7200 Santa Monica Blvd.                                                           |                |                 |                  |                  |                             | <b>Holly 2806</b>                                               |
| <b>King Vidor Productions.</b>                                                                         |                |                 |                  |                  |                             |                                                                 |
| Rowland Lee                                                                                            | Florence Vidor | Geo. F. Barnes  | Daniel Keefe     | Ida May Park     | "Alice Adams"               | 6th Week                                                        |
| <b>VITAGRAPH STUDIOS.</b> 1708 Talmadge. W. S. Smith, Gen Mgr.                                         |                |                 |                  |                  |                             | <b>598131</b>                                                   |
| Dave Smith                                                                                             | All-star       | D. Smith        | Al Jones         | C. Graham Baker  | "The Ninety and Nine"       | 7th Week                                                        |
| Pebbles-Semon                                                                                          | Larry Semon    | Keenekamp       | Joe Basil        | Larry Semon      | 2-reel Comedy               | Schedule                                                        |
| <b>WARNER BROS. STUDIOS.</b> 5842 Sunset Blvd.                                                         |                |                 |                  |                  |                             | <b>Holly 6140</b>                                               |
| <b>Harry Rapf Productions.</b>                                                                         |                |                 |                  |                  |                             |                                                                 |
| Sidney Franklin                                                                                        | All-Star       | Georges Benoit  | Millarde Webb    | Julien Josephson | "Brass"                     | 5th Week                                                        |
| <b>Warner Brothers Productions.</b>                                                                    |                |                 |                  |                  |                             |                                                                 |
| Wm. A. Seiter                                                                                          | All-Star       | Scott-Du Par    | Frank Kingsley   | Olga Printzlau   | "Church Around the Corner"  | 10th Week                                                       |
| E. Mason Hopper                                                                                        | All-Star       |                 |                  | Olga Printzlau   | "Main Street"               | 1st Week                                                        |

## NORTHERN STUDIOS

For Week Starting Monday, November 6

| Director                                                                         | Star      | Cameraman   | Ass't Director | Scenarist     | Type                 | Progress          |
|----------------------------------------------------------------------------------|-----------|-------------|----------------|---------------|----------------------|-------------------|
| <b>BEAVERTON STUDIO.</b> Portland, Ore.                                          |           |             |                |               |                      |                   |
| <b>Premium Pictures Productions.</b> J. J. Fleming, Pres. Russell Release.       |           |             |                |               |                      |                   |
| <b>GERSON STUDIO.</b> Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.   |           |             |                |               |                      | <b>Market 844</b> |
| <b>Paul Gerson Pictures Corp. (F. B. O. release).</b>                            |           |             |                |               |                      |                   |
| Robert Eddy                                                                      | Dan Mason | Roy Vaughan | Frank Capra    | A. H. Giebler | Plum Center Comedies | Schedule          |
| <b>PACIFIC STUDIOS.</b> San Mateo, Cal.                                          |           |             |                |               |                      |                   |
| <b>Motion Picture Utility Corp.,</b> 822 Chronicle Bldg. Spencer Valentine, Mgr. |           |             |                |               |                      |                   |
| Gilbert Pratt                                                                    | All-Star  |             | Ross Ledermann |               |                      |                   |
| <b>Graf Productions, Inc. (Metro release).</b>                                   |           |             |                |               |                      |                   |
| Max Graf                                                                         |           |             |                |               | "The Fog"            | Casting           |

## EASTERN STUDIOS

For Week Starting Monday, November 6

| Director                                                       | Star         | Cameraman   | Ass't Director | Scenarist | Type                      | Progress               |
|----------------------------------------------------------------|--------------|-------------|----------------|-----------|---------------------------|------------------------|
| <b>BENNETT STUDIO.</b> 537 Riverside Ave., Yonkers, N. Y.      |              |             |                |           |                           | <b>Kingsbridge 270</b> |
| <b>Whitman Bennett Productions. (Affiliated Distributors).</b> |              |             |                |           |                           |                        |
| John Adolf                                                     | Betty Blythe | Edward Paul | John MacKnight |           | "The Darling of the Rich" | 7th Week               |
| <b>BETZWOOD STUDIO,</b> Morristown, Pa. Albert E. Lowe, Mgr.   |              |             |                |           |                           |                        |
| <b>Independent Productions.</b>                                |              |             |                |           |                           |                        |



| Director                                                                                     | Star            | Cameraman         | Ass't Director | Scenarist          | Type                     | Progress           |
|----------------------------------------------------------------------------------------------|-----------------|-------------------|----------------|--------------------|--------------------------|--------------------|
| <b>BIOGRAPH STUDIOS.</b> W. J. Scully, Casting. 807 E. 175th St.                             |                 |                   |                |                    |                          | Freemont 5100      |
| Malcolm Strauss                                                                              | All-Star        |                   |                | Malcolm Strauss    | "Salome"                 | 10th Week          |
| <b>Edwin Carewe Productions. (First National Release).</b>                                   |                 |                   |                |                    |                          |                    |
| <b>Inspiration Pictures, Inc. (First National Release.)</b>                                  |                 |                   |                |                    |                          |                    |
| Henry King                                                                                   | Lillian Gish    |                   |                |                    | "The White Sister"       | In Rome            |
| <b>FOX STUDIOS.</b> West 55th and 10th St., N. Y. James Ryan, Casting.                       |                 |                   |                |                    |                          | Circle 6800        |
| Herbert Brenon                                                                               | All-Star        | T. Molloy         | N. Hollen      | Paul Sloane        | "Penzie"                 | 11th Week          |
| Harry Millarde                                                                               | All-Star        |                   |                | Staff              | "If Winter Comes"        | 15th Week          |
| <b>GRIFFITH STUDIO.</b> Herbert Sutch, Casting. Mamaroneck, N. Y.                            |                 |                   |                |                    |                          | Mam. 1190          |
| <b>IDEAL STUDIO.</b> West New York, N. J. Ben Silvie, Casting.                               |                 |                   |                |                    |                          |                    |
| <b>State Picture Corp.</b>                                                                   |                 |                   |                |                    |                          |                    |
| <b>INTERNATIONAL STUDIO.</b> 126th St., at 2d Ave., New York, N. Y.                          |                 |                   |                |                    |                          |                    |
| <b>Cosmopolitan Productions. (F. P.-L. release).</b>                                         |                 |                   |                |                    |                          |                    |
| Robert Vignola                                                                               | Marion Davies   |                   | D. P. Carle    | Staff              | "Adam and Eva"           | Editing            |
| Alan Crosland                                                                                | All-Star        | Ira H. Morgan     | Lynn Shores    |                    | "The Enemies of Women"   | In Paris           |
| E. H. Griffith                                                                               | T. Roy Barnes   |                   |                |                    |                          | 2d Week            |
| <b>LASKY STUDIO.</b> Astoria, Long Island City, N. Y. Ned Hay, Casting.                      |                 |                   |                |                    |                          | Astoria 3500       |
| <b>Paramount Pictures (F. P.-L. release).</b> Thomas Geraghty, Mgr.                          |                 |                   |                |                    |                          |                    |
| Alfred Green                                                                                 | Thos. Meighan   |                   |                | George Ade         | "Back Home and Broke"    | 8th Week           |
| Chet Withey                                                                                  | Elsie Ferguson  |                   |                |                    | "Outcast"                | 9th Week           |
| Geo. Melford                                                                                 | All-Star        | Bert Glennon      | Cy Clegg       | Jos. Hergesheimer  | "Java Head"              | 8th Week           |
| Henry Kolker                                                                                 | Alice Brady     | Gilbert Warrenton |                | J. Clarkson Miller | "The Leopardess"         | 3d Week            |
| <b>LINCOLN STUDIO.</b> Grantwood, N. J.                                                      |                 |                   |                |                    |                          |                    |
| <b>Pine Tree Pictures Co. (Arrow release).</b>                                               |                 |                   |                |                    |                          |                    |
| Dell Henderson                                                                               | Cody-Courtet    |                   |                |                    | "Jacqueline"             | In Canada          |
| <b>METRO STUDIO.</b> 3 West 61st St., New York.                                              |                 |                   |                |                    |                          | Columbus 8181      |
| <b>MIRROR STUDIO.</b> Glendale, Long Island, N. Y. Dick Thorpe, Casting. Roger Manning, Mgr. |                 |                   |                |                    |                          | Richmond Hill 3545 |
| <b>Charles C. Burr Productions. (Affiliated Distributors).</b>                               |                 |                   |                |                    |                          |                    |
| Chas. O. Seessel                                                                             | Johnnie Hines   |                   |                |                    | "Luck"                   | Casting            |
| <b>Smart Films, Inc.</b>                                                                     |                 |                   |                |                    |                          |                    |
| Will Morrissey                                                                               | Billy West      |                   |                |                    | Comedies                 | Schedule           |
| <b>PARAGON STUDIO.</b> Fort Lee, N. J.                                                       |                 |                   |                |                    |                          |                    |
| Clarence Brown                                                                               | Hope Hampton    |                   |                | Staff              | Drama                    | 10th Week          |
| <b>PATHE.</b> T. W. Goodwin, Casting. 1990 Park Ave., New York.                              |                 |                   |                |                    |                          | Harlem 1480        |
| Geo. B. Seitz                                                                                | Pearl White     | E. Snyder         |                | B. Millhauser      | 15 Episode Serial        | In Progress        |
| <b>PYRAMID STUDIO.</b>                                                                       |                 |                   |                |                    |                          |                    |
| <b>Pyramid Pictures, Inc. (American release).</b>                                            |                 |                   |                |                    |                          |                    |
| G. W. Terwilliger                                                                            | Faire Binney    |                   |                |                    | "Wife in Name Only"      | 8th Week           |
| <b>RICHMOND STUDIO,</b> Broad and Van Duser Sts., Stapleton, Staten Island, N. Y.            |                 |                   |                |                    |                          |                    |
| <b>Richmond Film Productions, Inc. (Clark-Cornelius release).</b>                            |                 |                   |                |                    |                          |                    |
| Jos. A. Richmond                                                                             | All-Star        | Horace Plympton   |                |                    | 2-reel Comedies          | Schedule           |
| <b>TEC-ART STUDIO.</b> 318 East 48th St., New York. Chas. M. Seay, Prod. Mgr.                |                 |                   |                |                    |                          | Vanderbilt 4338    |
| Ralph Ince                                                                                   | All-Star        |                   | Thos. Atkins   |                    | "The Has Been"           | 4th Week           |
| <b>(American release)</b>                                                                    |                 |                   |                |                    |                          |                    |
| J. S. Dawley                                                                                 | All-Star        |                   |                | J. S. Dawley       | Drama                    | Schedule           |
| <b>Selznick Productions. (Select Release).</b>                                               |                 |                   |                |                    |                          |                    |
| <b>THANHOUSER STUDIO.</b> New Rochelle, N. Y.                                                |                 |                   |                |                    |                          |                    |
| William Burt                                                                                 | Miss Burt       | Walter Miller     |                |                    | "Tales of the Tenements" | Schedule           |
| <b>TILFORD CINEMA STUDIO.</b> East 44th St., New York.                                       |                 |                   |                |                    |                          |                    |
| Jack Pickford                                                                                | Jack Pickford   |                   |                |                    | Feature                  | 6th Week           |
| <b>(American release)</b>                                                                    |                 |                   |                |                    |                          |                    |
| Roy Neil                                                                                     | William Strauss |                   | Bernie         |                    | "The House of Solomon"   | 9th Week           |
| <b>Thomas H. Dixon Productions.</b>                                                          |                 |                   |                |                    |                          |                    |
| <b>VITAGRAPH STUDIO.</b> East 14th St., at Locust Ave., Brooklyn, N. Y.                      |                 |                   |                |                    |                          | Midwood 6100       |
| Edwin Hollywood                                                                              | All-Star        |                   |                |                    | Yale Historical Series   | Schedule           |
| <b>WORLD STUDIO.</b> West Fort Lee, N. J.                                                    |                 |                   |                |                    |                          |                    |
| <b>(State rights release).</b> Jake Rosenthal, Casting.                                      |                 |                   |                |                    |                          |                    |
| Tefft Johnson                                                                                | Rita Rogan      |                   | Johnson        |                    | Special                  | 6th Week           |
| <b>Christian Herald Motion Picture Bureau.</b> Harry Levey, president.                       |                 |                   |                |                    |                          |                    |

**SOUTHERN STUDIOS**

*For Week Starting Monday, November 6*

| Director                                                         | Star                | Cameraman       | Ass't Director | Scenarist    | Type                  | Progress  |
|------------------------------------------------------------------|---------------------|-----------------|----------------|--------------|-----------------------|-----------|
| <b>MIAMI STUDIO.</b> C. B. Collins, Production, Mgr. Miami, Fla. |                     |                 |                |              |                       |           |
| <b>Dudley Film Co.</b>                                           | <b>Dudley Read,</b> | <b>Casting.</b> |                |              |                       |           |
| Wray Physioc                                                     | Toto the Clown      | Paul Allen      | Jack Brown     | Wray Physioc | 2-reel Comedies       | Schedule  |
| <b>Sphinx Picture Corp.</b>                                      |                     |                 |                |              |                       |           |
| <b>Rex Ingram Productions (Metro Release).</b>                   |                     |                 |                |              |                       |           |
| Rex Ingram                                                       | All-Star            | John Seitz      | Grant Whylock  | John Russell | "The Passion Vine"    | 10th Week |
| <b>William Brush Productions. (American release)</b>             |                     |                 |                |              |                       |           |
| J. P. McGowan                                                    | Helen Holmes        | Billy Tuers     | Jack Kalgren   |              | "A Million in Jewels" | 6th Week  |
| <b>SAN JUAN STUDIO.</b> San Juan, Porto Rico.                    |                     |                 |                |              |                       |           |
| <b>Edward A. MacManus Productions. (Associated Exhibitors).</b>  |                     |                 |                |              |                       |           |



# James Calnay

wishes to express his sincerest appreciation to those who with almost superhuman energy and co-operation are helping to their utmost to make

## Angela C. Kaufman's

PRESENTATION

# "The Greatest Menace"

the season's biggest success; and further wishes to extend his thanks publicly to

## Albert Rogell

Director of the Picture

Ross Fisher—Camera Man

Wallace Fox—Assistant Director

and the following ladies and gentlemen, consisting of the cast, who are working day and night to help us both morally and financially to make this production the one outstanding feature of the year:

Ann Little  
Robert Gordon  
Margaret Bird  
Carroll M. Austin

Jack Livingston  
Beatrice Lovely  
Buddy Gainsborough  
Mildred June

Rea Mitchell  
Wilfred Lucas  
Le Large Smith  
Harry Northrup



## What Folks Think

### COPYRIGHT PLAN ROUSES IRE

LOS ANGELES, Cal., Oct. 29.—Editor Camera!—Your courageous expose of the illegitimate acting and make-up "schools," those vultures who prey on the novice, should earn for you the earnest support of every self-respecting individual in the motion picture industry. For I believe that no small part of the present apathy and sometimes hostility towards the industry from the outside has been fostered by the pitiful tales carried back home by the many who have been "called" to Hollywood, urged on and on while their money lasted, and then cast aside, broken and discouraged.

Camera!, you are fearless and courageous. Therefore, I challenge you to another combat, another fight whose victory will wipe another ugly blotch from the escutcheon of motion pictures. I refer to that class of advertisements which separates good housewives and clerks, farmers and stenographers from honest money, and gives them in return only false hopes, insecure promises, and finally disillusionment, that they can write plays for the screen.

A time there was when a director's synopsis and continuity combined may have been scrawled on the back of an envelope, even as a time there was

when shoes were made in the home with a piece of leather turned and tied with thongs. But today an honest pair of shoes is the result of specialized training and earnest prolonged endeavor, and even so a motion picture synopsis that will find a purchaser today will be the product of months of hard work preceded by years of study.

Let me come down to a specific case. There are many, but for the moment allow me to introduce to you one of your contemporaries, the "Scenario Bulletin Digest," described as "the open forum between the writer and the studio," published by the Universal Scenario corporation, 230 Western Mutual Life building, Los Angeles. This is also the address of the Feature Photodrama company. Either or both seem to have some connection with Universal Authors' productions.

Now, the "Scenario Bulletin Digest" doesn't claim to represent a "school," but its practices are as nefarious and ungodly as any "write for the movies" school that ever flourished.

Just pick up the issue of September 1922. Turn to page 21 and read of their "service bureau." If you wish to see your name on the screen as the author of the next feature attraction which comes to your town, submit your script at once. Don't delay. It doesn't

want any difference if it is written in pencil on brown wrapping paper. They say so, right there on page 21! Incidentally, they charge only 2 cents a word for putting your idea in print, and, oh joy, it will be copyrighted! Think of it!

Now turn to page 27 and read the nine copyrighted synopses for which the combined aspirants paid something like \$150.00. Read them, and weep, for P. T. Barnum lies mouldering in his grave. There isn't a producer in the world who would spend a moment's thought in other than pity for these nine sorry pot pourri of English words.

They pretend to large connections with the industry through carefully chosen material, even going so far as to show June Mathis' name on the cover as a contributor when they but copied an article which appeared in the American Cinematographer!

WM. S. VAWTER.

### WANTS TO SEE HER

SEATTLE, Oct. 31.—Editor Camera! Won't you run, sometime soon, a picture of Mrs. Thomas Meighan? We who have heard so much of the happy married life of the Meighans are anxious to see the woman who has won and kept the love of the adorable Tom.

B. L. T.

### APPROVES WAR ON FAKES

Paducah, Texas, Nov. 2.

Editor Camera!—I have been a silent reader of Camera! for nearly a year and it improves, I think, with each issue.

I heartily approve the stand you have taken against the fake concerns purporting to teach movie acting. Why not wage a similar war on those advertising to teach scenario writing through the mails? Thousands upon thousands of dollars are being paid into such concerns, annually, by poor unfortunates in every walk of life. I regard the latter the worse of the two evils, because the former catches only one class, while the latter includes humanity of all ages and stages.

I appreciate the fact that you suspended the rules for once and printed the letter from the freelance writer of Pennsylvania who omitted to sign his name. I am interested in his proposal, "A league for the freelance writers." I also note with much satisfaction your proposal to let Camera! serve as a forum for the freelancers of America.

Let's hear from others!

(Mrs.) L. W. F.

## Four Years Ago

### In Hollywood

(From Camera! of November 10, 1918)

Bessie Love began a new picture at Vitagraph this week.

Bessie Barriscale has decided to do no more "sex" pictures.

Ralph D. Robinson, Metro publicity purveyor, leaves Monday for Kelly Field, Texas.

Marjorie Daw, Beulah Booker, Dorothy Gish and Lillian Gish are ill with la grippe.

Helen Keller will finish her picture this week. She calls it "her message to humanity."

Ben Wilson and Roy Clements are making an independent feature at Universal City.

Frances Marion has joined the scenario department of the United States government.

Blaine Pearson, author of "The Lion's Claws," died of pneumonia during the epidemic.

Harry Carey has named his prize turkey Kaiser Bill, and will give it the axe Thanksgiving day.

Henry Walthall returns to motion pictures. He will work at National

studio, where new stages are being built.

James Young starts Monday at Vitagraph on the first of the new series of Earl Williams pictures.

Mary Pickford's next picture will be "Daddy Long Legs." She has not yet selected her director.

Tod Browning has chosen "The Gutter Rose," by Harvey Gates, as the next Bluebird for Priscilla Dean.

"Whose Widow?" is Mary MacLaren's next starring vehicle to be directed by Ida May Park at Universal.

Motion picture and theatrical interests have been assigned \$92,000 to raise for the Allied War Work fund.

Charles Ray has started a new Paramount feature at Ince studio. He will have a new leading lady, Colleen Moore of Selig fame.

Mary Pickford lost her suit against Mrs. C. C. Wilkenning, literary and theatrical agent, who is awarded \$108,339. She will appeal.

After making one picture for Select here, Norma Talmadge leaves for New

York Tuesday. Sidney Franklin, her director, will also return east.

Rumors: Universal has sold its contract with Lois Weber. She'll make next Anita Stewart picture at her Santa Monica boulevard studio. Mickey Neilan will direct Mary Pickford's next.

Yorska finished "The Infernal Snare" at Brunton studio. David Hartford directed and Richard Gordon Matzene was cameraman. Jack Cunningham scenarized Sarah Bernhardt's story.

Word received from Yosemite valley that a baby girl, Peggy, born to a government ranger named J. Travers Montgomery and his wife on October 26, may be a star in three or four years.

Julian Eltinge gave an informal dancing party followed the next day by an afternoon tea in honor of Beatrice Allen. Those present were Prince Axel of Denmark, Mr. and Mrs. George Fitzmaurice, Fannie Ward, Jack Dean,

Kitty Gordon, Olive Thomas, Dorothy Dalton, Tony Moreno, Lew Cody and Kenneth McGaffey.

Mildred Harris and Charles Spencer Chaplin were married October 23 at the home of "Cupid" Sparks, marriage license clerk, it is just divulged. The romance is said to date from Lasky studio home fund night, when all film-dom gathered. Mrs. Chaplin will continue with Lois Weber.

Players belonging to the Motion Picture War Service Association are entertaining the boys at Camp Kearny during the quarantine. Lasky night Jeanie Macpherson, "Smiling Billy" and Mrs. Mason, Wallie Reid and his quartet, Crimmins and Gore, Hughey Fay, Carl Zessler and the Steven trio participated. Vitagraph night William Duncan, Harry Burns, Mr. and Mrs. Dell Harris, Benny Corbett, Edith Johnson, Walter Rodgers, Charles Reelock, Bill McCall, William Kelles and a company of girls and George Kabol did the entertaining.

## Script Market

Popular Pictures, Inc., are in the market for two-reel comedies for Hilliard (Fatty) Karr. Stories should be similar to the old Roscoe Arbuckle two-reelers. Company will also consider two-reel comedies starring Frankie Lee, child actor. Submit stories in synopsis form only to Ward Hayes, Federal studios, 3700 Temple St., Los Angeles.

Universal wants comedy-dramas laid about the life of the average American working girl for Gladys Walton to star in. The problems, temptations and triumphs of the girl wage earner offer a wide field for the screen writer. Submit action synopsis of 1500 to 2000 words to Hugh Hoffman, production supervisor, Universal City, Cal.

Universal wants light comedies with plenty of action for Herbert Rawlinson. Submit synopsis of 1500 or 2000 words to George Randolph Chester, production supervisor, Universal City, Cal.

## Contemporary Criticisms

### "NOTORIETY" (Apollo)

"The author and director seem to have determined on getting away from the usual, at the same time taking a wallop at a question which has never before been handled in pictures. The fact that a great deal of newspaper notice has been known to bring joy and sorrow to those who have become its subjects is the theme."

"The story hinges well together and the characters are convincing. William Nigh has incorporated a full quota of his well-known touches. Maurine Powers in the leading part shows promise for the future, and Rod La Roque comes up to all expectations in a difficult part. George Hackathorne likewise distinguishes himself in this picture."—*Motion Picture News*.

"'Notoriety' is truly a masterly production. The pity is that there are not more productions like it. It is not melodrama, nor hokum. It's good, clean, wholesome common-sense stuff, blended into a picture that will live for no brief period. It delivers a message entertainingly and interestingly."

"Mr. Nigh has combined in 'Notoriety' all the elements of intelligent drama."

"The cast is a splendid one, with Maurine Powers as 'Pigeon' Dering carrying off the premier honors. Mary

Alden as Ann Bøland is lovably motherly, while Rod La Roque never gave a better characterization than that of the 'divorce expert.'"—*Moving Picture World*.

"From the spectator's standpoint Mr. Nigh could improve the film by shortening it at least two reels. Maurine Powers has a delicate Lillian Gish appeal as the heroine. Mary Alden has the role of the tenement mother and gives it a sympathetic interpretation without overdoing its pathos. Rod La Roque is one of the most likable young actors on the screen and a good player as well. Mona Lisa makes Dorothy Wedderburn a vampish person. George Hackathorne is good as the half-witted boy and J. Barney Sherry as Horace Wedderburn."—*The Morning Telegraph*.

### "TRIFLING WOMEN" (Metro)

"This is a story within a story, with the real story an impressive, highly dramatic and artistic conception. Rex Ingram again demonstrates that he is a director of the first rank. Not a detail is lost sight of; nowhere is emphasis misplaced; the climaxes are admirably built up; and the acting is very fine. Ingram proves again that he knows how to handle deep tragedy."

"With Seitz at the camera, the photography is superb."

"It will not be very long before Ramon Novarro will be recognized the country over as a real 'find,' one of those new faces for which the public is always looking. The same is true of Barbara Le Marr. Lewis Stone gives a polished, wholly excellent performance, as always, and we can understand readily why Ingram considers Edward Connelly's appearance in a picture an augury of success. Hughie Mack has a 'bit' which he makes real."—*Exhibitors Trade Review*.

"Mr. Ingram's direction of this production is superb and practically faultless. The story moves along at a deliberate tempo which allows the full force of every scene and act to be impressed on the spectator, and the picture holds your undivided attention throughout. It is from every standpoint an impressive production, handsomely mounted, pictorially striking, with many weird and even gruesome effects. Artistically the production is an achievement. To heighten the effect, Mr. Ingram has set the action in weird and bizarre surroundings."

"Probably the most striking member of the cast is Ramon Novarro, as the youthful lover. Here is a young man with a striking personality and undoubted ability from whom big things are to be expected. In his work and appearance he impresses you as a kind of combination of Rodolph Valentino and Richard Barthelmess."—*Moving Picture World*.



The law offices of Attorney Minor Blythe are now located at Suite 620 Pacific Finance Building. Telephone 134-88.

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 Hides Tanned  
 Buckskin a Specialty



A. O. Brown was elected "Shepard" of the Lambs Club at the annual meeting. The rest of the regular ticket rode into office with him. These were: Boy, Fritz Williams; Corresponding Secretary, Maclyn Arbuckle; Recording Secretary, Gene Buck; Treasurer, Henry Smith; Librarian, Edwin Mordant; Directors, to serve three years, Samuel B. Hamburger, Purnel B. Pratt, Sam B. Hardy, R. H. Burnside and George Nicolai; Director, to serve two years, Richie Ling.

Harry Houdini, the magician, filed a petition in the U. S. District Court for bankruptcy against the Octagon Films, Inc., which has studios in New Rochelle. Houdini claims \$32,938 on a judgment recovered in New York supreme court and alleges that the firm owes him more than \$25,000 on a contract to appear in films.

Monte Blue received painful injuries when a runaway horse dragged him 200 feet while working on a production for associated exhibitors. Blue was tied to the saddle. He is on location in San Juan Porto Rico.

"The Talmadge Sisters," is now available. It's a new book written by the mother of the stars. It is said to be a truthful account of the lives of the three girls.

Alice Brady will star in "Leopardes." Henry Kolker will direct.

T. Roy Barnes came east to do "Adam and Eva" for International. Now he is starting "The Go-Getter," the Peter B. Kyne story, but not from choice, for the Indian summer here is colder than "Kelsie's Knucks," and Tom Roy left his "Fur Boys" back there with his heart in Hollywood.

"Merton of the Movies" is scheduled for the Sam Harris theatre next month.

William Nigh and Bobby North are reading stories, seeking one for Nigh's next production, to start next month.

"Faint Heart," the first of the All-Star comedies featuring Ray McKee, Charlie Muray and Mary Anderson, has been completed by Gregory LaCava for C. C. Burr.

Barney Oldfield, Frank Chance, Motley Flint and Baron Long, who are attending the world series games, were entertained last night at the Hoozis Cafe in Greenwich Village by the Hon. Charlie Murray. Chas. says that mucilage was served in hard cups.

Mary Alden is back from Porto Rico, where she made a picture for McManus. Anita Loos is home from Bar Harbor.

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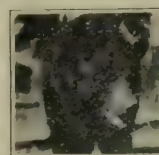
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 Gladys Walton, production unit, Universal Current production, "Madonna of Avenue A." preparation, "When Carey Came to Town."  
 King Baggot, Directing.



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Holly 5954

**COMING**

From New York—William Steiner to direct the second five-reel series featuring Neal Hart.

From Honolulu—Betty Compson and her "White Flower" company, the last of November, to finish production at Lasky studio.

From San Francisco—Isadore Bernstein, head of the West Coast Film corporation, for six weeks in Los Angeles.

From San Francisco—Max Graf of Graf productions to complete arrangements to produce "The Fog" at Metro studio.

**GOING**

To Atlanta—Larry Weingarten, manager of Sacred films.

To San Francisco—Alec Francis motored from Los Angeles for personal appearances at the premier of "The Forgotten Law."

Alice Brady has gone to Miami studios to film exterior for "The Tigress."

**Letters**

First class mail addressed in care of Camera I will be advertised once. If not called for, or if forwarding instructions are not received within 15 days, this mail will be turned over to the dead letter department of the postoffice.

Arling, Charles  
Bellamy, Madge  
Bennett, Billie  
Billings, Bennie  
Chapin, Theodore  
Crain, Earl  
Daw, Marjorie  
Dione, Rose  
Glass, Gaston  
Glendon, J. Frank  
Griffin, Gordon  
Horton, Clara  
Hughes, Lloyd  
Kelly, James T.

Lenne, Julian  
Lewis, Jane or Lynn  
Lloyd, Frank  
Lovely, Louise  
Meakin, Charles  
Powell, Earl B.  
Radom, Winston  
Todd, Harry  
Ralston, Bradford  
Robert, Frances  
Roberts, Stephen  
Thompson, Fred  
Watt, Nait  
Welz, Stephen

Windsor, Claire

Thomas N. Miranda, one of the best known laugh-getters in the film world, not being satisfied with international fame through his hilarious titles in "The Connecticut Yankee," and others (such as "Just Tony," "Mud and Sand," "The Fast Mail") too numerous to mention, has gone and done it again in Max Linder's rip-roaring burlesque on "The Three Musketeers," now playing at Grauman's Million Dollar Theatre. As one Eastern critic put it—"from the cast title which followed the ever-annoying seal of the Board of Review to the well known title 'the end,' the picture is one continuous round of wholesome laughter." So say we all!

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Fox Film Corporation  
Goldwyn Pictures Corporation  
Hamilton-White Comedies, Inc.  
Thos. H. Ince Studios, Inc.  
Louis B. Mayer Production  
Metro Pictures Corp.  
Nazimova Productions  
Mary Pickford Company  
Renco Film Co.  
Robertson-Cole Studios, Inc.

Hal E. Roach Studios  
Rockett Film Corporation  
Jos. M. Schenck Enterprises  
Relig Polyscope Co.  
Selznick Pictures Corp.  
Mack Sennett Films Corp.  
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## Flashes from Frisco

Arthur S. Kane of New York is at the St. Francis.

Irene Franklin is in San Francisco at the Palace hotel.

Miriam Cooper, Belasco star, is staying at the Palace hotel.

Marshall Neilan spent part of last week in San Francisco on business.

Jimmie Howe, cameraman, spent several days in San Francisco the first of last week.

Gloria Swanson is in town and was seen enjoying a canter in Golden Gate park the other day.

A. H. Rockett and R. C. Rockett, producers, spent the past week in San Francisco on business.

Jackie Coogan and his mother are here, Mrs. Coogan at the Palace and Jackie visiting his grandmother.

Oliver Eckhart has closed his stock company in the north and is in San Francisco assisting Irvin Willat.

Irvin Willat and eight of the "All the Brothers Were Valiant" company have been working at Half Moon bay all week.

Jacques Jaccard, director for the West Coast studios, has just returned after a five months' stay in Paris, and is at work on the continuity for "Red Shadows," his next picture.

Walter Law, heading a new motion picture company, the Golden Gate production corporation, will start work here in eight or nine weeks. Law is in Los Angeles completing arrangements.

Ina Williams, headliner in vaudeville on the Orpheum circuit, is making her first appearance before the camera in a Plum Center comedy. Miss Williams is staying in the west until early in December, when she will leave for New York to begin a new engagement.

In a crowd of forty University of California students used in a ball scene at the Civic Auditorium last Saturday, Mr. Thomson discovered one young girl who displayed such unusual talent that, after trying her out, the Utility corporation put her under a five-year contract. Her name is Aileen Patricia Lopez and she is seventeen years old.

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## THE PIT

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## I Work In Pictures—Almost

AS I was giving myself a weigh on the scale of a Hollywood drugstore a man approached me in a golf suit (the national uniform of the assistant director). He asked me if I wanted to work in motion pictures. As I did, I told him yes. He told me that I was a good type, and that he wanted some one with a mustache like mine. The worst part of it is that I have no mustache, but what he saw must have been a shadow from my nose. He injected a card in my hand and said, "Report at the studio in the morning."

Morning will soon be here, but where am I going to get a mustache? With difficulty I get an idea, and picking out a weak looking horse that was standing on the boulevard, evidently waiting for someone, I get the material for said mustache. Horse hair is coarse, of course, but with the aid of glue my mustache and I are united.

My arrival at the studio gate was greeted by a man who resembled a house detective. As rough as this gatekeeper appeared I went right up to him and said, "Well, here I am." He looked funny at me, as though he didn't know I was coming to the studio. I figured that the assistant director neglected to tell him to expect me, so I showed him the card that I had in my left hand. His attitude changed not a bit, but told me my horse was in a barn nearby which he pointed to. I followed his directions, but all the time knowing that I didn't have a horse.

When I reached the barn, another man, who tried to be as hard boiled as the gate person said, "I suppose you are a good horse-man." I told him "I suppose so" and as I supposed I also hoped that my horse would be gentle. I realized by this time that I was to ride a horse in the picture.

As he ushered, or rather ordered me into the barn he said, "Take your pick." When he said that, I realized that there was more than one horse, but it sure was nice of him to let me choose which one I wanted. As I was taking my choice, he helped me by bringing one over to me, and telling me that this was the horse I was to ride. I petted the animal, and it looked at me with a sad expression on its face. I hate sad expressions, particularly on a horse, and so I petted it some more.

The horse stared at my mustache, and then at its tail, putting it over that he recognized me as the gink that cut part of its tail off. I wanted to be nice to the enraged animal and started to ask him how he got into the picture business. He interrupted this question by making a pass at me with his hind legs, and believe me the battle was on. I can't describe the affair very intelligently, but the last thing I remember saying was, "Well, that's a horse on me."

AL MARTIN.



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### Amie E. Riggs

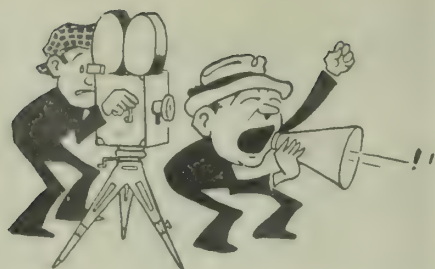
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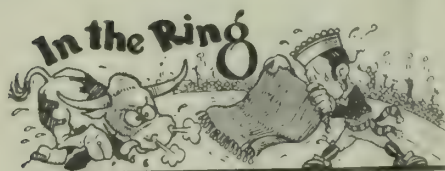
THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, November 11, 1922

No. 31



## With Toreador

*Pretty soon writers will wake up and demand coin for the burlesque rights to their story, along with dramatization, picturization and novelization rights.*

\* \* \*

Now there are three Hollywoods—in California, Illinois, and Florida. One of Miami's suburbs is thus christened.

\* \* \*

### AHA! THE "CHRISTY MAN!"

Howard Chandler Christy has painted a portrait of Will H. Hays.—News Item.

\* \* \*

The ingenue hurled the pie at the comedian.

"I like your crust!" he replied.

\* \* \*

Motto of girls who become acquainted with actors: "It's better to have loved and lost than never to have breach of promise grounds."

## The P. A.'s Friends

The Champaign (Ill.) Evening Herald will start November 15.

The Falls Evening Tribune has started at International Falls, Minn.

The Patterson (N. J.) Times made its first appearance the morning of November 1.

The Pottsville (Pa.) Morning Paper is a new daily from the plant of the Pottsville Republican.

Melbourne, Australia, has a pictorial tabloid morning paper called the Sun News-Pictorial. It started September 11.

Will Rogers will become a fellow contributor to Life with Robert E. Sherwood. Rogers will not confine himself to motion pictures, however.

Hector Charlesworth, dramatic editor of Toronto (Ontario, Canada) Saturday Night, has been elected vice-president of the Toronto Arts and Letters club.

Chester B. Bahn is drama and screen editor of the Syracuse (N. Y.) Telegram and Sunday American, succeeding Irene Murray. Bahn's place on the Syracuse Journal will be taken by Franklin H. Chase.

Monta Bell, former editor of the Washington Herald, is publicity director for Charles Chaplin. Carlyle Robinson resigned and went to New York to enter the real estate business with Richard K. Fox, his father-in-law, and publisher of the Police Gazette.

## Exhausts

From Al Martin

We heard that Nanook, the Eskimo Valentino, is going to make personal appearances with his family. To make them feel at home they should be given a cold reception.

William Irvin claims that Kid McCoy's picture, "His Tenth Bride," is so good Jesse Lasky wants to make a serial of it.

Bobby Vernon's last one is "Choose Your Weapons." If it doesn't make any difference to you, Bobby, we'll wait 'til we see the picture.

Leo White recently returned from a visiting trip abroad. However, he is still visiting here. (This is not an advertisement.)

Harold Lloyd's "Dr. Jack" is a knockout even though he does not write his stories, direct and star in them.

Marvelous how pictures can get over with just a little advertising. For instance, "When Knighthood Was in Flower."

Nell Craig plays the school teacher in "The Abysmal Brute." Oh, teacher, may I stay after school?

Will Hays says that he is going to reform all office boys. Why pick on children?

Breezy Eason took William Desmond and Laura La Plante from India to China this week in "Eighteen Days Around the World," which proves that pictures are getting more practical.

News item: William Worthington is making "The Bolted Door." Sounds like a carpenter's job, doesn't it?

Al Christie has finished "Chop Suey." To carry out the idea why not cut the picture with chop sticks?

Walter Long and other stars are in "The Little Church Around the Corner." Who says it doesn't pay to go to church?

"The Noise of Newboro" is Harry Beaumont's working title for Viola Dana's latest. Why not call it "A Quiet Evening in John's Restaurant."

## Book Reviews

"Her Last Fade-Out," by Harry B. Smith (Smart Set, November).—The author of this amusing, playfully sarcastic short story is the same member of the Smith family whose name so often follows the words, "Book by—" between the title of the musical comedy and the first corset ad in your theater program. The story's a combination of "Editha's Burglar" and "Turn to the Right" in the J. Scott Fitzgerald manner, and has for heroine an eternally youthful film star. Some comedy producer who wants to set a new fashion in film burlesques should fire the man who thinks up punning parody titles like "When Nighties Were in Shower" and "The Gin Flood," and use his salary to purchase screen rights to "Her Last Fade-Out."

## Overheard



There's no timeclock on Cecil DeMille's set. When the director secures the proper tempo his company resigns itself to work until the sequence is finished. Sometimes the company is pleasantly surprised.

Last Friday Theodore Kosloff, Milton Sills, Joan Corrado and others rehearsed strenuously for a scene in "Adam's Rib." Six o'clock and they were still rehearsing.

"Well, how did it seem to you that time?" DeMille asked Sills.

"Fine." Others nodded in approbation.

"Well—we'll shoot it Monday morning at 10 o'clock!"

\* \* \*

Eric von Stroheim may join Lasky. Or Goldwyn. Or International.

\* \* \*

Emmett Flynn may join Lasky.

\* \* \*

Phil Rosen is no longer with Lasky.

\* \* \*

Joe McKloskey, New York film manufacturer, and his wife, are going to sue Hollywood hotel because of alleged loss of clothing and valuables from their apartment.

\* \* \*

Wheeler Oakman and Priscilla Dean have moved into their new Beverly Hills home.

The Little Bird.

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Vol. 5 No. 32

SATURDAY, NOVEMBER 18, 1922

# Camera!

THE DIGEST OF THE  
MOTION PICTURE INDUSTRY



ALBERT ROGELL

NOW DIRECTING

"The Greatest Menace"

From the Story by Angela C. Kaufman

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Read Page 5

Entered as second-class  
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Formerly entered as  
"Camera!" April 11,  
1918.

PUBLISHED  
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LOS ANGELES



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## NEXT SATURDAY

the Exposition Number of Camera! will be out----

All details of the first Annual American Historical  
Revue and Motion Picture Exposition----

Cover by Penrhyn Stanlaws, world famous illus-  
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It will go to every exhibitor in the United States---  
to every dramatic editor---and everyone in the pro-  
fession should make certain of getting it-----

Remember-----

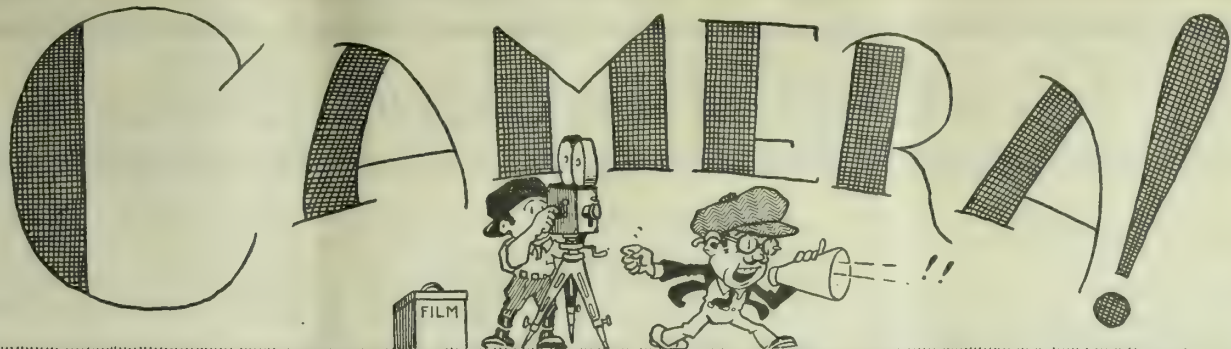
**Camera!**  
*The Digest of the Motion Picture Industry*

EXPOSITION NUMBER

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### The tide turns

**N**OVEMBER 7, 1922 may prove to be the Independence day of the motion picture industry.

On that day the people of Massachusetts voted against motion picture censorship after it had been given a thorough trial in that commonwealth.

On that day Al Smith was elected governor of New York.

What connection has the governor of New York with the motion picture business at large? Oh, not much, except that Al Smith's first message to the New York legislature will recommend abolition of the notorious, wasteful and unsuccessful motion picture commission of that state.

Massachusetts and New York were the last recruits to that group, comprising Kansas, Maryland, Ohio and Pennsylvania, that blushes at baby clothes and denies its citizens freedom of the see.

The establishment of censors in New York and Massachusetts placed a total of nearly 32,000,000 persons directly under censorship in the United States of America. Automatically this placed other millions, dependent for their films on exchanges, in censorship states, also under censorship. The 1920 population of the United States was 105,000,000.

**For the past year one-third of all Americans were under the Middle Ages oppression of censorship!**

But on November 7 Massachusetts shook off its shackles. Will Hays aptly compares it to the Boston tea party.

"They're starting another party now that is just as insignificant," says Hays. "It was censorship which caused the revolution and made the United States. You cannot censor the people's rights to act and think and see for themselves."

And on November 7, with the motion picture and amusement people behind him, Al Smith was elected governor of New York. This presages the emancipation of 10,000,000 more persons from the tyranny of the censor.

Four censor states remain, but not for long, we hope.

### Register optimism, please!

Four years ago Hollywood was in the joyful throes of a production boom.

Armistice had been declared in the World War. Many who had been ill of influenza were recovering. There was excited bustling in every studio.

There had been only 29 units active. These included three serials and eleven comedy companies.

Camera! of November 17, 1918 carried a jubilant bannerline, "PRODUCTION BEGINS ON ENORMOUS SCALE," and recorded the starting of 23 additional feature pictures. Everyone was happy—52 units were working!

Today—long faces—"nobody working"—"don't know what the business is coming to!"—gloom.

Yet last week there were 93 companies in action. Sixty-three were making features; 25, short subjects; 4, serials.

This week—run down the Pulse of the Studios and see for yourself. The industry is more active today than it was in that joyous boom week four years ago. Further, it's more stable and is doing better things.

\* \* \*

### No credit for the dead

When William D. Taylor's picture, "The Top of New York," was shown at Grauman's theater this week, the title crediting Taylor as director was loped off.

Another undeserved insult to the dead.

Taylor directed the picture. It was not his best picture. But he took keen delight in making it, especially in working with little Mary Jane Irving, who he declared was the most natural and charming child actress he had ever directed.

It was Taylor's picture. The fact that a few months after the picture was made a drug-crazed fiend, or the hireling of one, murdered Taylor doesn't change the fact that Taylor made the picture, delighted in doing so, and was entitled to have his name on it.

Whether William D. Taylor's just credit was omitted from "The Top of New York" by an official of Famous Players-Lasky studio, or whether it was done in the theater at the order of Sid Grauman or one of his men, doesn't matter. It is an insult to Taylor not readily to be forgiven.

TED TAYLOR.



# Film Capital Production Notes

## Starting

"Rupert of Hentzau," a sequel to "The Prisoner of Zenda," Selznick production featuring Elaine Hammerstein and Bert Lytell.

Val Paul has started directing Harry Carey at the Powers studios in "Canyon of the Fools," Carey's fourth starring vehicle for F. B. O. The story is an adaptation of Richard Mathews Hallett's story, which appeared in the Saturday Evening Post.

"Long Skirts" is announced by Bruce Mitchell as the title of the next two-reel comedy starring Fatty Karr, filming of which will commence this week at Federal.

"Your Friends and Mine" will start at Metro next week by the Sawyer-Lubin unit.

Viola Dana starts "Her Fatal Millions" next week, when "The Noise of Newboro" is finished.

Baby Peggy's next production for Century, "Grandma's Girl," is again under way. The little starlet has returned after her illness.

The Mogi brothers' second reelaugh, "The Three Vagabonds," with Tiny Bebe Ellen, Max Mogi and the dog "Buster."

## "HUNCHBACK" CASTING

Charles P. Stallings has been assigned as production manager for "The Hunchback of Notre Dame," which Wallace Worsley is to direct for Universal. Casting will start next week. Stallings is also in charge of the Tod Browning and Hobart Henley units.

Katherine MacDonald's next picture adapted by Lois Zellner, is titled "Refuge." The new picture will be directed by Victor Schertzinger and will be presented by B. P. Schulberg of Preferred Pictures through First National.

Norman Dawn reports that he will take a company into Alaska next March for a he-man production. George Madden will accompany him as cameraman.

Jesse D. Hampton is preparing to launch a new version of "The Spoilers" at Metro.

Maurice Tourneur has selected for his first production a story adapted from a novel, "The Isle of Dead Ships," by Crittenden Marriott.

Rupert Hughes will direct the production of "Souls for Sale," from his own adaptation of his novel and he will also title and edit it. Production will start soon.

King Vidor is Clara Kimball Young's director in her third Metro release, "The Woman of Bronze." John Bowers, Lloyd Whitlock, Edward Kimball, Kathryn McGuire and Edwin Stevens are in the cast.

Rex Ingram will make "Scaramouch" at Metro studio in the west, Joseph Engel announced on his return to Los Angeles this week. Ingram is filming final scenes of "Where the Pavement Ends" at the Miami studio.

## WILL "MAKE HIS OWN"

Cullen Landis is to make his own productions, when he concludes his juvenile role with Fred Niblo in "The Famous Mrs. Fair." Landis will star in his pictures. Definite plans are being made for the new release.



Jackie Morgan is appearing in Brownie's latest Century, now in production.

## MAC LEAN JOINS PRODUCER'S RANKS

Douglas Mac Lean has turned independent producer and will devote the coming year to filming a series of big comedies for release by Associated Exhibitors. Mac Lean's initial vehicle will be a screen version of a very successful stage comedy. Lloyd Ingraham will direct the new series. George Crone, who has been Ingraham's assistant for several years, will continue in the same capacity.

Bogart Rogers will be general manager of the new company.

Work on the first picture will commence within the next two or three weeks.

## FIRST NATIONAL TO PRODUCE

First National may enter the production field of motion pictures on a large scale. Richard A. Rowland, new general manager, is due in Los Angeles tomorrow to discuss plans for production with western officials. Rowland will urge, it is expected, that the Richard Barthelmess, Hope Hampton and Edwin Carew units move to Los Angeles.

## WALKER TO PRODUCE

Johnnie Walker, the juvenile, who was recently elevated to stardom by the Robertson-Cole organization, makes his debut as a producer.

Mr. Walker has just secured screen rights to H. C. Witwer's "Fourth Musketeer" as the vehicle for his initial producing venture.

William Kerrigan Howard is director and Lucien Andriot is cinematographer.

Lee Moran will film Ring Lardner's "You Know Me, Al" stories on his return to Los Angeles.

## Screen Right Purchased

By Goldwyn Pictures corporation, story by Gerald Beaumont, "The Gambling Chaplain."

By Richard Walton Tully to "Trilby," by George du Maurier, for Guy Bates Post to star as Svengali. (Rights bought from World Film corporation, which produced it in 1915 from the play by Paul M. Potter.)

By Jesse D. Hampton to "The Spoilers," by Rex Beach. (Purchased from Col. William N. Selig, who made it in 1914, for \$65,000 and half the profits.)

By International Story company to "Amy Robsart," "Invisible Husbands," "Lopez Illusion," "The Red of Midnight," "Mlle. Mars" and all other works of Edward Elsnor, co-adaptor of "Under Two Flags" for the stage. (Purchase thought to be for Hearst Film companies.)

By Goldwyn to "Wild Oats Lane," play George Broadhurst wrote from story by Gerald Beaumont called "The Gambling Captain."

By David M. Hartford to "Bulldog Carney," by W. A. Fraser for series to be produced in Canada.

## Continuity By—

A. S. LeVino, "Mr. Billings Spends His Dime," from the story by Dana Burnett, Wallace Reid's next starring picture.

Jane Murfin started work on the scenario for Strongheart's third First National picture. The title has not yet been decided upon.

## Title Changes

"The Black Domino" to "The Broadway Madonna." Harry Revier, eastern studio production starring Dorothy Revier. F. B. O. release.

"Cold Courage," is the new name of the Ben Ames Williams story, formerly called "All the Brothers Were Valiant." Lon Chaney and Billie Dove appear in the picture.

## Complete

"Rob 'Em Good," starring Bull Montana, Metro.

"Miles Brewster and Super-Sex," all-star production, directed by Lambert Hillyer, at Hollywood studio.

Oliver Morosco's film feature, "Slippy McGee," First National release. Colleen Moore and Wheeler Oakman have the leading roles.

The first independent production of Rollin Sturgeon and Lucien Hubbard, "What's Your Daughter Doing?" is nearing completion at Universal City. The story is one of Hubbard's, scenarized by him and directed by Sturgeon.

Henry McCarty has completed production of Lester Cuneo's latest western, "The Vengeance of Pierre," and will start work shortly at the Fine Arts studios on the last picture of his series for Western Pictures Exploitation.



# Truth About the Schools

**T**HE fake schools of make-up are centers of eddying circles of grift, ranging from petty stuff of \$10 or \$12, to investments ranging from \$1500 to \$20,000.

There are as many variations as schools. The basic idea is (1) collect from \$10 to \$20 for lessons in make-up and acting; (2) split with a photographer an excessive sum charged for "professional" portraits; (3) charge for action "stills" or for a film test; (4) charge for "preferred" registration, or for dues in a "casting club;" and (5) if possible sell stock or an interest in a picture to be produced.

The fake schools of make-up and acting are thoroughly scared. They cannot stand the searchlight of publicity.

Publicity is the life breath of legitimate motion picture activities, but under it the fakes wither up and die.

Camera!'s campaign against those parasites that prey on the unsophisticated is no nine weeks wonder. It will continue to seek out and expose the grafters on the fringe of the motion picture industry whenever and wherever they may be found.

**T**HE week's developments in the war on fake film schools are as follows:

Sunday the Los Angeles Times launched a series of articles telling experiences of women reporters who answered classified ads and took make-up courses with M. J. Lynch of the "Apollo Film company" in the Grosse building, R. B. Wilcox of the "Film Exchange" at 643 South Olive street, and Jack Pollo of "Screen Land," 308 Mason Opera House building. Three articles have been published each day.

A flashlight photograph was taken in Lynch's class and printed in the Times.

Front page cartoons depicting the luring of screen struck girls by fake school promoters were printed in the Record and the Times.

A hearing was called Thursday in the state labor commission offices for swindled and disgruntled "graduates" of fake film classes.

Louis Harper, apparently a dignified, white-haired gentleman, was tried in police court Monday as the result of complaints of girls who told of being lured to the Balshofer studio at 1329 Gordon street through ads offering picture roles.

C. C. Stephens awaits trial for attempting to attack a young woman who called at his office, room 327, at 218 South Broadway, where he advertised for girls to register for picture work.

Investigations by state and city officials are under way of other schools mentioned in Camera! articles, against which complaints have been made.

## "Acting by Mail"

**W**HILE the ads of movie schools have dotted "help wanted" columns of Los Angeles newspapers for months, luring young and pretty and foolish to spend their money for useless "lessons"—and to lose ultimately perhaps more than money,—the business of teaching make-up and acting is not merely a local matter.

Some of the fake film schools in Los Angeles operated a nation-wide mail order business.

"Acting and make-up taught by mail!"

Along with the ads of the great correspondence schools teaching commercial trades and professions, along with the schools that profess to teach speed typewriting, fingerprint investigating, newspaper writing—all in a few simple, easy lessons by mail—ran ads:

"WANTED—New faces for motion pictures."

The credulous wrote to the Los Angeles address—on Olive street or Sixth street or in Hollywood.

In reply they received in writing what the Los Angeles dupes here verbally—glowing statements of the opportunity in motion pictures for new types and faces. The letter usually included a promise that railroad fare to Los Angeles would be advanced the applicant, and that a studio job of at least \$75 a week would be obtained for him or her.

First, though, a knowledge of make-up was essential. Without it there was no chance in the studios. With it, fame and fortune was assured. The complete course of lessons—and the make-up kit and all—would be sent for a paltry \$6.35.

On receipt of the \$6.35 the lessons and kit were sent exactly as promised—at a profit of only 200 per cent. And that ended the matter. Further letters asking about the promised railroad fare to Los Angeles, and the promised \$75 studio job went unanswered.

In many, many cases the screen-crazy girl or boy would scrape up, somehow, somewhere, enough money to come to Los Angeles anyway and claim that job. Then they

fell into the hands of the same or of new instructors in make-up and acting, and trudged the same hopeless path with the other dupes.

Nor were the "students" the only ones swindled by the fake schools. Newspapers unwise enough to print the ads on credit were often swindled out of pay for them. The ads were placed under a fictitious name. When the bills came in, "Why I didn't place that ad; that's someone else; they're responsible," said the instructor.

With the amount involved only a few dollars and long distance investigation and legal action difficult and expensive, the matter was dropped by the newspapers.

The New York American was one paper thus used and thus duped by a mail-order school, according to the instructor's own assistant.

\* \* \*

A young Greek in Chicago who is trying to be a scenario writer answered an ad of the Producers Film Exchange, 730 South Olive street, Los Angeles, R. B. Wilcox, manager, that on the face of it sought new types for pictures. In response to their letter he purchased a make-up kit for \$5 and was told to send his photograph with make-up on and they would then secure a position for him.

A young man in a small Oregon city received glowing letters from Los Angeles. He gave up his job and came here to take Lynch's make-up course. After he had paid the fees, bought make-up and photographs, and registered at an agency, he waited hopefully for his first job. Finally in disgust he announced he was going to the studios himself to seek work.

"Don't do it! Don't do it!" he was told, and then was initiated into a "preferred registration" club that charged \$1 a month.

The card was for "The R. B. W. Film and Photoplay Exchange," and it read:

"This card entitles bearer to register with this agency for work, on our preferred extra list. No commission will be charged on one position a month. Membership fee \$1 monthly."

Then, after the signature of E. Snead, secretary, in small type:

"It is not compulsory that anyone join the R. B. W. Club to register with this agency."

Still no work. When the \$600 savings the youth brought with him was nearly all spent in living expenses while he was loafing, he went back to Oregon and started at his old job again.

\* \* \*

Others from Oregon, from Illinois, from New York, flock to Los Angeles in response to alluring, misleading ads and letters. If they have money to live on while they loaf, the way is clear.

If they haven't enough money they do other things. What? It's hard to say.

It's only too easy for a desperate youth, down to his last dollar, to turn hold-up; for a girl, in despair, to turn to the streets.

**H**ERE are some schools Camera! has dealt with in its series of "Truth About the Schools":

**APOLLO FILM COMPANY**, 319 Grosse building. Make-up school conducted by Michael J. Lynch, who charges \$15 for six lessons, and promises work on completion of the course. As soon as he receives the \$15 he persuades the "student" to sign a statement denying that work was promised. Lessons in acting are given each Sunday at Caswell studio. The Hollywood Film company at 311 Grosse building advertises for persons for motion pictures, and sends them to the make-up school. So does Bud Harris, who works from a desk at 734 Olive street.

**ASSOCIATED ARTISTS**, Balshofer studio, 1329 Gordon avenue. Make-up school charging \$10 for course and promising part in pictures to be produced.

**FASHION-INDUSTRIAL FILM COMPANY**, 5444 Hollywood boulevard. Make-up school conducted by Max Asher, who charges \$20 for the course. The company rents space in the hall of the Assistant Directors' association, but has no connection with the association.

**FILM EXCHANGE**, 643 South Olive street. Make-up school conducted by R. B. Wilcox, who charges \$15 for six lessons. Under auspices of the state labor commission Wilcox is now refunding money collected by Scripture Films, Inc., which obtained much money for stock from church people, and promised employment in pictures if they took Wilcox's course.

**SCREEN LAND**, 308 Mason Opera House building. Make-up school conducted by Jack Pollo, former partner of M. J. Lynch. Charges \$15 for six lessons and promises part in picture—when it starts. Picture Players' exchange, 418 Chamber of Commerce building, Ben Goldstein, manager, advertises for players and sends inexperienced applicants to Screen Land for instruction.

**SELECT FILM COMPANY**, room 330, 315 South Broadway. Make-up school conducted by Woods, who charges \$15 for ten lessons. Advertises that picture is casting and claims to cast for several studios.

This is the eighth in Camera's series of articles exposing the methods of the schools of movie acting and make-up. Camera's declaration of war on fake schools was made September 30. The October 7 article dealt with Scripture Films, Inc., and the "film exchange" at 643 South Olive street; October 14, with the Hollywood Film company, and the Apollo Film company; October 21, with the Fashion-Industrial Film company; October 28, with the Picture Players' exchange and Screen Land; November 4, with the Select Film company, the Associated Artists, and the Caswell studio; November 11, with Crawford production.

Back numbers can be obtained for 10 cents each at Camera! office.



# Where to Find People You Know

Fred Malatesta played on Cecil DeMille's set for a week.

Ed Jobson, playing "Judge Balwin" in "Brass," at Warner Brothers, will join Cullen Landis productions when that organization is perfected.

Bert Lytell has been selected by Selznick for the star role of Rudolph Rassendyll in the production of "Rupert of Hentzau."

Fay Tincher, a one-time Griffith player, is in again after a considerable vacation. She is playing comedy opposite Lewis Sargent at the U.

Antonio Moreno will support Mary Miles Minter in her next Paramount production, "The Trail of the Lonesome Pine."

Kenneth Harlan next will appear in Schulberg's Preferred production at Mayer studio.

Frank Campeau and Victor Potel have been added to the cast of the Selznick special, "One Dollar Down," with Victor Heerman directing.

Pat Harman worked with Bull Montana in "Glad Rags."

George Larkin returned to Hollywood after starring for Premium Pictures productions in Portland and has been engaged to play Ramon in "News," in the all-star cast John Griffith Wray is directing.

Lilly Mae Wilkinson, who was featured in the "Vanity Fair Girls" series at the Roach studios, has been signed by Popular Pictures, Inc., whereby she will play the leading feminine role in comedies starring Fatty Karr.

Frank Keenan is the seventh featured name to be added to "Brass," the Charles G. Norris novel which Sidney Franklin is directing for Warner.

Miss DuPont, who recently returned from an eastern tour, has been added to the cast of "Brass," the latest Warner production.

Dot Farley will appear opposite "Bull" Montana in Hunt Stromberg's production of "Rob 'Em Good," for Metro.

Marjorie Marcel, English beauty is appearing in her first American screen comedy. She is appearing opposite Buddie Messinger, newest Century Comedy star.

Frank Lawrence has been engaged as editing chief for the Maurice Tourneur production of "The Isle of Dead Ships," now under way at the United studios.

David Thompson, recently assistant director for Jerome Storm at Fox, has been appointed business manager for the Fox comedy lot.

Peggy Dawson is with Albert Rogell productions in "The Greatest Menace," at Fine Arts studio.

Ashley Cooper has been selected for the role of Prince John in "Robin Hood, Jr.," starring Frankie Lee, and being produced at Federal studio under direction of Clarence Bricker.



*Little Philippe DeLacy, curly-headed child actor, has been laid up for several weeks with a severe case of pneumonia.*

Vera Lewis finished a very good part in "Peg O' My Heart" with Laurette Taylor, dashed off to Honolulu for a vacation, and returned a week ago to be snatched up for a character part in "Brass," with Warner Brothers.

Bryant Washburn is returning to the screen. Myron Selznick has cast him for one of the prominent roles in "Rupert of Hentzau," sequel to "The Prisoner of Zenda." The filming of the production is scheduled to start next week, with Victor Heerman directing, from a scenario by Edward J. Montagne.

Andy MacLennan is appearing as a dope victim in Angela C. Kaufman's narcotic picture, "The Greatest Menace."

Becky Stratton, Chattanooga beauty, has joined the Hollywood group of artists. She has recently appeared at Fine Arts studio with Albert Rogell in "The Greatest Menace."

Johnny Jones has finished work in "Stung," comedy, in which he is starred for J. K. MacDonald productions. Johnny, his parents and sister have left on a brief trip to Big Bear.

Alan Hale is on "location" in Utah with the "Covered Wagon" company.

Gertrude Astor has started her work in Rowland V. Lee's production of "Alice Adams."

Josef Swickard is on location at Shaver Lake with the Frederick Reel, Jr., production, "The Man From Outside."

Mitchell Lewis is in the cast of "The Man From Outside," directed by Frederick Reel, Jr.

When addressing Owen Campbell's assistant at Fox, the proper title is "Major." Maj. William Wellman ranked next to Rickenbacker in the aviation corps.

Lincoln Hart, formerly associated with J. Parker Read as production manager, is now with the Federal studios in a similar capacity.

Steve "Broken Nose" Murphy, is to appear in support of Bull Montana in Hunt Stromberg's production of "Rob 'Em Good."

Sidney D'Albrook is playing Sir Guy of Guisburg of "Rob 'Em Good," with Bull Montana.

Little Peggy Cartwright has been engaged by Clarence Bricker to play the part of "Lady Marion" opposite Frankie Lee in the starlet's latest picture, "Robinhood, Jr.," which is now in production at the Federal studios.

Pat O'Malley plays Harry in "Brass."

Jack Parker is at Lasky's in "Nobody's Money."

E. W. Borman has been engaged to do another picture at Goldwyn.

Johnny Jones discontinued production temporarily on account of illness. He had finished seven of his new comedies.

Gaston Glass has started another heroic characterization in "The Spider and the Rose," the Bennie Zeidman production now being filmed at the United studios. Mr. Glass had just completed playing the title role in the B. P. Schulberg picturization of "The Hero."

Congressman M. W. Howard, star in "The Bishop of the Ozarks," is at his home in the Verdugo Hills, writing a new story, "Po' White Trash," which will be screened and published in book form.

Avery Hopwood, playwright, is titling the Morosco production, "Slippy McGee," to be released by First National.

Irving Luddy is the newest addition to the production staff of Popular Pictures, Inc. He is writing continuity for the company.

Vernon Walker, veteran cinematographer, has been engaged as cameraman-in-chief for Popular Pictures, Inc. He is turning the crank for comedies starring Hilliard (Fatty) Karr, which Bruce Mitchell is directing.

Ernest Palmer, noted cinematographer, has returned from England to the Louis B. Mayer forces to rejoin the John M. Stahl company as chief photographer.





## Current Reviews



### "Tess of the Storm Country"

IT IS doubtful if the most ardent defenders of reincarnation would encourage it in motion pictures. Once seen, with the same star in the van, the appetite is not whetted by repetition. The subject is too likely to have lost its keen edge of interest, and comparisons are encouraged which do neither production the least good.

The second "Tess," with Mary Pickford once more, seems to have rushed back upon the screen, suffering from the piratical urge of some forgotten ancestor. It rips and rages in spots which previously were treated more calmly. Perhaps the dawn of jazz infected the re-born infant.

"Little Mary" also seems to have been imbued with the "kick" of the returned prodigal. She always is cute, but now grows very ingenuish, at times dashing along with the skidding steps which, it was thought, were patented by our beloved Charley, long ago.

But Rupert Hughes, borrowed for the occasion, gave Miss Pickford a smoother adaptation than the previous development, and Charles Rosher's photography, especially of exteriors, is work of the camera artist.

Lloyd Hughes, very clean cut and attractive to the ladies, juveniles his way through the picture splendidly. Gloria Hope supplies some good emotional work, while Danny Hoy portrays an appealing boy's character, even though it is that of a weakling. Jean Hersholt is so very bad, as a character, that he proves very good as an actor. Robert Russell, Gloria's fiance, is satisfactory. David Torrence, Forrest Robertson, Gus Saville and Mme. de Bodamere balance the cast.

John S. Robertson directed the production, and was successful in providing excellent suspense in several situations.

### "The \$5 Baby"

AUDIENCES at Lowe's State are enjoying a pleasing Viola Dana production this week, which is based upon a very novel idea. There is much human interest in the picture, fortunately, with a certain amount of true heart interest supplied by Ralph Lewis. Outside of the star's work and popularity, it must be said that Mr. Lewis' portrayal of the familiar Hebrew of likable fatherly type does much to save a weak continuity.

Miss Dana romps delightfully through the earlier scenes, doing everything well that she is given an opportunity to do. But every woman in the audience must feel secret envy to see her run the gamut from 12 to 20 with such success. Add to this the discretion as well as the talent of Harry Beaumont, the director, and the fine photography of John Arnold, and the result is a successful program picture for the moment.

There are other very definite aids, however. A member of the famous Harron family is decidedly one of these. John Harron, Miss Dana's youthful lover, is boyish, very likeable and has that rare gift of an engaging screen personality.

Otto Hoffman, Tom McGuire, Arthur Rankin, Marjorie Maurice, E. Pasque and the notable Josephine Crowell are well cast.

If Irvin S. Cobb had not written this story, and had it not been published in the journal which seems to be a hitching post for studio editors, we might prove that it would be impossible for a frowsy tramp to pawn a well dressed babe, plainly not his own. But, as the situation has the support of a great author and a famous editor, we must be entirely mistaken as to the meaning of logic. Great is the printed word!

W. E. W.



As in "One Clear Call," Irene Rich again brings tears to our eyes by her emotional realism in "Brawn of the North"

### "Brawn of the North"

THE gentleman who made himself famous by vociferously offering his kingdom for a horse, after all, only wanted a ride. Love for the equine did not enter into the plot, although we have been told that the play in which it occurred scored quite a success.

But the after generations who presumed to make drama of dumb animals, usually turned to the canine, with much success also. There was a reason. There is something of understanding and sympathy between the right kind of a human and Towser, which is akin to the human tie. We are quite sorry for the person who does not kindle at the waggle of a pup's tail or the depth of friendliness in a dog's eyes.

Therefore you will like "Brawn of the North," because Strongheart again is the lead, although he does his leading upon four feet. Once more, as in "The Silent Call," this splendid specimen of doghood reveals his superb intelligence amid conflict and dire dangers, in a region of snows which would delight the eye of a homesick Esquimaux.

There have been snow backgrounds galore upon the screen, but it is doubtful if greater expanses of white territory, more striking mountain ranges and their ruggedness were ever photographed so effectively as in this strikingly scenic production.

The unusual was presented with an actual pack of wolves, who worked as if "taking direction." The working unit of the organization must have secrets regarding the handling of wild game which have been unknown up to this period.

The most appealing episode was the rescue of a babe from the wolf pack by the great Strongheart who battled back the pack and escaped with the wrapped babe, carrying the bundle in his mouth over great expanses, to safety.

Irene Rich, the heroine of the tale, is a thorough actress, but was called upon to portray scenes very trying to the most talented. That she carried on with complete success cannot be denied, especially in the tense scene where she believed her babe had been destroyed by the wolf pack.

Other members of the cast, although with much less to do, were entirely adequate. The camerawork was a credit to any production.

### "The New Teacher"

DOUBTLESS on the printed page "Little Aliens" proved interesting to many readers in its delightful situations of words, clever dialog and its picture of misery in the tenements. But, stripped of verisage and transplanted to the screen in a very flat manner, the story, in guise of "The New Teacher," carries not one situation which is younger than the emancipation proclamation.

Shirley Mason, Alan Forest, Earl Metcalf, clever little Pat Moore and the talented little girl, Helen Stone, aided by a flying machine and Frank Good's photography, do what they can to help out a lost cause, but only succeed in spots in this Fox production. The fact that it is surrounded by very good vaudeville at the Hillstreet helps some.

### "Fools of Fortune"

THE crying need for advanced adapters, who possess constructive genius in building up the story of others for screen presentation, is most pronouncedly illustrated in "Fools of Fortune."

The original story, "Assisting Ananias," easily should have served as an excellent vehicle for a film production but, as presented, it drags. Just why company and especially director should have accepted such a lean effort in place of the necessarily fattened continuity, is difficult to understand. Still the film is an interesting one.

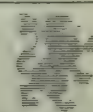
There is no neglect in cast. Margaret De La Motte is more than pleasing in the feminine lead, and Jack Dill is the boy, playing the diverse situations with skill. Tully Marshall, Russell Simpson, Frank Brownlee and Lillian Langdon, names to juggle with, are all in the cast. Louis W. Chaudet directed.

W. E. W.





# Pickups By The Staff



## Chaplin Is "Patron"

Charles Chaplin purchased the first patron's ticket to the first annual American Historical Revue and Motion Picture Exposition, officials announce.

There are 4950 patrons' tickets available to motion picture folk. Patrons' tickets are the only ones that will admit to the all-night premiere festivities that will mark the opening of the exposition next June.

Three studios report their personnel 100 per cent patrons.

If members of the profession fail to take the entire number of patrons' tickets, the remainder will be placed on sale to the public.

Jack Jevne, whose connection with scenario writing dates back to the short pants days of the industry and the old Biograph studio in New York, talked to the scenario class of the Long Beach Evening High school last Thursday night. He stressed the need for would-be phonoplaywrights to maintain a teachable attitude. Leslie Bates conducts the class. Jevne is a critic with Palmer Photoplay school.

Marie Halvey has returned to the Studio club after a year in Chicago.

Ethel Clayton, Alla Nazimova, Clara Bond, Mrs. Charles Ray, Carrie Jacobs Bond, Mrs. Sessue Hayakawa and Beulah Marie Dix have renewed memberships in the Hollywood Studio club.

Mitzi Kimball is a new resident of the Studio club. She was formerly of the Three Arts club.

Barbara La Marr was signed by B. P. Schulberg to play the role of the working man's wife in "Poor Men's Wives," the latest Al Lichtman attraction. Frank Dazey and his wife, Agnes Johnston, were the co-authors of the original story. They have also written the scenario for the picture, on which Gasnier will begin camera work within a few days.

Walter Emerson plans to make a flying trip to Montana from Hollywood as soon as his picture work will permit. His purpose is to formally lay claim to his share of a 200,000-acre ranch willed to him by his late father.

Leon Bary is back in Hollywood after six weeks' stay in Hawaii, where he played the villain opposite Betty Compson in "The White Flower." He left Miss Compson and the others of her supporting cast at Hilo, doing some volcano scenes.

Jack Donovan gave a luncheon to the veterans of the World War from Sawtelle at his home on Armistice day after the parade. Over twenty ex-soldiers enjoyed his hospitality.

David Torrence, who plays Elias Graves in "Tess of the Storm Country," has been offered a contract to star in a series of Scotch comedy dramas to be made in Scotland by a concern said to number among its owners Sir Harry Lauder. Mr. Torrence was born in Scotland.

## PARAMOUNT CONVENTION HERE

The East will shake hands with the West at the big convention of the Famous Players-Lasky corporation to be held in Los Angeles the entire coming week. A special train bearing chief executives of the organization and distributing representatives from every American point on the movie compass, is nearing the city.

The host will arrive Monday afternoon, headed by Adolph Zukor, president; Jesse L. Lasky, vice president and S. R. Kent, general manager of department of distribution.

A big banquet of guests and stars will be held at the Lasky studio Tuesday evening. A feature of the week will be a downtown street parade which will include famous stars and leading picture players. Friday night the delegates will be tendered a banquet at the Ambassador, headquarters of the convention.

The object of the Pacific Coast convention is to bring the distributing and producing ends of the industry into closer co-ordination. Daily business sessions will be devoted to discussing this and other vital problems.

## REMODEL FEDERAL STUDIOS

An appropriation of \$2,000,000 has been made by officers of the Federal studios for the construction of stage, administration and technical building. Two stage and administration buildings have already been completed of the Spanish Castilian type. A new stage building now under construction is to be of Italian architecture.

## A FORTUNE SCRAPPED?

No confirmation has been received regarding the reported scrapping of the Fatty Arbuckle comedies held on the shelves of the Paramount, in New York. Officials of the Lasky studio here have received no word of the alleged bonfire.

However, if it be true that the three expensive productions, as yet unreleased, are to be destroyed, it will mean that Arbuckle's drinking escapade at the St. Francis, San Francisco, which wrought up the country to high pitch because of Virginia Rappe's death, has cost the corporation profits in the neighborhood of \$5,000,000.

## CORRINE GRIFFITH QUILTS

Corrine Griffith has cancelled her contract with Vitaphone. The star says that the separation was mutual. Her agreement did not expire until March. It is probable that she will be seen in all-star casts in the near future.

The babe who "came in an auto," is to be adopted by Mr. and Mrs. Cecil DeMille. Some time ago Neil McCarthy returned to his auto, parked in the street, and discovered that some mother had hidden a little babe therein. The child was taken to the Castelar Creche, where friendless babes find homes. While at a board meeting, Mrs. DeMille saw the babe and was attracted. The little unknown will be raised amid luxury at the Laughlin Park home in consequence.

## Twinkle, Twinkle!

The wicked bright lights of New York are winking at Frank E. Woods, renegade from system pictures, who bolted from the Lasky lot a few days since to join his co-conspirators in the East.

Before his getaway, a large number of fellow sufferers in the game of put 'em in and take your chances, lured Frank and Mrs. Woods to the low, rakish Writers clubhouse, and assailed the two with a turkey dinner and many crowns of honor.

After Woods, in conjunction with his partners in pictures, Thompson Buchanan and Elmer Harris, arranges a market for their independent productions, the entire Woods family will hasten back to Los Angeles and their townsite, where Woods will get busy on studio and organization plans.

"Pictures are still in their infancy," declared "Spec" Woods, during a newspaper interview in New York.

Charles Sarver, former city editor of four New York newspapers, the World, Globe, Evening Mail and Press, and for several years prominently identified with motion picture production, has joined the staff of instructors of the Palmer Photoplay Corporation.

A scenario thief was caught in the act by Edward Montagne this week.

For some time scripts had been disappearing from his desk. One day he came in earlier than usual and heard a noise in his desk. Out jumped a rat with a scenario in his mouth.

When Mr. Scenario Thief returns he will find a piece of cheese on a funny little platform instead of the manuscripts.

Victor Heerman, Selznick director, is directing two productions at one time. While he is shooting the final scenes in "One Dollar Down," he is at the same time doing preparatory work for the filming of "Rupert of Hentzau," actual camera work of which is to start within a few days.

Milford W. Howard, head of the M. W. Howard productions, has decided to wait until spring to produce his "Peggy Ware." At that time he will take a company to Birmingham and Chattanooga for special scenes in connection with this southern story.

Children of the San Gabriel Mission were the guests of Julius and Abe Stern, Century Comedy officials. "Peg O' the Movies" was shown to them.

Ruth Stonehouse's house in Hollywood was broken into by burglars who stole a pair of old-fashioned earrings, gold and black enamel; two bracelets of the same material and other articles, which, presents from the star's parents, are valued highly because of the sentiment attached thereto. Miss Stonehouse, who at present is appearing over the Junior Orpheum circuit, was traveling at the time.

Shannon Day and Theodore Roberts were guests of honor at a banquet given by the Hollywood Business Men's Club last Tuesday.



# The Screen Writers' Page

Conducted by  
William E. Wing

## Revolt of the Freelances

ONE of the contributors to the recent writers' edition of Camera! seems to have started something with the suggestion that there is need of a freelance league. Numerous spontaneous outbursts in various parts of the country have been noted in communications received since by this publication.

One of the most vigorous covers the wails and complaints of the majority. It is from Will C. Beale, for years a prized contributor to the best magazines of the country. We also are personally aware that Mr. Beale has written some very original photoplays, of splendid plot and strength, having handled two of his screen stories through production.

Therefore Mr. Beale's added word will prove interesting to many thousands of writers who have paid heavily for the services of those postmen who weave their way to and from the various studios. Listen to him:

"Editor Camera!—I'm strong for the freelance league, suggested in a recent edition of your publication.

"As to my own position, this is it: I have had short stories mentioned in 'best short stories of the year' three consecutive years; I have written and sold (a couple of years ago) stories for the screen; I have studied the movies as a fan for years, and as a writer for the last four years.

"I have on hand five scripts written for the screen on various themes. I could quote an average of ten letters on each from prominent studios, editors or directors, making enthusiastic comment upon at least three of them, and one never has failed to bring splendid mention from everyone who has seen it. And it has been going the rounds for almost two years.

"I am waiving the matter of my stuff being good or not—it may be pretty rotten—but I actually have all those letters.

"I also have all those scripts!

"Now, what is the answer? There seems to be only one.

"If writers of some experience cannot sell their stuff what possible show has the tens of thousands of others? Still I believe that there are quantities of honest ideas in their stuff, whether well expressed or not. I am in no position to accuse staff readers, but I do know that it simply isn't in the power of man to grind out big, original ideas week after week; nor is it in the power of man to read stuff constantly and not absorb many of these big ideas.

"Whether the intent is dishonorable or not, the result is the same, and the author of these ideas is never heard from.

"How, is the screen ever going to develop its own literature as was tackled so bravely two years ago, with every attempt crowded out? It occurs to me, after sitting through pictures the last year or so, that there is a sore need of it at present.

"I am not a sorcerer. I'm simply devoting my m. p. time to work of more promise to me. But I'd like my name listed for further particulars.

WILL C. BEALE."

The only trouble with the general situation seems to be that studio managements agree with the above writer, that "the screen should develop its own literature," but are doing nothing about it.

## It Makes a Difference

THE fact that great entertainment value should guarantee the success of a story in film, does not mean just what some of our anxious correspondents seem to have visualized.

The Manhattan writer, commenting upon a former article, is one of these. We did mention a high percentage mark as a standard, but did not state that any entertainment value, even as high as 90 percent, was the complete formula.

Indeed, the only entertainment value should come from far afield, sought in unfrequented places, and drift down through strange channels, to make good in the picture of today.

Numerous examples might be indicated as appearing on the screen recently. While none carries a heavy plot or has little excuse for being written, save to amuse, most of them are so replete with happy situations, interesting episodes or absurd entanglements as to prove quite ideal for theater purposes.

We might go so far as to cite one production based upon a story which carries in its very foundation, something which the conductor of this department has yowled about for many years—the lack of logic.

The story of Irvin Cobb's "The \$5 Baby." A destitute mother leaves her babe on the steps of an institute together with a note to the effect that anyone caring for the babe until it is 18 years of age, may inquire as to the reward, at the end of that period, at a certain trust company.

A tramp finds the babe and note. He conceives a clever idea. He pawns the babe for \$5 and, although he ranges the world far and wide for the 18 years, faithfully pays his interest upon the loan by sending 10 cents to the pawnbroker every month.

Now there is an odd foundation in its very inception, and a something which follows the unfoldment of the story like a cloudy pillar from start to finish.

However, it must be confessed that, should the original screen writer send a typewritten manuscript to the studio, based upon such an utterly impossible occurrence, it would be rejected immediately because of its lack of logic.



We can see the police rushing to the pawnshop to arrest and thrust into jail the tramp who, in all evidence, is not the father of the child. If he were, he would get a longer sentence.

On the other hand, should any pawnbroker suffer such a brain storm that he would loan money and keep the babe, the prison cell would yawn for him also.

However, "The \$5 Baby" is a splendid illustration of the odd twist and the unusual in plot foundation. It runs true to form later by leaning heavily upon heart interest, but such a tale as this even, easily can run the gamut of farce and prove very popular.

## The Waste Basket

Students of the photoplay should try the interesting experiment of pursuing present day fiction. You will hug up the tales with delight, perhaps, smile over whimsical situations and laugh because of the very good humor therein. When you are all done, lean back, strip the stories to the skeleton and lay down, in cold thought, the remains. Look them over and discover, in almost nine out of every ten cases, how ancient the plot has been after all. And many of these aged tales appear upon the screen merely because they have been in print. Try some of these same plots in an original photoplay, if you have the time to waste.

Again we are asked regarding the protection of scenario plots and situations. Personally we favor registration with manuscripts in a sealed envelope. Publication lays both plot and situation open to all eyes, unscrupulous as well as the honest.

The "eminent author" period passed and all is calm again. The born or well-trained fiction writers who made a study of the picture play and its construction, and who hammered away at the game faithfully, are just where they were before the far-famed rushed in. The original writers still are writing them. Many of the eminents have returned to familiar fields, some a little grouchy.

The star system still lingers, despite predictions. But the fact that certain independent productions based upon the excellence of the whole, have been sweeping the boards and piling up the cash, is something which brings great cheer to writers as well as progressive producers.

That great gamble, the public mind, is due to make another sharp turn soon, if the tide-table of past film periods means anything. Just now the costume play from the time of Noah; sheik pictures in rapid succession, sea and savages are all in favor. The outpouring is increasing. But, if the rule still operates, there will be a sudden switch and producers will do the merry-go-round all over again, chasing the will-o'-the-wisp of public fancy. If the writers are sufficiently gifted to note the first change of public sentiment, they should be able to jump into line with some effect.

## Letters Home—No. 8

Griffith Park, Bigbear, Nov. 16, 1922.  
Dear Sulphuria:

I said I would rite you when I sold my first skenario and I allers keep my word. Jest now I want to borrow a little boardin money until I put over my big scheme.

Them studelum fellers aint the only one that has got a attic library. My unkle, who made his mony by not goin in pitchers and still has it, lives here and has one of them things. So I have dug up a few myself to sell the studelums sech as "Quene of the Opium Den," "The World Against Her," "The Lites of London, or, Who Got Away With the Liver," and severl about the sidewalk of Noo York and such.

Noah has got nothin on me when it comes to this kinda attic library competishun, so send me the \$7 quik so I can eat wile waitin for the checks. CRANKSHAFT JOE.



# Pulse of the Studios

For Week Starting Monday, November 20

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions. Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director                                                                                  | Star           | Cameraman        | Ass't Director   | Scenarist          | Type                     | Progress      |
|-------------------------------------------------------------------------------------------|----------------|------------------|------------------|--------------------|--------------------------|---------------|
| <b>BACHMAN STUDIO.</b> Kenneth Bishop, Casting. 831 Windsor Rd.                           |                |                  |                  |                    |                          | Glen. 1933-W  |
| <b>Rose Fisher Productions (Independent release).</b>                                     |                |                  |                  |                    |                          |               |
| Kenneth Bishop                                                                            | Bumps Adams    | Floyd Humphreys  | Art Hilton       | Larry Adams        | 2-Reel Athletic Comedies | Schedule      |
| <b>BERWILLA STUDIO.</b> 5821 Santa Monica Blvd.                                           |                |                  |                  |                    |                          | Holly 3130    |
| <b>Eddie Lyons Productions (Arrow release).</b>                                           |                |                  |                  |                    |                          |               |
| Eddie Lyons                                                                               | Eddie Lyons    |                  | De Rue           | Eddie Lyons        | Comedies                 | Schedule      |
| Eugene DeRue                                                                              | Bobbie Dunn    | A. Gosden        | Joe Cooke        |                    | Comedies                 | Schedule      |
| <b>Ben Wilson Productions (Federated release)</b>                                         |                |                  |                  |                    |                          |               |
| Ward Hayes                                                                                | Monte Banks    |                  |                  |                    | Comedies                 | Schedule      |
| <b>Federated Radio Comedies (Federated Film Exchange)</b>                                 |                |                  |                  |                    |                          |               |
| Mark Goldaine                                                                             |                | Wm. Nobles       | Montague         |                    | Radio Comedy             | Schedule      |
| <b>BRENTWOOD STUDIO.</b> 4811 Fountain Ave.                                               |                |                  |                  |                    |                          | 598-146       |
| <b>Security Production Co. (Independent release).</b> Geo. A. Hill, Sr., Prod. Mgr.       |                |                  |                  |                    |                          |               |
| <b>Elite Production, Inc. (First National release).</b>                                   |                |                  |                  |                    |                          |               |
| Fred Reel Jr.                                                                             | Frank Mayo     | Fowler-Walker    | Arthur J. Coe    | Fred Reel, Jr.     | "The Man From Outside"   | 2d Week       |
| <b>BRONX STUDIO.</b> Beatrice Barrett, Casting. 1745-51 Glendale Blvd.                    |                |                  |                  |                    |                          | 54109         |
| <b>Western Arts Film Co.</b>                                                              |                |                  |                  |                    |                          |               |
| Bob Horner                                                                                |                | Al McClain       | Cliff Saum       | Bob Horner         | "Midnight Hummer"        | 6th Week      |
| <b>BURBANK STUDIO.</b> Burbank, Cal. Joe Murphy, Casting.                                 |                |                  |                  |                    |                          | Burbank 54-R  |
| <b>Sacred Films, Inc.</b>                                                                 |                |                  |                  |                    |                          |               |
| <b>CENTURY STUDIO.</b> 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. |                |                  |                  |                    |                          | Holly 96      |
| <b>Century Comedies (Universal release).</b>                                              |                |                  |                  |                    |                          |               |
| A. Goulding                                                                               | Baby Peggy     | Jerry Ash        | Dave Smith       | Aif. Goulding      | "Grandma's Girl"         | 1st Week      |
| Harry Edwards                                                                             | All-Star       | Geo. Meehan      | Zion Myers       | Edwards            | "School Romance"         | 3d Week       |
| H. C. Raymaker                                                                            | Brownie        | K. McLean        | John Sullivan    | Sig Neufeld        | "Mischievous Pup"        | 2d Week       |
| <b>CHAPLIN STUDIO.</b> Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.                         |                |                  |                  |                    |                          | Holly 4070    |
| <b>Regent Film Company. (United Artists release).</b>                                     |                |                  |                  |                    |                          |               |
| Charlie Chaplin                                                                           | Edna Purviance | Rollie Totheroh  | Eddie Sutherland | Monta Bell         | Society Drama            | Casting       |
| <b>CHRISTIE STUDIOS.</b> Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.   |                |                  |                  |                    |                          | Holly 3100    |
| Scott Sydney                                                                              | Dorothy Devore | Peterson-Garnett | James Clemens    |                    | Two-Reel Comedy          | 4th Week      |
| <b>Regent Pictures.</b>                                                                   |                |                  |                  |                    |                          |               |
| Robert Thornby                                                                            | Willie Van     | Archie Stout     | De Ruelle        | H. H. Van Loan     | "The Drivin' Fool"       | 6th Week      |
| <b>FEDERAL STUDIO.</b> 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr.                 |                |                  |                  |                    |                          | Wilshire 2115 |
| <b>Federal Photoplay, Inc.</b> Lincoln Hart, Prod. Mgr.                                   |                |                  |                  |                    |                          |               |
| <b>Pilot Productions, Eric Ergenbright, Mgr.</b>                                          |                |                  |                  |                    |                          |               |
| <b>Popular Pictures, Inc. (East Coast Release).</b>                                       |                |                  |                  |                    |                          |               |
| Clarence Bricker                                                                          | Frankie Lee    | Ray Rannchon     | Sandford         |                    | "Robin Hood, Jr."        | 3d Week       |
| <b>Trimble-Murfin Productions.</b>                                                        |                |                  |                  |                    |                          |               |
| <b>FINE ARTS STUDIOS.</b> Individual Casting. 4500 Sunset Blvd.                           |                |                  |                  |                    |                          | 598-165       |
| <b>Albert Rogell Productions.</b>                                                         |                |                  |                  |                    |                          |               |
| Albert Rogell                                                                             | All-Star       | Ross Fisher      | Wallace Fox      | Angela Kauffman    | "Greatest Menace"        | 4th Week      |
| <b>Camera Players Picture Corp. (Independent release).</b>                                |                |                  |                  |                    |                          |               |
| William King                                                                              | All-Star       | Dal Clawson      | W. R. Demming    | W. E. Wing         | Educational              | Schedule      |
| <b>Chas. R. Seeling Productions. (O. K. release)</b>                                      |                |                  |                  |                    |                          |               |
| <b>Cosmopolitan Film Company (F. B. O. release)</b>                                       |                |                  |                  |                    |                          |               |
| <b>Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).</b>           |                |                  |                  |                    |                          |               |
| Henry McCarty                                                                             | Lester Cuneo   | Floyd Jackman    | Charles Mack     | Henry McCarty      | "Vengeance of Pierre"    | 4th Week      |
| <b>Fine Arts Productions. (Independent release)</b>                                       |                |                  |                  |                    |                          |               |
| <b>Halperin Productions.</b>                                                              |                |                  |                  |                    |                          |               |
| <b>Jess Robbins Productions. (Vitagraph release)</b>                                      |                |                  |                  |                    |                          |               |
| <b>FORD STUDIO.</b> Harry Ellis Dean, Mgr. 6040 Sunset Blvd.                              |                |                  |                  |                    |                          | Holly 6200    |
| <b>FOX STUDIO.</b> C. A. Bird, Casting. 1401 N. Western Ave.                              |                |                  |                  |                    |                          | Holly 3000    |
| Scott Dunlap                                                                              | Shirley Mason  | Schneiderman     |                  | Jules Furthman     | "Pawn Ticket 210"        | 6th Week      |
| Emmett J. Flynn                                                                           | Charles Jones  | Joe August       | Ray Flynn        | Bernard McConville | "Pay Day"                | 4th Week      |
| Jerome Storm                                                                              | Wm. Russell    | David Abel       | Jimmy Dunn       | Joseph F. Poland   | "McFee's Rest"           | 2d Week       |
| Al St. John                                                                               | Al St. John    | Ernest S. Depew  | Benny Stoloff    |                    | Comedies                 | Schedule      |
| Slim Summerville                                                                          | Clyde Cook     | Jay Turner       | Arthur Cohn      |                    | Comedies                 | Schedule      |
| Erle Kenton                                                                               | Stock          | Vic. Scheurich   | Reggie           |                    | Comedies                 | Schedule      |
| Owen Campbell                                                                             | Dustin Farnum  | Don Short        | Wm. Wellman      | Jack Strumwasser   | "Three Who Paid"         | Editing       |
| Lynn Reynolds                                                                             | Wm. Farnum     | Lucien Andriot   | Wilfers          | Lynn Reynolds      | "Brass Commandments"     | 2d Week       |
| Jack Ford                                                                                 | Tom Mix        | Dan Clark        | Eugene Forde     | Jack Ford          | "The Hostage"            | 4th Week      |
| Norman Thauroug                                                                           | Joe Roberts    |                  | Roberts          |                    | Comedies                 | Schedule      |
| <b>GARSON STUDIOS.</b> 1845 Glendale Blvd. Rose McQuoid, Casting.                         |                |                  |                  |                    |                          | Wil. 81       |
| <b>(Metro release).</b>                                                                   |                |                  |                  |                    |                          |               |
| King Vidor                                                                                | Clara K. Young | O'Connel         | Dave Howard      | Hope Loring        | "The Woman of Bronze"    | 3d Week       |
| <b>GOLDWYN STUDIO.</b> R. B. McIntyre, Casting. Culver City.                              |                |                  |                  |                    |                          | 761711        |
| Hugo Ballin                                                                               | Mabel Ballin   | James Diamond    | James Chapin     | Hugo Ballin        | "Vanity Fair"            | 4th Week      |
| <b>Tiffany Productions. (Metro Release).</b> R. G. Edwards, Prod. Mgr.                    |                |                  |                  |                    |                          |               |
| Robt. Leonard                                                                             | Mae Murray     | Oliver T. Marsh  | Robt. Ross       | Edmund Goulding    | "Jazzmania"              | 8th Week      |



| Director                                                                                 | Star               | Cameraman         | Ass't Director    | Scenarist          | Type                            | Progress     |
|------------------------------------------------------------------------------------------|--------------------|-------------------|-------------------|--------------------|---------------------------------|--------------|
| <b>HOLLYWOOD STUDIOS.</b> 6642 Santa Monica Blvd. J. J. Jasper, Mgr.                     |                    |                   |                   |                    |                                 | Holly 1431   |
| Frank R. Adams Productions (American Release).                                           |                    |                   |                   |                    |                                 |              |
| Bertram Bracken Productions.                                                             |                    |                   |                   |                    |                                 |              |
| Ferdinand Earle Productions.                                                             |                    |                   |                   |                    |                                 |              |
| Chas. J. Hall & Son Productions.                                                         |                    |                   |                   |                    |                                 |              |
| Cummings, Irving Production Co. (Principal release)                                      |                    |                   |                   |                    |                                 |              |
| Carlton King Productions. Harry McCabe, Prod. Mgr.                                       |                    |                   |                   |                    |                                 |              |
| Martin Justice                                                                           | Carlton King       | Carl Widen        | Harry McCabe      | Justice            | Comedy-Drama                    | 6th Week     |
| Wm. R. Lighton Productions, Inc.                                                         |                    |                   |                   |                    |                                 |              |
| J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)                   |                    |                   |                   |                    |                                 |              |
| Mason N. Litson                                                                          | Johnny Jones       | Roy June          | Geo. Dromgold     | Mason Litson       | Comedies                        | Schedule     |
| A. B. Maescher Productions. (Arrow Release.)                                             |                    |                   |                   |                    |                                 |              |
| Jack Pratt                                                                               | All-Star           | Harry Keepers     | Walter Mayo       | J. Grubb Alexander | "Rip Tide"                      | 6th Week     |
| Arthur Trimble Productions.                                                              |                    |                   |                   |                    |                                 |              |
| F. G. Becker                                                                             | Arthur Trimble     | Hal Mohr          | Clem Beauchamp    | Bob Lee            | 2-Reel Fairy Tales              | Schedule     |
| <b>HORSLEY STUDIO.</b> 6050 Sunset Blvd.                                                 |                    |                   |                   |                    |                                 | Holly 7945   |
| Burston Films. 6050 Sunset Blvd. Holly 3939.                                             |                    |                   |                   |                    |                                 |              |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940.                                     |                    |                   |                   |                    |                                 |              |
| Al Santell                                                                               | Sid Smith          | Billy Williams    | Roland Asher      | Edward J. Le Saint | Comedies                        | Schedule     |
| Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.                            |                    |                   |                   |                    |                                 |              |
| Jack Melson                                                                              | Richard Talmadge   | Earl Ellis        | Leon Metzetti     | George Plympton    | "Fire Eater"                    | 3d Week      |
| Malobee Productions, 1439 Beachwood Drive. H. F. MacPherson, ProChoice Productions, Inc. |                    |                   |                   |                    |                                 |              |
| Maloney-Beebe                                                                            | Leo Maloney        | Latham-Thompson   | Bob Williamson    | Maloney-Beebe      | 2-Reel Western                  | Schedule     |
| Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.             |                    |                   |                   |                    |                                 |              |
| Sanford Productions. (State Rights release). Holly 975.                                  |                    |                   |                   |                    |                                 |              |
| Marcel Perez                                                                             | Pete Morrison      | Cotter            | Alex Alt          | Perez              | 5-reel Drama                    | 1st Week     |
| Fashion Features. C. W. Gibson, 1442 Beachwood Drive.                                    |                    |                   |                   |                    |                                 |              |
| C. W. Gibson                                                                             | All-Star           | E. Gibson         | Geo. D. Erskine   |                    | News Weekly                     | Schedule     |
| <b>INCE STUDIO.</b> Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.    |                    |                   |                   |                    |                                 | 761731       |
| Leah Baird Productions. (Associated Exhibitors release.)                                 |                    |                   |                   |                    |                                 |              |
| W. S. Van Dyke                                                                           | Leah Baird         |                   |                   | Jos. C. Vance      | Drama                           | Casting      |
| Cosmopolitan Productions (F. P. L. release).                                             |                    |                   |                   |                    |                                 |              |
| Frank Borzage                                                                            | All-Star           | Chet Lyons        | George Hill       | Frances Marion     | "The Nth Commandment"           | 2d Week      |
| Thos. H. Ince Productions, (First National Release).                                     |                    |                   |                   |                    |                                 |              |
| John Wray                                                                                | May McAvoy         |                   | Frank Gerahty     | Bradley King       | "News"                          | 3d Week      |
| Gene Stratton Porter Productions.                                                        |                    |                   |                   |                    |                                 |              |
| <b>KEATON STUDIO.</b> 1025 Lillian Way.                                                  |                    |                   |                   |                    |                                 | Holly 2814   |
| Buster Keaton Productions, Inc. (First National Release.)                                |                    |                   |                   |                    |                                 |              |
| <b>LASKY STUDIOS.</b> L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.     |                    |                   |                   |                    |                                 | Holly 2400   |
| Paramount Pictures. (Famous Players-Lasky Release.)                                      |                    |                   |                   |                    |                                 |              |
| Joseph Henabery                                                                          | Jack Holt          | Faxon Dean        | Richard Johnson   | Jack Cunningham    | "Tiger's Claw"                  | 3d Week      |
| Charles Maigne                                                                           | Mary Miles Minter  | James Howe        | Leo Pearson       | Will M. Ritchey    | "Trail of the Lonesome Pine"    | 2d Week      |
| J. C. Ivers                                                                              | Betty Compson      | J. C. Van Trees   | Harry Fellows     | J. C. Ivers        | "The White Flower"              | Honolulu     |
| Cecil B. De Mille                                                                        | All-Star           | Wyckoff           | Cullen Tate       | Jeanie MacPherson  | "Adam's Rib"                    | 7th Week     |
| Sam Wood                                                                                 | Gloria Swanson     | A. L. Gilks       | John Waters       | Monte Katterjohn   | "Prodigal Daughters"            | 2d Week      |
| Geo. Fitzmaurice                                                                         | Pola Negri         | Arthur Miller     | Frank O'Connor    | Ouida Bergere      | "Bella Donna"                   | 5th Week     |
| James Cruze                                                                              | All-Star           | Karl Brown        | Vernon Keays      | Jack Cunningham    | "The Covered Wagon"             | Utah         |
| Wallace Worsley                                                                          | Wallace Reid       | Schoenbaum        | Tom Dugan         | Beulah Marie Dix   | "Nobody's Money"                | Editing      |
| Paul Powell                                                                              | Agnes Ayres        | Bert Baldrige     | Fred Robinson     | Will M. Ritchey    | "Racing Hearts"                 | 5th Week     |
| <b>LONG BEACH STUDIO.</b> Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr.                  |                    |                   |                   |                    |                                 | Home 609     |
| John P. Mills, Productions                                                               |                    |                   |                   |                    |                                 |              |
| Rex Thorpe                                                                               | All-Star           | Elmer Dyer        |                   | Joseph Northup     | "Black Gold"                    | 5th Week     |
| Milburn Morante Productions. (State right release).                                      |                    |                   |                   |                    |                                 |              |
| Ranger Productions                                                                       |                    |                   |                   |                    |                                 |              |
| Tom Gibson                                                                               | Willard Mack       | Elmer Dyer        |                   |                    | "Red Bulldogs"                  | 3d Week      |
| <b>MAYER-SCHULBERG STUDIO.</b> 3800 Mission Rd. Individual Casting.                      |                    |                   |                   |                    |                                 | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro Release.)                                             |                    |                   |                   |                    |                                 |              |
| Reginald Barker                                                                          | All-Star           | Percy Hilburn     | Charles Van Engle | Doran Cox          | Drama                           | Casting      |
| Fred Niblo                                                                               | All-Star           | Charles Van Engle | Doran Cox         | Frances Marion     | "The Famous Mrs. Fair"          | 8th Week     |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release.)               |                    |                   |                   |                    |                                 |              |
| Victor Schertzinger                                                                      | Katherine McDonald | Joseph Brotherton | Wyatt Brewster    | Eve Unsell         | "Refuge"                        | Casting      |
| John M. Stahl                                                                            | All-Star           | Karl Struss       | Geo. Yonalen      | Sidney Algier      | "Poor Men's Wives"              | Casting      |
| Louis J. Gasnier                                                                         | All-Star           | Harry Perry       | Sam Nelson        | Eve Unsell         | "Are You a Failure?"            | Casting      |
| Tom Forman                                                                               | All-Star           |                   |                   | Eve Unsell         |                                 | 9th Week     |
| <b>METRO STUDIO.</b> Romaine and Cahuenga Ave. Harry Kerr, Casting.                      |                    |                   |                   |                    |                                 | Holly 4485   |
| Harry Beaumont                                                                           | Viola Dana         | John Arnold       | Frank Strayer     | Bernard McConville | "Noise in Newboro"              | 4th Week     |
| Irvin Willat                                                                             | All-Star           | Robert Kurrie     | Curt Rehfeld      | Julien Josephson   | "All the Brothers Were Valiant" | 11th Week    |
| S-L (Sawyer-Lubin) Productions. (Metro release)                                          |                    |                   |                   |                    |                                 |              |
| Clarence Badger                                                                          | All-Star           | Rudolph Bergquist | Charles Hunt      | Winifred Dunn      | "Your Friend and Mine"          | Casting      |
| Hunt Stromberg Productions. (Metro Release.)                                             |                    |                   |                   |                    |                                 |              |
| Hunt Stromberg                                                                           | Bull Montana       | Irving Reis       | Theodore Joos     | Staff              | "Rob 'Em Good"                  | 3d Week      |
| <b>PICKFORD-FAIRBANKS STUDIOS.</b> Individual Casting. 7100 Santa Monica Blvd.           |                    |                   |                   |                    |                                 | Holly 7901   |
| Individual Productions. (United Artists Release.)                                        |                    |                   |                   |                    |                                 |              |
| <b>RAY STUDIO.</b> Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.                    |                    |                   |                   |                    |                                 | 598-141      |
| Charles Ray Productions. (United Artists Release.)                                       |                    |                   |                   |                    |                                 |              |
| <b>R-C STUDIO.</b> Melrose and Gower. 780 Gower St.                                      |                    |                   |                   |                    |                                 | Holly 7780   |
| Individual Productions. (Film Booking Offices.)                                          |                    |                   |                   |                    |                                 |              |
| Val Paul                                                                                 | Harry Carey        | Thornley-DeGrasse | Ted Brook         | John W. Grey       | "Canyon of the Fools"           | 6th Week     |
| Chester Bennett                                                                          | Jane Novak         | Jack MacKenzie    | Douglas S. Dawson | Bennett Staff      | "Rock of Ages"                  | Casting      |
| Sherwood McDonald                                                                        | Gloria Joy         | John Thompson     |                   | Douglas Bronston   | Comedy-Dramas                   | Schedule     |
| Malcolm St. Clair                                                                        | All-Star           | Lee Garmes        | "Ski" Moreno      | Beatrice Van       | "Fighting Blood" series         | Schedule     |
| Henry Lehrman                                                                            | Carter De Haven    | K. G. McLean      | Cliff Sahn        | Monty Brice        | "The Waggin' Tale"              | Schedule     |
| <b>ROACH STUDIO.</b> Culver City. Warren Doane, Mgr.                                     |                    |                   |                   |                    |                                 | 761-721      |
| Hal Roach Comedies (Pathe release).                                                      |                    |                   |                   |                    |                                 |              |
| Hutchison-Parrott                                                                        | Snub Pollard       | Roach Doran       | Hackmey           | Hutchison-Parrott  | 2-Reel Comedy                   | Schedule     |
| Davis-Howe                                                                               | "Paul" Parrott     | Frank Young       | Henecke-Brandie   | Staff              | Comedies                        | Schedule     |
| M'Gowan-M'Namara                                                                         | All-Star           | Len Powers        | C. Morehouse      | Tom McNamara       | "Our Gang"                      | Schedule     |



| Director                                                | Star         | Cameraman   | Ass't Director | Scenarist                 | Type     | Progress        |
|---------------------------------------------------------|--------------|-------------|----------------|---------------------------|----------|-----------------|
| BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.      |              |             |                |                           |          | Kingsbridge 270 |
| Whitman Bennett Productions. (Affiliated Distributors). |              |             |                |                           |          |                 |
| John Adolfi                                             | Betty Blythe | Edward Paul | John MacKnight | "The Darling of the Rich" | 8th Week |                 |
| BETZWOOD STUDIO, Morristown, Pa. Albert E. Lowe, Mgr.   |              |             |                |                           |          |                 |
| Independent Productions.                                |              |             |                |                           |          |                 |



| Director                                                                                                        | Star            | Cameraman         | Ass't Director | Scenarist          | Type                     | Progress    |
|-----------------------------------------------------------------------------------------------------------------|-----------------|-------------------|----------------|--------------------|--------------------------|-------------|
| <b>BIOGRAPH STUDIOS.</b> W. J. Scully, Casting. 807 E. 175th St. Freemont 5100                                  |                 |                   |                |                    |                          |             |
| Malcolm Strauss                                                                                                 | All-Star        |                   |                | Malcolm Strauss    | "Salome"                 | 11th Week   |
| <b>Edwin Carewe Productions.</b> (First National Release).                                                      |                 |                   |                |                    |                          |             |
| <b>Inspiration Pictures, Inc.</b> (First National Release.)                                                     |                 |                   |                |                    |                          |             |
| Henry King                                                                                                      | Lillian Gish    |                   |                |                    | "The White Sister"       | In Rome     |
| <b>CORBETT STUDIO.</b> 29 S. La Salle St., Chicago, Ill. Randolph 6171                                          |                 |                   |                |                    |                          |             |
| <b>F. W. Corbett Productions.</b>                                                                               |                 |                   |                |                    |                          |             |
| F. W. Corbett                                                                                                   | Bob Hayes       |                   |                | F. W. Corbett      | "The Alley Sheik"        | 2d Week     |
| <b>FOX STUDIOS.</b> West 55th and 10th St., N. Y. James Ryan, Casting. Circle 6800                              |                 |                   |                |                    |                          |             |
| Herbert Brenon                                                                                                  | All-Star        | T. Molloy         | N. Hollen      | Paul Sloane        | "Penzie"                 | 15th Week   |
| Harry Millarde                                                                                                  | All-Star        |                   |                | Staff              | "If Winter Comes"        | Editing     |
| <b>GRIFFITH STUDIO.</b> Herbert Sutch, Casting. Mamaroneck, N. Y. Mam. 1120                                     |                 |                   |                |                    |                          |             |
| <b>IDEAL STUDIO.</b> West New York, N. J. Ben Silvie, Casting.                                                  |                 |                   |                |                    |                          |             |
| <b>State Picture Corp.</b>                                                                                      |                 |                   |                |                    |                          |             |
| <b>INTERNATIONAL STUDIO.</b> 126th St., at 2d Ave., New York, N. Y.                                             |                 |                   |                |                    |                          |             |
| <b>Cosmopolitan Productions.</b> (F. P.-L. release).                                                            |                 |                   |                |                    |                          |             |
| Sidney Olcott                                                                                                   | Marion Davies   | D. P. Carle       |                | Staff              | "Little Old New York"    | Casting     |
| Alan Crossland                                                                                                  | All-Star        | Ira H. Morgan     | Lynn Shores    |                    | "The Enemies of Women"   | Finishing   |
| E. H. Griffith                                                                                                  | T. Roy Barnes   |                   |                |                    | "The Go-getter"          | 3d Week     |
| <b>LASKY STUDIO.</b> Astoria, Long Island City, N. Y. Ned Hay, Casting. Astoria 3500                            |                 |                   |                |                    |                          |             |
| <b>Paramount Pictures</b> (F. P.-L. release). Thomas Geraghty, Mgr.                                             |                 |                   |                |                    |                          |             |
| Alfred Green                                                                                                    | Thos. Meighan   |                   |                | George Ade         | "Back Home and Broke"    | 9th Week    |
| Chet Withey                                                                                                     | Elsie Ferguson  |                   |                |                    | "Outcast"                | 10th Week   |
| Geo. Melford                                                                                                    | All-Star        | Bert Glennon      | Cy Clegg       | Jos. Hergesheimer  | "Java Head"              | 9th Week    |
| Henry Kolker                                                                                                    | Alice Brady     | Gilbert Warrenton |                | J. Clarkson Miller | "The Leopardess"         | 4th Week    |
| Allan Dwan                                                                                                      | Bebe Daniels    |                   |                |                    | "Glimpses of the Moon"   | Casting     |
| <b>LINCOLN STUDIO.</b> Grantwood, N. J.                                                                         |                 |                   |                |                    |                          |             |
| <b>Pine Tree Pictures Co.</b> (Arrow release).                                                                  |                 |                   |                |                    |                          |             |
| Dell Henderson                                                                                                  | All-Star        |                   |                |                    | "Jacqueline"             | In Canada   |
| <b>METRO STUDIO.</b> 3 West 61st St., New York. Columbus 8181                                                   |                 |                   |                |                    |                          |             |
| <b>MIRROR STUDIO.</b> Glendale, Long Island, N. Y. Dick Thorpe, Casting. Roger Manning, Mgr. Richmond Hill 3545 |                 |                   |                |                    |                          |             |
| <b>Charles C. Burr Productions.</b> (Affiliated Distributors).                                                  |                 |                   |                |                    |                          |             |
| Chas. O. Seessel                                                                                                | Johnnie Hines   |                   |                |                    | "Luck"                   | In Progress |
| <b>Smart Films, Inc.</b>                                                                                        |                 |                   |                |                    |                          |             |
| Will Morrissey                                                                                                  | Billy West      |                   |                |                    | Comedies                 | Schedule    |
| <b>PARAGON STUDIO.</b> Fort Lee, N. J.                                                                          |                 |                   |                |                    |                          |             |
| Clarence Brown                                                                                                  | Hope Hampton    |                   |                | Staff              | Drama                    | 11th Week   |
| <b>PATHE.</b> T. W. Goodwin, Casting. 1990 Park Ave., New York. Harlem 1480                                     |                 |                   |                |                    |                          |             |
| Geo. B. Seitz                                                                                                   | Pearl White     | E. Snyder         |                | B. Millhauser      | 15 Episode Serial        | In Progress |
| <b>PYRAMID STUDIO.</b>                                                                                          |                 |                   |                |                    |                          |             |
| <b>Pyramid Pictures, Inc.</b> (American release).                                                               |                 |                   |                |                    |                          |             |
| G. W. Terwilliger                                                                                               | Faire Binney    |                   |                |                    | "Wife in Name Only"      | 9th Week    |
| <b>RICHMOND STUDIO,</b> Broad and Van Duser Sts., Stapleton, Staten Island, N. Y.                               |                 |                   |                |                    |                          |             |
| <b>Richmond Film Productions, Inc.</b> (Clark-Cornelius release).                                               |                 |                   |                |                    |                          |             |
| Jos. A. Richmond                                                                                                | All-Star        | Horace Plympton   |                |                    | 2-reel Comedies          | Schedule    |
| <b>TEC-ART STUDIO.</b> 318 East 48th St., New York. Chas. M. Seay, Prod. Mgr. Vanderbilt 4338                   |                 |                   |                |                    |                          |             |
| Ralph Ince                                                                                                      | All-Star        | Thos. Atkins      |                |                    | "The Has Been"           | 5th Week    |
| <b>(American release)</b>                                                                                       |                 |                   |                |                    |                          |             |
| J. S. Dawley                                                                                                    | All-Star        |                   |                | J. S. Dawley       | Drama                    | Schedule    |
| <b>Selznick Productions.</b> (Select Release).                                                                  |                 |                   |                |                    |                          |             |
| <b>THANHOUSER STUDIO.</b> New Rochelle, N. Y.                                                                   |                 |                   |                |                    |                          |             |
| William Burt                                                                                                    | Miss Burt       | Walter Miller     |                |                    | "Tales of the Tenements" | Schedule    |
| <b>TILFORD CINEMA STUDIO.</b> East 44th St., New York.                                                          |                 |                   |                |                    |                          |             |
| Jack Pickford                                                                                                   | Jack Pickford   |                   |                |                    | Feature                  | 7th Week    |
| <b>(American release)</b>                                                                                       |                 |                   |                |                    |                          |             |
| Roy Neil                                                                                                        | William Strauss |                   | Bernie         |                    | "The House of Solomon"   | 10th Week   |
| <b>Thomas H. Dixon Productions.</b>                                                                             |                 |                   |                |                    |                          |             |
| <b>VITAGRAPH STUDIO.</b> East 14th St., at Locust Ave., Brooklyn, N. Y. Midwood 6100                            |                 |                   |                |                    |                          |             |
| Edwin Hollywood                                                                                                 | All-Star        |                   |                |                    | Yale Historical Series   | Schedule    |
| <b>WORLD STUDIO.</b> West Fort Lee, N. J.                                                                       |                 |                   |                |                    |                          |             |
| <b>(State rights release).</b> Jake Rosenthal, Casting.                                                         |                 |                   |                |                    |                          |             |
| Tefft Johnson                                                                                                   | Rita Rogan      |                   |                | Johnson            | Special                  | 7th Week    |
| <b>Christian Herald Motion Picture Bureau.</b> Harry Levey, president.                                          |                 |                   |                |                    |                          |             |

## SOUTHERN STUDIOS

*For Week Starting Monday, November 13*

| Director                                                                                           | Star                         | Camerman      | Ass't Director | Scenarist             | Type | Progress  |
|----------------------------------------------------------------------------------------------------|------------------------------|---------------|----------------|-----------------------|------|-----------|
| <b>MIAMI STUDIO.</b> C. B. Collins, Production Manager, John Brunton, General Manager. Miami, Fla. |                              |               |                |                       |      |           |
| <b>Dudley Film Co.</b>                                                                             | <b>Dudley Read, Casting.</b> |               |                |                       |      |           |
| Wray Physioc                                                                                       | Toto the Clown Paul Allen    | Jack Brown    | Wray Physioc   | 2-reel Comedies       |      | Schedule  |
| <b>Sphinx Picture Corp.</b>                                                                        |                              |               |                |                       |      |           |
| <b>Rex Ingram Productions (Metro Release).</b>                                                     |                              |               |                |                       |      |           |
| Rex Ingram                                                                                         | All-Star John Seitz          | Grant Whytock | John Russell   | "The Passion Vine"    |      | 11th Week |
| <b>Flamingo Productions (American release).</b>                                                    |                              |               |                |                       |      |           |
| J. P. McGowan                                                                                      | Helen Holmes James Tuers     | Fred Kalgren  | J. P. McGowan  | "A Million in Jewels" |      | 7th Week  |
| <b>SAN JUAN STUDIO.</b> San Juan, Porto Rico.                                                      |                              |               |                |                       |      |           |
| <b>Edward A. MacManus Productions.</b> (Associated Exhibitors).                                    |                              |               |                |                       |      |           |



# Do Studio Doors Ever Open?

Russian Actor Asks Question

LOS ANGELES, Nov. 8.—Editor Camera!—Permit me to express my sincere gladness for your good intention and wishing to abolish of these mud nests of such shameful and dishonest teachers of make-up, teachers of movie acting, etc., and of all those "casting directors" who says to every naive dreamer for diploma of movie actor or actress:

"Well, your face is just exactly what I wanted, you're nice looking, your eyes are dark, your hair brown and your nose is correct, in Greek style. All is right . . . but . . . but . . . you need a short course of acting and make-up, because all studios want trained men, you know that. That will cost to you just only \$15, no more. Two weeks of training and I can place you in the studio."

"Of course, you will pay some commissions while you're acting, but I will not be very expensive to you, couple dollars, that's all. Give me now some deposit and we'll start right now, tonight."

## Empties His Pocket

Those words were told me by one from "casting directors" in Grosse building.

Don't think that I was so naive and without any meditations. I turned inside out my pockets and said to him: "Oh, my savior, my deliberator

from my troubles, take my money. Take all, all, what I have. Just make me an artist, a brightest star in order to darken of all actors—Tom Mix, D. Fairbanks, Walthall, R. Valentino."

For my regrets, I had in that time in my pockets only 50 cents and I could help him nothing. But I told him:

"Listen, mister, let's put your hand on your heart and tell me sincerely, openly and honestly."

"Can you put in my existence some good sense, some good feeling, if I lack them?"

"Are you able to make from me an artist, an actor, as you make a glove, a sack?"

"It seems to me you absolutely can't do it. In order to be a good actor, in order to be able to give to the spectator real sense of gladness, happiness, sorrows, fears, fortunes and sufferings, it is need first of all for actor while he acting that he should be himself deeply sentimental, sensible. He must survive in his soul all those senses, which ones he want express for spectators."

## Actors Must Be Born

"Think, what kind of actor is it, who wants to show me his sorrows, his tears, but I see that he is smiling instead. He moves his shoulders, his arms, his head when it is absolutely not necessary. Really actor must be

born for actor, he must be first of all an artist in his soul, in his heart. This ability, this talent impossible to buy for \$15 or \$25, like a gown for sweetheart."

My future "teacher" was very, very displeased and we left each other. I going by my own way and he continued to catch simple-minded "future actors and actresses."

But it seems to me that he must pretty soon to close his "business shop of actor making." Then will be no more temptations for "actors" and nice looking "actresses."

## Wanted to Start Small

When I came here in Los Angeles I was very anxious to join in the studio. But I wanted to reach of it by more honest way, for I know well what means "actor" and really actor.

I didn't want some leading roles. I wanted to start from smallest parts and step by step to reach for what is called a actor.

I am Russian, Christian. In Russia I was graduated from college and military academy. I feel that I could be useful in the studio, being well educated and sensible. But if it is impossible, I can't help for myself without any help from others. Everywhere I've addressed myself in my claims I've met a light smile and short: "I can't help you, I am very sorry."

Maybe it was because I didn't refuse myself that I am Russian. I always told who am I and I asked for help.

## Welcome the Sincere

It seems to me that for those who want to work sincerely, honestly in his proper way, to him the door must be wide opened.

When, in Russia, we meet a stranger wishing to work, we give him a possibility to develop himself. We didn't look on him like a stranger, we count him as a friend, and we help him.

Of course present conditions in Russia, all this bolshevism, communism and all kind of socialism are main thing that all people fear us, thinking about us that we are some murderer, robber or like that.

But between a "bolshevist" and "intelligent" is big difference and all Russia people cannot be called robber.

Of course, I thought, as bold Mr. Ford in his "My Life and Work," Russia left without brains, without any commonsense. Now in Russia are just short-minded fanatics, who don't know what to do.

But I believe that the time will come and this two sisters, America and Russia, will stretch their hands to each other in the mutual work for happiness and gladness for both.

SERGE RASTEGIN.

# What Folks Think

## CALLS FOR CHEER

LOS ANGELES, Nov. 8.—Editor Camera!—Fred Turner, the well known character actor—his last big part, "The Jack Knife Man"—is desperately ill in a private sanatorium at 2471 Beechwood drive. He is laying there alone and certainly his friends would come to bring him cheer, which he so much needs, if they knew of his illness. The profession will appreciate your courtesy if you will publish these facts in your next issue.

PAUL WEIGEL.

## DEFENDS ONE SCHOOL

SOMERVILLE, N. J., Nov. 5.—Editor Camera!—May I sound a warning note and make an appeal to your occasional correspondents who from time to time voice their protest against those parasites of the motion picture industry—the "schools?" Those of us who hope to reach as far into the future as we have come in the past, who have been integral parts of the production end of the industry—even in modest and humble positions—are watching jealously the larger and basic issues that just now are making motion picture history.

Too easily, too flippantly we attack and undermine. I liked that letter of recent date, where a student of a make-

up school came right out before the crowd and stood up for the "course" she had taken. But to get back to principles and main issues:

Isn't it, after all, dangerous and even self-destructive for us within the industry to attack each other? I refer to unwarranted or groundless attacks, made without investigation; to broad, sweeping allegations, and the protest that is all-embracing. We one and all stand solidly back of the splendid campaign that Camera! is waging against the fake schools. But even here let us be discriminating in our loud "amens." Let's be definite—and sparing. Let's not broadcast our slurs to an all-too-eager public's ears. It's a mud-slinging, mud-eating public that we are dealing with. Let's simply stop feeding them mud, that's all.

I for one have for years stood up loyally for our industry. I go out of my way to nail scandal and false rumors and muck tales. Half a dozen or more of our stars I defend on every possible occasion—give them a clean bill of health, because my home has been in Los Angeles and Hollywood the past 11 years, and I know what I am talking about—I know these stars and just what kind of lives they lead. This energetic defense has never brought me anything personally, but my reward has been the knowledge

that I am true to the banner that I march under.

Suppose, for one solid year, every man and woman identified with the motion picture industry were to bridle his and her tongue and refuse to promulgate gossip of any sort derogatory to any individual within that industry. Why, we would be practically unassailable. The cleverest reporters and muck writers couldn't glean one paragraph of scandal to mull over and publish. We would be a solid phalanx of loyalty and stand-togetherness. In the name of the cause that means our bread and butter, let us uphold the hands that write our pay checks. Put it on the plane of selfishness, if no other and worthier appeal is available. But it's a fine, splendid thing to see someone whirl on a group of scandal mongers and declare: "That's a lie! I know her, and she's absolutely pure!"

As to our invectives against the parasite schools—cannot we afford to be cautious and discriminating? All the utterances that I have read or heard breathe the poisonous implication that all schools are fraudulent.

Unfortunately the word "school," in cinema connection, has fallen into disrepute. This is not fair. Some aspects of the cinema art can and must be taught. Curriculum spells the only recourse. The in-breeding policies of

some of the studios must inevitably result in vitiation—sooner or later. Schools supply the only answer; particularly in the photoplay realm. This writer has benefited so incredibly by one of these courses that in sheer justice one voice at least is going to be raised in defense of one of the so-called "schools" that has suffered opprobrium.

Cinema history will, less than a decade hence, tell us that one man in the industry has exerted a wider and more lasting influence for good than any dozen directors of the present whose productions now are winning fame and fortune—for the few. And history will name that man Frederic Palmer. Scores of unthinking persons within our industry have in my hearing cast slurs at the Palmer Plan "school." But not one of these reputation-wreckers has ever taken the Palmer course. I have. And I am amazed at what it can teach even one who has had to do with productions for some years.

Let us be less embracing and inclusive in our denunciation of the moving picture "schools," knowing that one at least may be worthy of the industry's heartiest support. Let's not tear down our own walls or punch holes in our own dykes, lest we find that the finger that should stop the leak is busy pointing at our weaknesses.

J. H. BUFFUM.

# Four Years Ago in Hollywood

(From Camera! of Nov. 17, 1922)

## PRODUCTION BEGINS ON ENORMOUS SCALE

Metro is to open November 25. Dorothy Gish will start in about two weeks. Bill Hart started the day the Allies started peace. All studios to be open before the first of month. Tod Browning started last week with Priscilla Dean. Christie studio starts Monday with Jimmy Clemens casting. Bessie Love began this week on "The Enchanted Barn." Fanny Ward has moved to the Dian-do studio in Glendale. Douglas Fairbanks resumed his "Arizona" picture this week. Maude George and Arthur Forde were married October 16 and left for Catalina. Earle Williams is working on "The American Ace," under James Young at Vitagraph. Tom Moore finished his first picture at Triangle and expects to start the second this week. Gladys Brockwell and her company

left Thursday for Big Bear valley for "The Framers."

George Creel will be out of a job in a week or two. Anybody looking for a press agent?

T. N. Heffron started with William Desmond at the Hampden (Willis and Inglis) studio Thursday.

Clarence Badger will start this week with Mabel Normand on her first western made Goldwyn.

Wilfred Lucas and Bess Meredith completed their picture at National featuring Cleo Madison.

Katherine and Jane Lee begin at Fox in "Smiles" under Arvid Gills-trom's direction this week.

Mary MacLaren starts Monday at Universal under direction of Ida May Park in "Whose Widow?"

Bill Duncan and his troupe resumed work on his Vitagraph serial with a new wardrobe for every member of the cast.

Doris Lee has signed again with Ince. Peggy Prevost is taking a secretarial course. Hugh Saxon with Fred Niblo at Ince.

Richard Barthelmess met his mother at the train last week. The Barthel-

mess family is now comfortably located in Hollywood.

Lillian Walker started her first production at Brunton Tuesday. It is "Friar," directed by William P. S. Earle. L. P. Shumway is lead.

Mrs. Charlie Chaplin, who has been ill in a Los Angeles hospital the past week, expects to move into her new home in Laughlin park next week.

Casting starts at National next week. Henry Walthall starts December 1 under direction of Louis Chaudet. Bert Bracken will direct Billie Rhodes in "In Search of Arcady."

Mary Pickford expects to start her First National picture, "Daddy Long Legs," November 25. Marshall Neilan will direct. Agnes Johnson came from New York to write continuity.

Although the White Rats opposed granting a charter to the Motion Picture Players' union, dispatches state it was granted at the national labor convention at Laredo, Texas. Credit is given Seymour Hastings.

Selig studio, idle many months, is prepared for six companies. Oscar Apfel arrives tonight to begin a picture dealing with Armenia. Pekin

Film company is casting; Clyde McCoy will direct the first comedy.

"Scoop" Conlon has resigned as drama editor of the Los Angeles Times to become the new publicity purveyor at Hart studio, succeeding Gerald Duffy. Charles Geigerich is the publicity man for Vitagraph.

Louis Weber has severed with Carl Laemmle and signed with Louis B. Mayer. Weber-Stewart productions will be written by Phillip Smalley. Anita Stewart will arrive the 22nd and will start at once on "An American Girl."

It is estimated that \$30,000,000 is invested in war pictures. What will happen now that peace is declared? Camera! believes pictures without too much German atrocity in them will go good for six months. The real war picture is not yet made.

Cecil B. DeMille is working at Lasky's. Shirley Mason will start under Robert Vignola's direction. Bryant Washburn will complete his picture with Donald Crisp. At the Morocco Constance Talmadge is in the middle of a picture with Walter Edwards.



## Casts of the Week

Popular Pictures, Inc.

### "ROBIN HOOD, JR."

Clarence Bricker, director  
Vernon Walker, Cameraman

#### CAST

|                  |                  |
|------------------|------------------|
| Frankie Lee      | "Tex" Marcell    |
| Peggy Cartwright | Albert Dresden   |
| Pat Harmon       | William Chambers |
| Ashley Cooper    | Dan Patterson    |

#### Universal

### "THE ABYSMAL BRUTE"

Hobart Henley, director  
Virgil Miller, cameraman  
Tom Regan, assistant director  
A. P. Younger, scenarist

#### CAST

|                      |                  |
|----------------------|------------------|
| Reginald Denny       | Dorothea Wolbert |
| Mabel Julianne Scott | George Stewart   |
| Hayden Stevenson     | Charles French   |
| Buddy Messenger      | Mae Busch        |
| Nell Craig           | Crawford Kent    |

#### Paramount

### "THE TIGER'S CLAW"

Joseph Henabery, director  
Faxon Dean, cameraman  
Richard Johnson, assistant director  
Jack Cunningham, scenarist

#### CAST

|                 |                 |
|-----------------|-----------------|
| Jack Holt       | Bertram Grassby |
| Eva Novak       | George Field    |
| George Periolat | Robert Dudley   |
| Frederick Vroom | Evelyn Selbie   |
| Frank Butler    | Karl Stockdale  |
| Aileen Pringle  |                 |

#### R-C

### "CANYON OF THE FOOLS"

Val Paul, director  
Thornley DeGrasse, cameraman  
Ted Brook, assistant director  
John W. Grey, scenarist

#### CAST

|                    |                    |
|--------------------|--------------------|
| Harry Carey        | Jack Curtis        |
| Marguerite Clayton | Charles J. LeMoine |
| Carmen Arselle     | Vester Pegg        |
| Fred Stanton       | Murdock McQuarrie  |
| Joseph Harris      | Mignonne Golden    |

#### Warner

### "LITTLE CHURCH AROUND THE CORNER"

Wm. A. Seiter, director  
Scott-DuPar, cameraman  
Frank Kingsley, assistant director  
Olga Printzlau, scenarist

#### CAST

|                 |                |
|-----------------|----------------|
| Pauline Stark   | Alec Francis   |
| Claire Windsor  | Winter Hall    |
| Kenneth Harlan  | Cyril Chadwick |
| Robert Bosworth | Stanton Heck   |

#### Sturgeon-Hubbard Production

### "WHAT'S YOUR DAUGHTER DOING?"

Rollin Sturgeon, Director  
Milt Moore, Cameraman  
Tommy Morgan, Assistant Director  
Lucien Hubbard, Scenarist

#### CAST

|                   |                  |
|-------------------|------------------|
| Patsy Ruth Miller | Eddie Hearn      |
| Zasu Pitts        | Ralph Graves     |
| Phillip Smalley   | Truman VanDyke   |
| Edna Murphy       | Marjorie Bonner  |
| Fontaine LaRue    | Philo McCullough |
| Gertrude Claire   |                  |

#### Paramount

### "PRODIGAL DAUGHTERS"

Sam Wood, Director  
A. L. Gilks, Cameraman  
John Waters, Assistant Director  
Monte Katterjohn, Scenarist

#### CAST

|                  |                |
|------------------|----------------|
| Gloria Swanson   | Louise Dresser |
| Ralph Graves     | Charles Clary  |
| George Fawcett   | Robert Agnew   |
| Theodore Roberts |                |

#### AMERICANISM WINS

It is evident that the holier-than-thou individual has overdone it, and that the absurdity of censorship, an inquisition instead of regulation, has become impressed upon the people of the country. Many evidences are at hand, but the defeat of the censorship bill in Massachusetts is the most recent and conclusive.

Now if the new chief executive of New York will carry out his threat to kick out the self-appointed regulators of other people's private business, we can see the spread of the tidal wave until motion pictures are as fully protected under the constitution as any other legitimate business. Americanism may be hampered at times, but it prevails in the end.

Following the announcement that Larry Semon is to build his own studio and make his own comedies, comes an excited story from the genial p. a., now universally known as director general of publicity, to the effect that Larry is searching for a new leading lady. She must have dark hair but a bright future; a Venus-like form but very durable. Anyone who can fill this job and double for a football in a college game, should hasten to apply.



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Evelyn Greeley has married John B. Smiley, steel corporation president.

Bessie Barriscale will play "Picking Peaches" in London after her present vaudeville tour.

Eugene O'Brien has left the screen and consented to appear in "Steve," a new play by Robt. L. Dempster.

Alan Crosland and his "Enemies of Women" company, is back after six weeks in Nice, Monte Carlo and Deauville, and is completing the picture at the International studio. Lionel Barrymore, Alma Rubens, Gareth Hughes, Gladys Hulette, Buster Collier are in the company.

Harry Fraiser, former eastern Universal director, will lay aside his megaphone for a while to play a comedy lawyer in the next C. C. Burr special featuring Johnny Hines.

Faire Binney, sister of Constance, was married recently at the home of the mother, Mrs. H. Willard Grey, to David Carleton Sloane of Philadelphia, son of Lieutenant Commander John D. Sloane, U. S. N., retired.

Raymond McKee, now under C. C. Burr's management, is also going on the legitimate stage in New York. Under a special arrangement with Burr, Ray will appear in a new play called "Listening In," a comedy-drama. At the same time he will work in screen comedies.

The W. F. Cody Historical Picture company, in which Johnny Baker, veteran plainsman and foster son of the late Buffalo Bill, is interested, has asked the courts to enjoin the Colonial Amusement company from using the name of Buffalo Bill or the likeness of him advertising a motion picture released by the Universal Film exchange.

J. Stuart Blackton, who retired to London to film foreign celebrities, is out to make another production with Carpentier, the scrapper. The French boxer's first film was "A Gipsy Cavalier."

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King Baggot, Directing.

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**COMING**

From New York—June Mathis to complete the script of "Ben Hur" at the Goldwyn studios in consultation with Goldwyn production executives.

From New York—Monty Banks where he successfully underwent a surgical operation. He will begin filming a new comedy next week and besides starring in it, he will do the directing.

From New York—William deMille to start "Grumpy" for Paramount during December. He is now in the metropolis cutting

"The World's Applause," his recently completed picture, and conferring with Clara Beranger on the scenario for the new production.

From New York—Ann Forrest, after a year and a half in the east and Europe.

From Europe—Richard Stanton, director, after making pictures in France and Germany.

From New York—James Young, to start production on the first of a series for First National release. Upon its completion, Mr. Young may rejoin Richard Walton Tully to direct "Trilby," starring Guy Bates Post.

Wallace Reid returned to Los Angeles last week. He came home from the wilds of Northern California, for which section he set out by auto about ten days ago in quest of health following a nervous breakdown.

Fred and Buddie Weller, who have been in the Hawaiian Islands for a Paramount picture, have returned to the land of sunshine—and a few unusual showers.

**GOING**

To Big Bear.—Eddie Laemmle is to have his Universal company at Big Bear for three months or more to do snow scenes in his new serial story, "The Oregon Trail."

To New York—"Doc" Zeidler to join his sister, Leatrice Joy. "Doc" Zeidler, sometimes called Billy Joy, has just finished the first of a series for Universal and has begun his second picture.

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To New York—Edith Roberts to play the lead in "Backbone," a Clarence Buddington Kelland story which Distinctive Pictures corporation will produce. Edward Sloman may direct.

To New York—Gretchen Hartman, for a shopping tour.

To New York.—Bebe Daniels, to appear in "Glimpses of the Moon," under direction of Allen Dwan.

To New York.—Frederick Malatesta to appear in the Broadway premier of "Mike Angelo" with Leo Carrilo.

Alf Goulding is going to Mexico City shortly for a vacation.

Burton Law will go to Big Bear for the winter with Eddie Laemmle's serial company.

Edgar J. Banks, Ph. D., who has been directing the productions of Sacred Films at Burbank, has resigned from that company and is now in Eustis, Florida, where he will direct his own productions for Seminole Films company. The Seminole studio is being established in Eustis, and production is planned for January.

Harry La Marr, who announces himself as "the rocky mountain soubrette," and came to Los Angeles via the Orpheum route, is going to tackle motion pictures. Harry is famous in his Yankee female characters and has "played 'em all."

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## Our News Reel

Day by day in the press

## WEDNESDAY

Ynez Gay sues Examiner for captioning photograph as Winifred Hudnut. . . Says she hasn't been able to secure work since owing to censorship established in studios. . . . Baby Peggy Montgomery critically ill from seeking lost dog in wet grass. . . Charlie the elephant walks through side of shed at Universal City and tears up a few buildings. . . Virginia Valli is convalescing at the Good Samaritan hospital.

## THURSDAY

Chester Conklin, Larry Semon, Ruth Roland, William H. Crane, Ora Carew, et al., put on a pepped-up version of "Charlie's Aunt" for the benefit of the Elks.

## FRIDAY

Louis Harper, 61, white-haired, dignified, to face charges in police court of luring a 14-year-old girl to the Balshofer studio through a movie want ad. . . C. C. Stephens awaits trial on similar charge. . . Superba theater sold to wealthy restaurateur for cafe site. . . Universal to build big new film house in Los Angeles. . . Blackmailing letters sent to screen stars thought by police to be press agent plants.

## SATURDAY

Lasky associates of Frank E. Woods, recently resigned from Lasky, honor him by dinner at Writers' Club. . . Twin daughters of Hazel Daley and Harry Beaumont named Josephine and Ann.

## MONDAY

Dorothy DeVore, Christie comedienne, says she "discharged" her husband. Judge Summerfield granted the divorce. Blossom Taylor, actress, is on her way to Honolulu to surprise Lieut. Commander E. W. M. Peterson, U. S. navy, by marrying that gentleman. He proposed by letter. She is on her way. . . Ben Turpin is back on the lot again after an operation. No; it was not for his eyes. . . Claire Windsor, with whom saddle horses grew unpopular several months ago, says she has received a letter which claims that she is an adopted sister to a Warren L. Silk, of Delaware, Ohio. She denies it, if anyone cares to know.

Judge J. W. Summerfield declares that he is opposed to children working in motion-picture studios. He expressed himself very strongly in the case of Mrs. Lenore Porter, well known musician, who desired her little ones to act in the movies. "No place for the children," are the words of his honor.

## TUESDAY

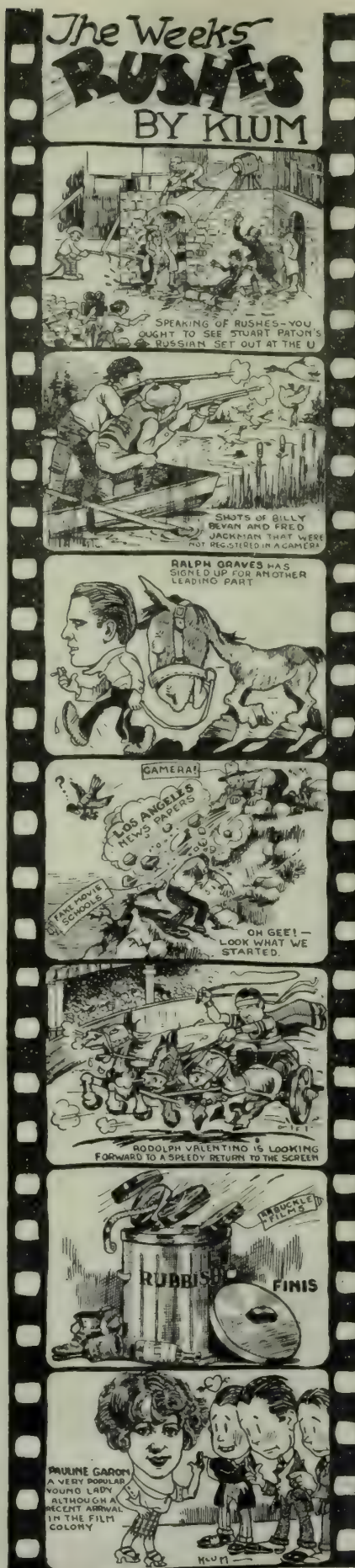
Muriel McCormick, John D. Rockefeller's granddaughter, is filmed as La Tosca; result, contract with a movie promoter, George Kleine. Her screen name will be Nawanna Micor.

## WEDNESDAY

Frank Mayo's stepfather, Harry Butler Palmer, fell dead November 4 on the east-bound voyage of the Baltic, on which he was purser.

Lord Louis Mountbatten tells New York reporters he collects motion picture films—of himself. . . He said he failed to find any wickedness in Hollywood—he arrived at 7 a. m., and it was foggy. . . Movie night observed at the tenth annual automobile show in Los Angeles. . . Tom Kennedy, heavy in pictures, boxes Jess Willard to raise funds for Assistance League Christmas charities at American Legion stadium.

Sophie Wachmer, in charge of the wardrobe department at Goldwyn, has begun work on the "Ben Hur" costumes after long research work, much of which was done in New York.



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## Flashes from Frisco

Mrs. Dustin Farnum is a visitor here.

Edna Purviance is spending the week end at the St. Francis.

Gilbert Pratt directed "Silly Husbands" for Motion Picture Utility corporation.

Ralph Lewis, actor of the silver screen, is passing a few days at the St. Francis.

Frank Keenan, motion picture producer, has been in San Francisco on business this week.

Charlie Chaplin passed last week in this city looking up locations for his next feature picture.

"The Fog," next picture of the Graf productions, will be made in San Francisco, not at the Metro studios.

William H. Clifford has done the continuity for "Scottish Chiefs," soon to be filmed by the Motion Picture Utility corporation.

Reggie Morley, formerly with Fox comedy companies, has joined the Paul Gerson studio forces to appear in Plum Center comedies.

Al Rockett, of the Rockett Films corporation, who has been here two weeks, left for Sacramento Saturday night for three or four days.

D. Ross Lederman will leave for Los Angeles within the next few days, having completed his work here with the Motion Picture Utility corporation.

Maurice Tourneur's recent visit to San Francisco is reported to mean that the sea work on his next picture, "The Isle of Dead Ships," will be done here.

Jack Connolly, long and well known actor of the silver screen, is now living in San Francisco. He is connected with the Fisher Production corporation.

Ivor McFadden, of Los Angeles, has taken over the management of the Stewart Motion Picture studios in Oakland, and will begin production there in the near future.

Baby Muriel Dana, who has been making personal appearances at the Loew-Warfield theatre, with "The Forgotten Law," in which she played the child, left for Los Angeles Saturday evening.

Bunny Hare arrived November 7th on the steamer Maurie, in San Francisco from Honolulu, where he has been at work on some Bunny Hare Antic Comedies. He had a company of three with him, headed by Colin Keney.

Edward Belasco and A. H. Sebastian, of the Belasco productions, have left for Los Angeles to bring back their completed picture, "Her Price." They will return here in a few days, and go on later to New York with the picture.

Maurice Tourneur and his technical staff have returned from San Francisco, where they went to examine derelict vessels and submarines in the "ship's graveyard," as the Oakland Estuary is known. Several vessels were secured for use in filming "The Isle of Dead Ships."



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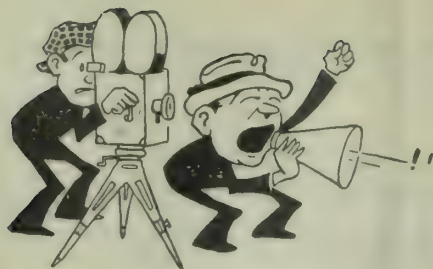
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# CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, November 18, 1922

No. 32

## The P. A.'s Friends

The Ottawa (Kans.) World has suspended as a daily.

The Rapid City (S. D.) Guide has changed from weekly to daily.

The Lubeck (Tex.) Avalanche became a daily the morning of November 1.

Clayton Hamilton will write a photoplay department for the Theater magazine, starting January.

Thomas F. Flaherty, re-write man on the Bridgeport (Conn.) Post, has purchased a controlling interest in a Westport, Conn., picture theater.

Richard Kyle Fox, publisher of the Police Gazette and father-in-law of Carlyle Robinson, former press agent to Charles Chaplin, died in Red Bank, N. J., November 14.

Sam W. B. Cohn, former publicity director for Associated Producers, is associated with Harry Hammond Beall, who has opened new offices at 428 Union League building.

Frank Davis and M. M. Riddell, two well known picture men, who were injured in an auto accident a few days ago, suffered bruises and cuts, but have almost fully recovered.

Robert E. Sherwood, motion picture reviewer for Life, the New York Herald and the Photodramatist, married Booth Tarkington's niece, Mary Judah Brandon, well known New York actress, October 29.

Charles E. Hughes, of the Los Angeles bureau, International News Service, has gained ten pounds since he entered a sanatorium at Prescott, Ariz., for lung treatment. He expects to be discharged within three months.

Scripps-Howard Newspapers is the new name for the former Scripps-McRae League. The new name covers the retirement of E. W. Scripps and the placing of his son, Robert P. Scripps, 27, in editorial control of 25 daily newspapers, with Roy W. Howard as his business partner.

The Scripps-Howard papers are: Birmingham (Ala.) Post, Sacramento Star, San Diego Sun, San Francisco News, Denver (Colo.) Express, Washington (D. C.) News, Evansville (Ind.) Press, Terre Haute (Ind.) Post, Des Moines (Ia.) News, Indianapolis (Ind.) Times, Covington (Ky.) Post, Akron (O.) Press, Cincinnati (O.) Post, Cleveland (O.) Press, Columbus (O.) Citizen, Toledo (O.) News-Bee, Youngstown (O.) Telegram, Oklahoma (Okla.) News, Memphis (Tenn.) Press, Knoxville (Tenn.) News, Houston (Tex.) Press, Fort Worth (Tex.) Press, El Paso (Tex.) Post, Norfolk (Va.) Post, Baltimore (Md.) Post.

They do not include: Los Angeles Record, Portland (Ore.) News, Dallas (Tex.) Dispatch, Seattle (Wash.) Star, Spokane (Wash.) Press, and Tacoma (Wash.) Times. These five were founded by E. W. Scripps, but are now operated by the widow of his elder son, James G. Scripps.

## TAYLOR'S BODY IN MAUSOLEUM

On the marble panel of a crypt in the Hollywood mausoleum is a bronze tablet which reads:

IN MEMORY OF  
WILLIAM C. DEANETANNER  
BELOVED FATHER OF  
ETHEL C. DEANE-TANNER  
DIED FEBRUARY 1, 1922

On either side of the tablet are flowers, freshly placed there several times a week.

The body of William D. Taylor, murdered motion picture director, was removed from the receiving vault in Hollywood cemetery soon after Decoration day and placed in the mausoleum.

When his daughter arrived in Los Angeles she visited the mausoleum, and arranged for the flowers.

## AUTHORS' LEAGUE ELECTS

Thompson Buchanan was elected first honorary vice-president of the Authors' League of America at the election held at the Hotel Martinique, New York, November 2. The following are the new officers:

Ellis Parker Butler, president; Gelett Burgess, vice-president; Thompson Buchanan, Owen Davis, C. E. Falls, Victor Herbert, William Johnston and Mrs. Alice Duer Miller, honorary vice-presidents, and Eric Schuler, secretary-treasurer.

## Overheard



Sid Smith is doing only one more picture for Harry Cohen. Then by mutual agreement his contract terminates. The secret still is, who will take his place?

The popularity of Georges Carpentier is again in the ascendant after his defeat at the hands of the negro boxer, Siki. The press agent for J. Stuart Blackton, who plans another film starring Carpentier, states that outbursts against the French boxer were engineered by his opponents. Sympathy that went temporarily to Siki has returned to Carpentier. It seems that the hostility toward Carpentier was due to the feeling that he was too puffed up by success, and that his posing as a marquis in the films was a little too pretentious for a boxer, even a world's champion. This refers to his part in the recently produced "A Gypsy Cavalier." Now the Paris public realizes that all boxing champions get puffed with pride. Now it is said Siki is giving an impression not liked in some quarters.

And it is believed that Georges is working seriously to recover his position.

THE LITTLE BIRD

## Exhausts

From Al Martin

Breezy Eason shot one scene twenty times with Laura LaPlante hanging over a fire. What you trying to do Breezy, roast chicken?

Monte Banks' next picture is "Four O'clock in the Morning."

Rupert Hughes announces "Souls for Sale." Do you handle rubber heels too, Mr. Hughes?

Albert Rogell, to get dope on his picture on dope, spent two days in jail, he says. Stick to your story, Al.

Noah Beery has upset the entire calendar system. Am writing a story for him entitled, "A Hundred Weeks a Year."

"Civilization Failed" was written by a man who spent two days in Pomona.

Agnes Parsons' story, "Vengeance of the Deep," is not a sequence to "Twenty Thousand Legs Under the Sea."

If at first you can't succeed wear a monocle.

Alice Lake and Edwin J. Brady are supporting Owen Moore, the working title being "A Dollar Down." Why not call it, "A Sheriff a Week"?

Herbert Rawlinson told me that Jack Conway is the best director in the business, and Jack in return praises Herb. Sort of a compliment club, eh what?

To kill time the boys at the Christie hotel have a pocket book on the street with a string attached. It's an old gag. Amid their laughs I tried to pick it up.

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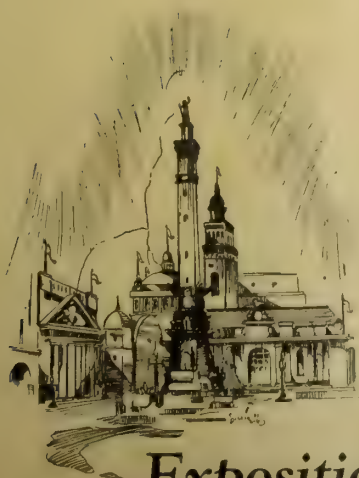
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November 25, 1922

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Masterpieces of painting, sculpture, music, and drama have all been *original* in their interpretations of life.

And they have been the work of creators who were thoroughly conversant with the potentialities and limitations of their chosen medium of expression.

Think of the loss to the world had Michelangelo, Rubens, de Vinci or other Masters wasted their gifted brushes and creative genius by revising on canvas the work of great sculptors!

Shakespeare's immortal plays would never have been written had he bent his talent to adapting great fiction to the service of the stage.

## Yet What of the Photoplay?

Are there to be masterpieces of photodrama? Is this universal medium for the interpretation of life to rise to the heights attained by the Arts?

It has such possibilities, although its progress toward this highest goal seems slow at times.

May not the reason be that eighty per cent of all the motion pictures being produced today are revised short stories, novels or stage plays?

This material often makes good pictures to be sure. The work of adaptation has frequently been ably done.

But never without original stories, produced by trained creators of photodrama, will this medium win to the highest artistic standards.

## There is a Source of Original Stories

During the past few years a source of original screen stories has been gradually developing under the guidance of the Palmer Photoplay Corporation.

This organization has not only discovered and developed photoplay writing talent, but has also become the largest single clearing house for original scenarios.

We have available every type of story for every kind of picture which is worthy of your consideration.

They are original stories written with a fresh interest furnished by new viewpoints which their authors bring to the work.

They are finer stories written solely for the screen—not material written for other mediums of expression.

They offer to producers, directors and stars new opportunities to produce pictures which have a strong, popular appeal in addition to unusual artistic worth.

## Let Us Discuss This Service With You

Many of the largest producers are winning repeated successes with pictures produced from original stories provided by the Palmer Photoplay Corporation.

Our representatives will gladly tell you of the Palmer successes and discuss with you the merits of original stories which are now available.

## Palmer Photoplay Corporation

PALMER BUILDING  
HOLLYWOOD, CALIFORNIA





Specializing in  
Mother  
Characterizations  
that are truthful  
and natural



### "MOTHER"

A duplication of Whistler's famous "Mother", posed by

## FLORENCE LEE

5757 1-2 Santa Monica Blvd. - Hollywood



## Victor Potel

Now Playing a Line of  
Comedy Heavies

Next Week with  
Katherine MacDonald

Current Releases:  
Peter in "Tailor Made  
Man"

Coming Releases:  
"Quincy Adams  
Sawyer"

"A Dollar Down"  
with Owen Moore

For your greater convenience, the Oriental Costume Company will open larger quarters on December 1, at 6223 Santa Monica boulevard — across the street from the old address. Our stock of Chinese and Japanese costumes, properties, and other goods, is greatly enlarged. We will be able to give improved service.

The Oriental Costume Company furnished complete properties and costumes for

### "East is West"

"The Vermillion Pencil" (F. B. O.)  
"Shame" (Fox)

"Outside the Law" (Universal)

"The Purple Dawn" (Chas. Seeling)

"Chop Suey" (Christie)

"At the End of the Rainbow" (F. P. L.)

"A Tale of Two Worlds" (Goldwyn)

Larry Semon's new Comedy

"The Cup of Life" (Ince)

"The Willow Tree" (Metro)

## Oriental Costume Company

6223 Santa Monica Boulevard

Holly 5954



# Albert Rogell Productions

announces the completion of the first of a series of humanitarian photoplays.

## "The Greatest Menace"

Since news of Angela Kaufman's astounding new project in philanthropy has been broadcast over the United States, messages of appreciation and congratulation have poured in by mail and wire. From governors of states, from federal officials, from leaders in every field of human endeavor the messages have come. America awaits with bated breath the promise of a new message in the form of photodrama.



### "THE GREATEST MENACE"

was written by Angela C. Kaufman, famous philanthropist.

### "THE GREATEST MENACE"

was adapted for the screen and directed by Albert Rogell.

### "THE GREATEST MENACE"

has the most notable cast of the year.

### "THE GREATEST MENACE"

carries the greatest theme of any picture ever produced.



**The World Must Know "The Greatest  
Menace"**





## Elite Productions, Inc.

Presents

FRANK MAYO in "SCARLET SHADOWS", by Frederick Reel Jr.

With an All Star Cast, including

|                 |                |               |
|-----------------|----------------|---------------|
| MIRIAM COOPER   | MITCHELL LEWIS | STUART HOLMES |
| JOSEF SWICKARD  | FRANK LEIGH    |               |
| Harold D. Mills | Eric Mack      | James Truax   |
|                 |                | Jim Alamo     |

Directed by Frederick Reel, Jr.





"SCARLET SHADOWS" is the most vital, engrossing, mystifying, tense and fascinating story filmed.

Scenes of splendor—Thrills—Mystery—Oriental cunning and devotion—Intrigue—Adventure.

A six-reel melodrama de luxe, the supreme of underworld stories and the last word in action and suspense.

A FREDERICK REEL, JR., PRODUCTION

Created by Elite Productions, Inc.



Ancient ceremonies in the golden temples of the Incas....kaleidoscopic glories of Cleopatra's gorgeous pageants.....barbaric splendors in Nero's Rome.....

These are shows that live down the centuries in the minds of men—*but*  
the crowning show in the annals of all history is yet to be staged.

It is planned for the summer of 1923 by a greater aggregation of artists, writers and master technicians than that which made Athens famous for forty centuries.

It will take the form of an exposition planned and produced by the united efforts and forces of the great motion picture industry.

It will be held in Los Angeles, capital of the film world.

The new art-industry that has reproduced for gazing millions the spectacular events of other times, plans to surpass everything that has gone before in a monster show that will last 30 days, and that will bring travelers from every land to witness its marvels.

**It is the American Historical Revue and Motion Picture Exposition. Read of it in the following pages.**



# Cinema Exposition Honors Unwritten Law of Nations

THE first annual American Historical Revue and Motion Picture Industrial Exposition, to be held in Los Angeles in the summer of 1923, will commemorate the one hundredth anniversary of the Monroe doctrine. The event, to last thirty days, will be international in scope. It is under the direction and supervision of the motion picture industry.

Coming in 1923 it is logical that the event should commemorate the centennial anniversary of the Monroe doctrine, but it is particularly appropriate that the event should be celebrated in Los Angeles and sponsored by the great motion picture industry. For Los Angeles is the center and the heart of the film industry. This city is rapidly becoming the acknowledged capitol in the United States of the Spanish-American peoples to the south of the Rio Grande, the territorial integrity of whose countries has been guaranteed and preserved by the doctrine enunciated one hundred years ago by our President, James Monroe.

## Unwritten Law of Nations

And what was this doctrine which, without having legislative sanction, has long been accepted by the people of the United States as the law of the land, respected by all other powers and accepted by many—a doctrine that must for all time be the self preservation factor of the western hemisphere?

James Monroe was the real pioneer of the West. It was he who planted the flag west of the Mississippi and by this act assured the United States its place as the leading power of the three Americas.

When Thomas Jefferson was President, the sturdy western backwoodsmen who traded at the French port of New Orleans did not like the way they were treated. They served notice in Washington that the mouth of the Mississippi ought to belong to the United States. They threatened to go down there and take the place.

To forestall any such trouble, which undoubtedly would have led to war with France, President Jefferson sent James Monroe, a young Virginian of ability, as special envoy to Napoleon to negotiate for the purchase of the mouth of the great river.

## Napoleon Listens

At this time R. R. Livingston was the United States minister to France. Monroe, ably assisted by Livingston, succeeded in purchasing for a ridiculously small sum not only the Mississippi delta but the vast tract of country extending north and west to the Rocky mountains, recorded in United States history as the Louisiana Purchase.

Monroe's arrival in Paris was opportune, for Napoleon was about to go to war with Great Britain again. Having insufficient sea power to protect French possessions in America, he was not unwilling to listen to the proposals of President Jefferson as urged by Monroe. The Louisiana Purchase treaty resulted, and was signed April 30, 1803.

Then came the destruction of the French and Spanish fleets at Trafalgar. Britannia ruled the seas until 1812, when the United States disputed her claims to supremacy and so commanded the respect of the British that Canning, foreign secretary, proposed to Richard Rush, American minister in London,

ONCE upon a time, I announced to the world that a great American Historical Revue and Motion Picture Indus-

trial Exposition was in the making, and a fellow said: "Is that some new specie of breakfast food? If so, show me." And I said I

would, so here goes: "Revue" is French, but you can't eat it. A fellow is apt to feast upon it, however, when applied to

fashion shows with living models. But this won't be as fashionable as it will be educational and entertaining, because it will be his-

tory with a motion picture punch and commercialism illuminated. You see, this event is what one might

call a double header—a revue first and then an exposition, which President McKinley said was "A spur

to greater achievement." However, the revue promises to become so big that it will be like the tail that

wagged the dog—if you read the whole story you'll be shown all right. (Turn over to page 7.)

that Great Britain and the United States stand together in opposition to the Holy Alliance recently formed to aid Spain in an attempt to reconquer her lost American possessions and discourage the spread of democracy.

Spain had lost every colony in the New World and this, together with the revolutionary overturning of royalty in France, had greatly alarmed the powers of Europe.

## Jefferson Approves

Canning's proposals, backed by assurances that Great Britain stood ready to go to war to assist America in resisting this threatened interference in American affairs, were submitted by Monroe, then President, to his old friend and teacher, Thomas Jefferson.

Jefferson replied that the matter was the most important that had come to his notice since the Declaration of Independence. He advised President Monroe to accept the proffered aid of England.

On December 2, 1823, President Monroe in a message to Congress promulgated the now celebrated doctrine in these words:

## Monroe Speaks

THE occasion has been judged proper for asserting, as a principle in which the rights and interests of the United States are involved, that the American continents, by the free and independent condition which they have assumed and maintain, are henceforth not to be considered as subjects for future colonization by any European powers. . . . In the wars of the European powers, in matters relating to themselves, we have never taken any part nor does it comport with our policy to do so. It is only when our rights are invaded or seriously menaced, that we resent injuries or make preparation for our defense. With the movements in this hemisphere we are of necessity more immediately connected and by causes which must be obvious to all enlightened and impartial observers. . . . We owe it therefore to candor and to the amicable relations existing between the United States and those powers to declare that we should consider any attempt on their part to extend their system to any portion of this hemisphere as dangerous to our peace and safety. With the existing colonies or dependencies of any European power we have not interfered and shall not interfere. But with the governments who have declared their independence and maintained it, and whose independence we have, on great consideration and on just principles, acknowledged, we could not view any interposition for the purpose of oppressing them or controlling in any manner their destiny, by any European power, in any other light than as the manifestation of an unfriendly disposition toward the United States. In the war between those new governments and Spain we declared our neutrality at the time of their recognition, and to this we have adhered and shall continue to adhere, provided no change shall occur which, in the judgment of the competent authorities of this government, shall make a corresponding change on the part of the United States indispensable to their security. . . . It is impossible that the allied powers should extend their political system to any portion of either continent without endangering our peace and happiness; nor can anyone believe

Continued on page 7





## An Achievement

Last May we extended an invitation to everyone connected with the motion picture industry to trade with us and save money on the purchase of home furnishings.

The response has exceeded our greatest expectations and is reflected in our ability to serve you today even more efficiently and to sell furniture that is both artistic and practical at substantial savings even greater than those we offered upon our advent.

With past achievements to guide us on we shall continue to render exceptional service, and shall do our utmost to keep this the Mecca of discriminating buyers, and, as such, deserving of your patronage.

**The Cinema  
Mercantile Company**

Pico 4400

800 North Spring Street ~ Corner of Alpine



# All Artists of Motion Pictures Working for Great Show

Continued from page 5

that our southern brethren, if left to themselves, would adopt 'it of their own accord. It is equally impossible, therefore, that we should behold such interposition in any form, with indifference."

## Lincoln Upholds It

The Holy alliance was stopped, and Europe ever since has had a wholesome respect for America and her great doctrine.

During Lincoln's administration, taking advantage of the war between the states, Napoleon III of France attempted to erect a monarchy in Mexico. Lincoln re-enunciated the Monroe doctrine and mobilized an army at the Rio Grande, giving notice to France that Mexico should determine for herself what form of government she should have.

Again during Cleveland's administration the doctrine was re-enunciated when Great Britain interfered in the Venezuela boundary matter; again the doctrine was triumphant and its principle was readily accepted by Great Britain, the only government in the world that possessed the power to oppose it.

*Thus has a great principle, without legislative action of any kind, actually become the law of a great nation, recognized and accepted by the world—a proof that legislation is not alone essential to inspire a people to the recognition of truth, justice and equity.*

## First Self Determinist

James Monroe was therefore the apostle of self determination a century before the phrase itself was first coined by those who do not nearly so well understand its true meaning. It is but a just tribute to his memory that the nations of the western hemisphere should, at the call of the cinema, assemble in the true city of the Angels to do him honor in the year of the centennial of the enunciation of his immortal doctrine.

Expositions are not only "time keepers of progress," as President McKinley has told us, but they are clearing houses for ideas and "get acquainted" parties for the nations. So may it not easily come about that the spirit of James Monroe, re-awakened by the cinema, shall at this exposition establish deeper and more enduring friendships between our country and our good neighbors to the south, thereby making Los Angeles in spirit and in fact the Spanish-American capitol of the western hemisphere—the center of Spanish-American commerce, art and learning, and the playground of these two peoples whose interests are so nearly akin?

## Only Patrons at Premier

The opening move for securing co-operation of the motion picture industry for the American Historical Revue and Motion Picture Industrial Exposition was made this week when F. B. Davison, director general of the exposition, signed the first patron certificate, which was presented to M. C. Levee by Mayor George E. Cryer.

The attractively engraved patron certificates can be purchased by any one connected with the motion picture industry. They carry ten admissions each, ten reserved seat coupons and, in addition, a ticket of admission to the premier. The exposition premier calls for the most spectacular production ever devised by motion picture people. Admission will be by "patron" ticket only.



**B**ELIEVE me, it will be some revue. It will begin away back there when Columbus exclaimed "E Pluribus

Unum!"—meanin' Europe ain't in it, or something like that—and then follow the scent down through time to Finis, meanin'—

The American dollar is the handsomest engraving in the world! This scent may lead to the Boston tea party, where tea was mixed

with salt water and nobody cared for it, resultin' in some loss. And it may take us to Concord, where there wasn't any concord

because of temperamental folk, actors of their day. And I guess this same party discovered cinematographers, too, or some-

thin' like 'em. 'T any rate, somebody did some shootin' there. Then somebody else said, "Where's George? Let George do

it!" And it came to pass that George Washington was discovered, and he said, "Betsy, you build an American flag." And when

she had the flag ready George waved it and said, "Lord Howe, dast you to shoot at this?" (Turn right over to page 9.)

## Baby Star Speaks Piece

**H**URRAH! hurrah! Pop and Mom tell me the first annual American Historical Revue and Motion Picture Exposition—wow, I'm through saying that bookful—will soon be a real—, a real—, a reality, and gee I'm happy, for that'll give us kids a chance to see the big stars. I'm only a little one, the same as Jackie Coogan, and this won'erful first annual—well, you know the name—will bring us all together.

I'm pretty sure the affair will be a grand thing. I can't hardly wait, and I betcha no one else can. Gee, ain't this industry up to the finest tricks! Always doing something that no other industry would even think of trying. I'll betcha we're all proud of it—ain't we?

I think that Camera!'s special issue will help a whole lot. It ought to, for it will be read by everyone. The opening night is what I can't wait for. Pop told me that they're gon'er serve breakfast. Gee, I hope they serve soft eggs and toast—'n ice cream. Um, um!

Well, I'll see you all at the first annual,—you know what I mean. Bye, bye, folksies.

BABY PEGGY.

## LOEW INSPECTS METRO

Marcus Loew, president of Metro Pictures corporation, is in Los Angeles, conferring with studio officials regarding production plans. The fate for 1923 of Metro's contract stars, and assignments of stars and directors to stories for the coming season, will probably be settled by the time this is printed.

Charles M. Schwab, famous steel magnate, has been elected to the board of directors of Loew's, Inc., Marcus Loew revealed on his arrival.

## F. P. L. HANDLES METRO FILM

The distributing amalgamation of Metro with Paramount is now an established fact—in Brazil. The entire Metro output will be handled in that South American country by the F. P.-L. foreign exchange at Brazil.

## Grauman In Chain

Grauman's impressive Egyptian theater in Hollywood is now a member of West Coast Theaters, Inc., of which Sol Lesser is president. The arrangement is said to be a partnership that affects only Grauman's Hollywood theater, and was entered into to place a larger portion of important first run films at the new house's disposal.

"Without prejudice to any new theater enterprise, it may be said truthfully that the supply of screen entertainment is not equal to the demand unless contracts entered into many months ago provide it," Grauman is quoted.

## BURY FRANK BACON IN CALIFORNIA

CHICAGO, Nov. 19.—Frank Bacon, noted actor and author of "Lightnin'," in which he starred for three years, died here today. He was 58 and born at Marysville, Cal. After memorial services at the Blackstone theater the body will be removed to Mountain View, Cal.



# Irving Cummings

Producer and Director of

## Irving Cummings Productions

---

"The Man from Hell's River"

"Flesh and Blood"

"Paid Back"

"Broad Daylight"

"The Jilt"

and

"Chicago Sal"

*Hollywood Studios*

*Hollywood, California*



# American History to be Filmed in Sight of Multitude

## The Story

The motion picture industry, ever alert and ready to serve the public welfare, announces a great national celebration for 1923 in commemoration of the one hundredth anniversary of the Monroe doctrine, which has assured the territorial integrity of the three Americas for a century.

This celebration will be held in the city of Los Angeles, California, during the month of June. It will take the form of an American Historical Revue and Motion Picture Industrial Exposition.

## The Historical Revue

The American Historical Revue will be the first of its kind ever staged.

This revue has received the written endorsements of eminent scholars representing some of the greatest educational institutions in the United States.

The scope and magnitude of the work can be approximated when it is stated that from three to five years will be required in which to complete the task.

This revue will open with a premiere unequalled in revue or exposition history.

## The Premiere

The tentative program is:

From 8 to 9 P. M., electrical parade with stars and queens in illuminated throne floats.

From 9 to 10 P. M., official inspection of the revue and exposition, President Harding, the governor, the mayor, stars, queens and other dignitaries participating.

From 10 P. M. to 12 M., stars' and queens' ball.

At 12 o'clock—MIDNIGHT—the President will proclaim the official opening to be followed by a pyrotechnic display, the queen of the revue pressing the button that will furnish the spark that will fire the opening flare bomb.

At 1 A. M., exposition breakfast, the first event of its kind ever held.

At 2 A. M., all stars' and queens' reception and ball.

At sunrise, taps for the premiere, followed by reveille for the public opening.

## The Presentation

The revue will be presented in tabloid and melodramatic form on the biggest stage ever built.

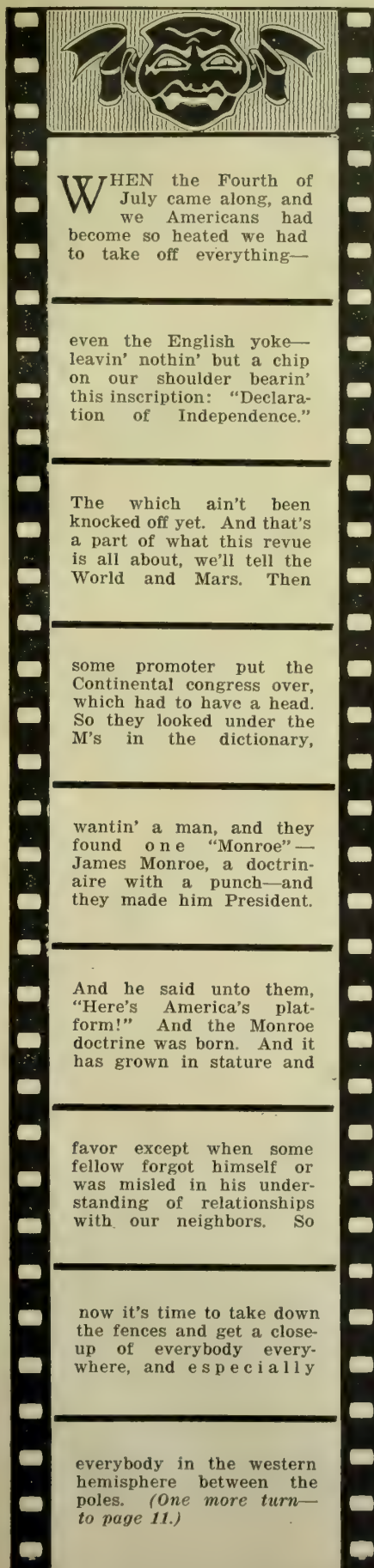
This stage will be equipped with revolving center and two horse show rings in order that patrons may view all of the acts staged from every angle.

A water course, replete with water falls, electric fountains, oriental and primitive barges and birch bark canoes, deep pools for fancy diving exhibitions and all else that will contribute to a setting. Aquatic sports unapproached will be added as a mark of motion picture industry accomplishment.

## Thirty-Day Feast

A jury of scholars has decreed that thirty days will be required to stage this first annual event comprising the high lights of American history.

These high lights are to be selected by a special commission of representative men



and women from universities and historical societies throughout this country.

Some approximation of the educational value of this movement can be had from a few of the high lights to be presented, such as:

- The discovery of America.
- The first English settlement.
- The first continental congress.
- The founding of the army and navy.
- The birth of the American flag.
- The Declaration of Independence.

## Music

The art of music will be emphasized through the entire revue by one of the most complete, instructive and entertaining presentations ever given.

It will consist of the evolution of music, going back to that mystic past when music "soothed the savage breast" and following its course down through the ages to the finished symphonies of the hour.

This presentation contemplates the crude reed pipes of Biblical times, the weird Chinese strains, the tom-tom of the savage, in brief, a revelation in racial music by racial peoples.

## Terpsichorean Art

The evolution of the dance will, also, constitute a part of every night's program in the interest of this institutional contribution to grace and beauty.

It will encompass this art from the reign of David, 1000 B. C., when dancers rhymed to music of timbrels and sweet psalteries, down through the time of Belshazzar's feast, when over and above the dance, that king saw "the handwriting on the wall," and on through medieval history to the aboriginal and the modern interpretative dances, ending with the most brilliant and colorful dance of all time.

## Machine Gun Action

There will be a rapid fire change of program every night.

Amplifiers, annunciators and technical lighting effects—the last words in public audience satisfaction—will assure patrons 100 per cent results in the presentation of this marvelous array of constructive and comprehensive entertainment.

This revue will mark a new era in the exposition world because, in addition to the foregoing features, the standards of which are to be raised beyond the measure of past production, there will be a new and forceful innovation in the industrial exhibit field, One which has received the unanimous approval verdict of representative business men who know exhibit values.

## Industrial Exhibits

Revue has been staged from time immemorial, but their themes have been limited to the arts, largely. Now comes this innovation in the revue world, due to the industrial vision of the motion picture industry. It's a case of "Mohammed going to the mountain," for heretofore, exhibits have sat down and waited for the people: now the people will sit down and wait for the exhibits. This is the age of new precedents and consequent progress, and because of the fact, exhibits will have the center of the stage at this revue and exposition.

Continued on page 9



# The PLUM CENTERPEDES



DAN MASON  
AS  
POP TUTTLE



WILDFIRE  
*Brown Derby Winner*



WILNA HERVEY  
AS  
TILLIE

Just Finishing  
First Series of

## PLUM CENTER COMEDIES

Featuring  
**DAN MASON**  
Supported by  
**WILNA HERVEY**  
Directed by  
**ROBERT EDDY**



ROY VAUGHAN  
*Camera*



FRANK CAPRA  
*Asst. Director*



A.H. GIEBLER  
*Stories*



ROBERT EDDY  
*Director*



JOS. GONYEA  
*Prod. Mgr.*



JOS. THOMPSON *Properties*

Released by  
**F.B.O.**

Producing at  
**Paul Gerson Studio**

353 10th St.  
San Francisco



AL ROMERO *Technical*



# Revue Offers Something Reel to Think and Talk About

Continued from page 9

## The Innovation

The number of exhibits will be limited and so selected as to constitute what President McKinley referred to in his renowned address at the Pan-American exposition, Buffalo, 1901, when he said "Expositions are time-keepers of progress and, as such, are an inspiration and spur to bigger and better things industrially and commercially."

This innovation proposes that every exhibitor be furnished an automobile truck equipped with a platform containing approximately two hundred square feet, on which he may install his exhibit in the form of an industrial float.

## Industrial Floats

The exhibit innovation further proposes that these floats be presented on the stage in the same manner as will be the historical features.

Each float to be presented on the turntable where it will be revolved before a great concourse of people and, while being so presented, they will be spot-lighted and otherwise stressed, in a setting never equaled on any stage, by the best illuminating engineers known to the profession.

## Filming the Exhibits

Then it is proposed to film every float while on the stage in action, under the utmost, possible favorable circumstances and this film, when complete, will constitute a series of reels covering an illuminated industrial pageant more than five miles long, which will be shown on the screen throughout the world.

High-lighting this industrial pageant film, will be all of the brilliancy that comes from the coloring which music, art and history divisions add to the ensemble.

## On Permanent Display

Then these floats are to be taken from the stage to exhibit buildings where they will be transferred to spaces and there exhibited for such length of time as may be contracted for.

It is proposed that all stage presentations, float designs and the advice of a trained float builder will be furnished by the revue and exposition to all exhibitors who desire such.

## The Climax

The crowning feature of each day's performance consisting of art, industry and the sciences staged in a symphony of color and beauty surpassing anything ever seen outside of New York city, will be the pyrotechnic dance of the ages—a sequel to all that has gone before—a tribute to motion picture industry accomplishment.

## Censor Hears Knell

Five thousand more persons voted on censorship in Massachusetts than did on the Volstead enforcement measure. The vote was 310,739 against the reform measure, and 122,103 for it. Newspapers of Massachusetts were 92 per cent strong for a free screen. Even Boston's city censor, John M. Casey, opposed it. Casey issued a statement saying:

"The overwhelming plurality means, in my opinion, the death knell of state boards of censorship in the United States."

The industry's anti-censorship campaign in Massachusetts was handled by C. C. Pettijohn and Jack Connelly from the office of Will Hays, although the Hays organization was not made to appear in the fight.



WE'RE just neighbors anyhow.

Most of us don't realize that a neighborhood is just a big family.

This family ought to put all their feet under the same table more often.

The centennial anniversary of the Monroe doctrine is a sort of command along this line. Everybody is falling into line for the jubilee.

When this revue is over

everybody will know just how the three Americas darwinianized from the savage of 1492 to the flapper of 1923.

SELAH!

Meaning

See Everyone  
in Los Angeles

also--Some Exposition  
for Latin-America

(Continuity by F. Bee)

## Ten Commandments Win

The ten commandments, which have ruled the saintly lives of many people in all the Christian eras, are to be filmed. But none of the religious societies or scriptural film organizations are concerned with the proposed production.

Instead, the ten commandments are to be presented upon the screen by Cecil DeMille, director of "Don't Change Your Husband," "Why Change Your Wife?" "Old Wives For New," "Forbidden Fruit," "Affairs of Anatol," etc.

DeMille recently ran an idea contest in a Los Angeles newspaper. Eight persons suggested the ten commandments as the theme of his next picture. He declared this idea the winner, and the suggestors will receive \$1000 each, or a total of more than \$8000. DeMille declares it the greatest subject ever, and says the film should make a fortune.

## Close F. P.-L. Convention

Today witnessed the close of the convention of the Famous Players-Lasky corporation in Los Angeles—first gathering of its kind on the Pacific coast.

The week the delegates were in the city brought forth many developments of importance to the film industry. One of these was the announcement by Adolph Zukor that Paramount forces were to produce 39 pictures in the next six months. One of the purposes in bringing the department of distribution to Los Angeles for its convention was to discuss plans with the department of production. Zukor also said that Charles De Rochet, French actor, has been engaged for Paramount productions.

The convention followed closely the program arranged for it.

On Monday, following arrival of the "Paramount special," delegates were welcomed by Mayor Cryer, representatives of the Hollywood and Los Angeles chambers of commerce, motion picture actors and thousands of spectators.

On Tuesday night a banquet and dance was held at the studio. It was attended by 325 guests.

Business sessions were held by delegates at the Hotel Ambassador daily, the only interruption occurring on Friday when delegates made a tour of the Paramount studio. Friday night a second banquet in honor of the delegates was held at the Hotel Ambassador.

Delegates are scheduled to leave for the east tomorrow morning at 11 o'clock. Summing up the motives animating the convention, Zukor said:

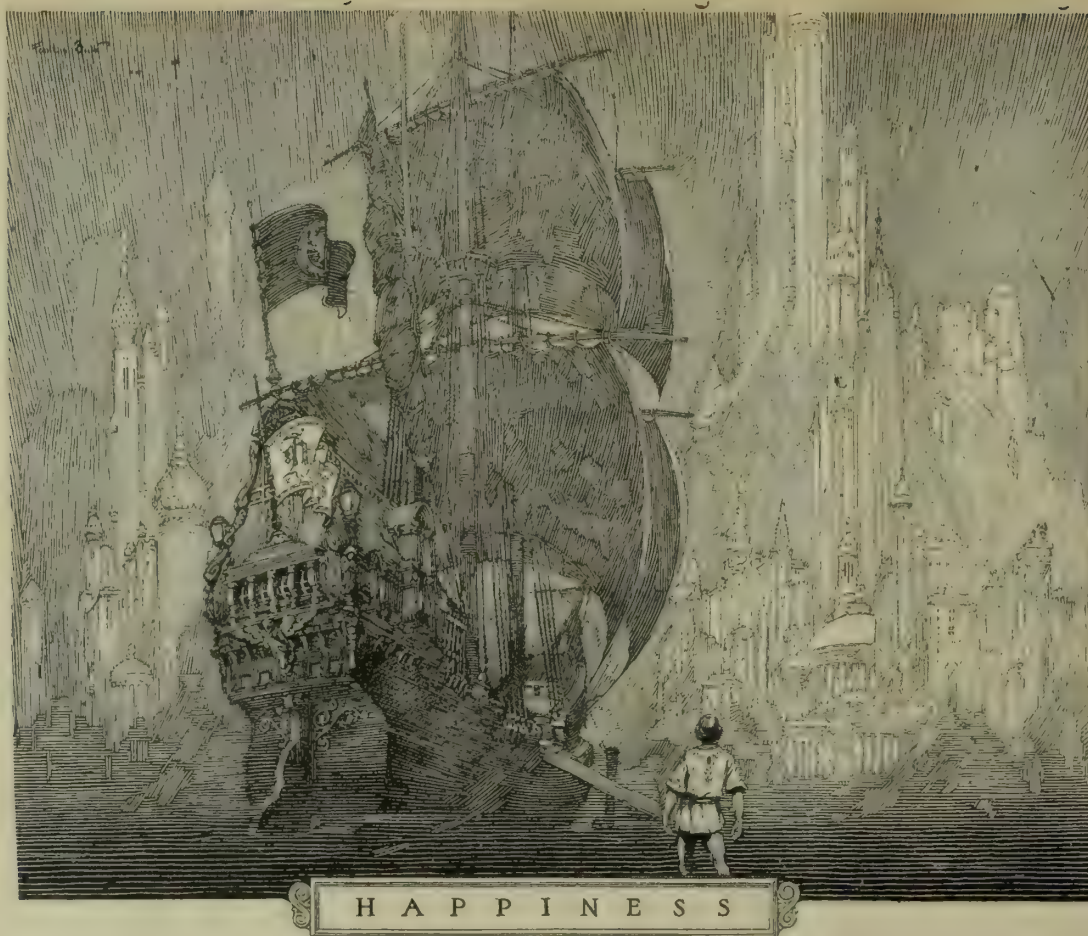
"We are beginning a new era in the motion picture industry. The convention was held in Los Angeles additionally to familiarize our field men, or distribution department, with what is done in the production department, and to instill in their minds the fact that the films they are handling are really live, breathing bits of humanity."

## DISTRIBUTOR HERE

E. W. Hammons, head of Educational Film exchanges, arrived here last week to confer with his producers. Educational releases Christie comedies, Lloyd Hamilton comedies, Mermaid, Torchy, and Cameo comedies, scenic pictures and other short subjects.

Hammons is on his annual trip to the coast and is accompanied by Sidney B. Brennecke of the New York organization, who will possibly remain in Los Angeles to look after the interests of Educational.





DOWN the sea of the centuries man sails the ship of his dreams, seeking the harbor of happiness.

This is the deathless expedition of the ages. Centuries slip into eternity, philosophies flourish and fall, truths live their hour or two and are truths no longer, but the quest for happiness goes on forever. The discovery of continents, the making of nations, the conquest of earth's forces—these are incidents of the great adventure.

In pursuit of happiness man has enlisted art, which is of the spirit; science, which is of the mind; and industry, which is of the flesh. In the yearning of their own hearts for happiness Michelangelo and Pasteur helped others toward happiness; the one with his art, the other with his great humane discoveries.

And in the yearning of millions for happiness America set up a new form of government, reared cities where desolation was, drove railroads through mountains, converted barren plains into fertile fields, made new discoveries and inventions for the enjoyment and advancement of mankind, and created a great force called advertising, to carry to the doors of the people the message of a higher standard of living.

The quest for happiness goes forever on, not because happiness is an illusion, but because its ideals are forever advancing.

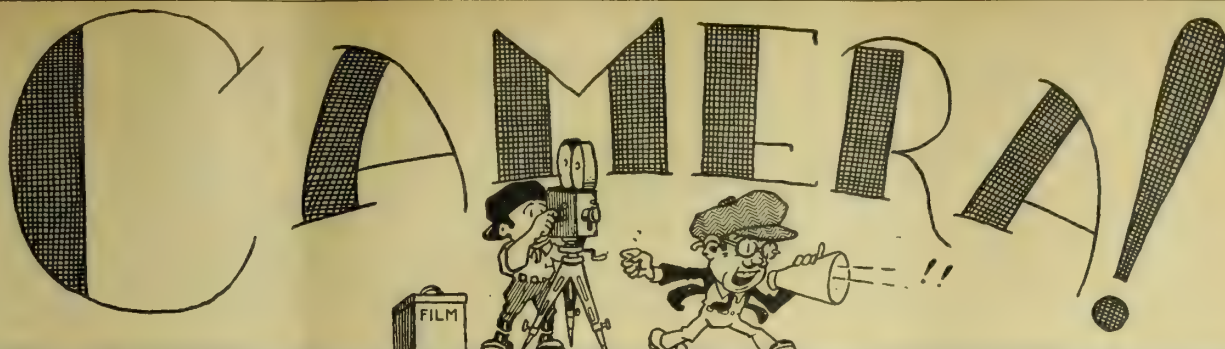
The work of industry is to keep pace with these ideals. The work of advertising is to open the eyes of men to the treasures which industry bears.



*This advertisement was originally published in The Saturday Evening Post by N. W. Ayer & Son and is here reproduced with their kind permission*

**FRED W. FOX Advertising Manager CAMERA!**





### How the meddler was fooled

A BUNCH of boys were playing in a vacant lot. They had invented a new game, and each wanted to gain the advantage for himself in the game.

Most of the neighbors enjoyed seeing the new game.

But some of them kicked because the boys were a little noisy and rough in playing it.

One bitter-faced old man in spectacles and black clothes even stalked out to the vacant lot and folded his hands squarely on his wishbone and scolded the boys.

"I do not like your roughness, Young Men. It is demoralizing the entire neighborhood. I have summoned a policeman and when he arrives I shall demand that he stand right here and watch you, Young Men."

That put an awful crimp in the new game. The boys stopped trying to improve the game, and devoted themselves to being rougher than ever when the cop turned his head.

Then one kid called the others over in the fence corner.

"Let's cut out the slugging, fellers, until we get this ol' cop offan our trail. We haven't been doing anything wrong. That old crab's the only one kicking. Let's go together and tell all the neighbors our side."

They did, and the neighbors laughed indulgently and called off the cop.

"Guess you boys won't demoralize us," they said. "Go ahead and play. We like to see you."

So the boys did, and worked out a great game.\*

\* \* \*

### The spectators lose interest

The boys grew out of knickerbockers and into long pants.

They kept right on playing their game and got better every time. In fact they were playing the game on other

*\*If you are reading this to someone outside the motion picture industry, and they don't quite get the drift, you might explain to them now that the boys were young picture companies, the new game was—well, guess! the neighbors are the public, the wry-faced old man a reformer, and the cop a censor. Oh, yes, and the vacant lot was Hollywood. Then they'll probably want you to start over again so they'll understand the symbolical stuff. Be patient with 'em!*

vacant lots around the neighborhood, and even in other parts of town.

Quite a lot of people watched their playing. But the spectators overlooked the fine points. In fact they seemed to like it better when the boys played a little roughly.

But there were lots more people who wouldn't go near the playgrounds. They had been prejudiced about the game and about the boys playing it by various stories they had heard. One or two of the boys had been bad, and the sour-faced old gentleman in black took care to circulate a lot of talk about those boys, particularly as though the others were bad, too.

But the boys didn't care. They were having a good time, and some of the people liked them. What did they care about the others?

Then one night there were hardly any neighbors watching the game. The boys were a little surprised.

When it happened again and again they got worried. They made all sorts of changes in the game, but it didn't do much good.

Then one of the boys cornered the rest of them again.

"Our game's good—we all know it," he said. "But a lot of these people don't. We ought to figure out a way to tell them all about it, get them interested in it—especially the people that never have been interested."

The boys talked it over among themselves. They scribbled on backs of envelopes with lead pencils. Finally they perfected their plan to win the interest of everyone in their game.

\* \* \*

### Old Man World's fountainpen is ready

That isn't the end of the story. That's just where we start. That's the reason for this exposition number of Camera! We're just starting to tell the world about the first annual American Historical Revue and Motion Picture Exposition. And the exposition itself is going to buttonhole Old Man World and secure his signature on the dotted line for a fine new enthusiasm for motion pictures. Terms reasonable—just see half a dozen pictures now, and a couple a week for the rest of his life!

—TED TAYLOR.



# Film Capital Production Notes

## Starting

"Mr. Billings Spends His Dime," starring Wallace Reid, under direction of Wesley Ruggles; Lasky.

"Refuge," starring Katherine McDonald, under direction of Victor Schertzinger; Mayer-Schulberg.

"Valley of Shadows," an all-star production, under direction of Bob Horner; Bob Horner productions, Horsley.

"Trail of the Lonesome Pine," starring Mary Miles Minter, under direction of Charles Maigne; Lasky.

"The Nth Commandment," a Fannie Hurst story, at the Thomas H. Ince studios. Frances Marion wrote the script; Frank Borzage will direct. William Sistrom is production manager and Chester Lyons, chief cameraman.

Production has started at the Federal studio on a two-reel comedy with Fatty Karr titled "Long Skirts," directed by Bruce Mitchell.

## New Company Starts

"Scarlet Shadows," the first production of the newly incorporated Elite Productions, Inc., is already being filmed under direction of Frederick Reel, Jr. The company has an authorized capital of \$250,000. It has made its headquarters at Brentwood studio.

"We have purchased four well known books and stories and have contracted with Frederick Reel, Jr., for twelve of his magazine stories," states C. S. Harrison, president of the company. All are to be produced with all-star casts.

The cast engaged for "Scarlet Shadows" includes Frank Mayo, Miriam Cooper, Mitchell Lewis, Stuart Holmes, Josef Swickard, Frank Leigh, Eric Mach, Harold D. Mills, Jim Alamo, James Truax. Reel's assistants are J. W. Irving and Arthur J. Coe. Sydney Clifton is art director, and Harry Fowler and Joe Walker are cameramen for the company.

## MAKE PUBLICITY PICTURE

Ward Wing is directing a comedy publicity picture at Universal including Priscilla Dean, Virginia Valli, Herbert Rawlinson, Edward Gibson, Roy Stewart, Jack Mulhall, William Desmond, Gladys Walton, Mabel Julienne Scott and all of the prominent people now connected with production at Universal.

Al Martin, of "Exhausts" column fame is writing story and titles.

Filming of "The Spider and the Rose," Bennie Zeidman's latest all-star independent production, is approaching a final climax. Gaston Glass is playing the leading male role opposite Alice Lake.



Bruce Mitchell is now handling the megaphone for a series of fun films starring Fatty Karr.

## STUDIO RENAMED

The old Louis B. Mayer studio has been enlarged, divided into two distinct studios, and given a new name. It will be called the Mayer-Schulberg studio. The old stages have been divided between the B. P. Schulberg and the Mayer organizations. New stages are being erected to accommodate the activities of the two separate corporations that will hereafter occupy the big plant.

## CASTING BY TELEGRAPH

Edwin Carewe is casting for his next production, "The Girl of the Golden West," by telegraph. Carewe has negotiated with David Belasco, who owns the stage rights, and Paramount, which holds screen rights, for the play. He wired Wallace Fox, his assistant, the players he wanted, and Fox is getting them. Carewe plans to leave New York December 1 for Los Angeles to start the production for First National release. Paramount filmed the play about six years ago.

## Screen Rights Purchased

By Goldwyn, to Joseph Hergesheimer's novel, "Wild Oranges."

By Goldwyn, to Edgar Wallace's novel, "Captain of Souls."

By Arthur F. Beck to "The Destroying Angel" by Louis Joseph Vance, for production by Leah Baird. (Associated Exhibitors).

By Edwin Carewe to "The Girl of the Golden West," from David Belasco and Famous Players-Lasky.

## PICKS NEXT STORY

Leah Baird has settled on "The Destroying Angel" as her second production at Ince studio.

Many scenes of "The White Frontier," Dorothy Phillips' next starring vehicle, are laid in Northwestern Canada. A majority of the location work will be done around Truckee, Cal. Upon the completion of scenes there, the company will return to the United studio to film interiors, and will then proceed, for special shots, to Montreal and the Canadian northwest.

## Continuity By—

Bernard McConville, "Alice in Screenland," Phyllis Haver's five-reel comedy drama for Mack Sennett.

## Completing Series

Henry McCarty is completing the last feature of his western pictures starring Lester Cuneo. The ten were written by the director who, in 1915, first entered a studio as clay modeller.

After studying the technique of picture production "on the lot" at close range, McCarty ventured a scenario, "Virtuous Sinners," which was accepted and produced by Emmett Flynn. His success in writing and, eventually, directing, began with that effort.

McCarty is brother of Francis McCarty, who won world-wide fame in 1905 for his invention of radio telephony. Henry is a native son, his forebears living in California since 1848.

## TAKE STUDIO OF OWN

Choice Productions has moved from Universal City to the Francis Ford studio. The studio will be called Choice studio.

To the Profession:

Your Picture in the  
**STUDIO DIRECTORY**  
 will reach every casting director and assistant  
 director in the film field

**"TRY IT"**

1852 HILLHURST AVENUE  
 Telephone Holly 4376 Hollywood

**Gordon Hollingshead**

Assistant Director

Universal Studios

Member A.D.A.



# The Screen Writers' Page -

Conducted by  
William E. Wing

## In the Bosky Dell

**I**N this age of revival by screen mentors, we have often wondered why they have passed by that ditty which stirred so many to smiles, if not tears—

"I'm a wild little prairie flower, growing wilder, hour by hour, etc."

It would seem that there must be a place in the comebacks for the esthetic song-poem, each chorus of which exists upon the vibrant cry:

"I'm wild! I'm wild!"



After due consideration, and the receipt of an article sent the rounds of screen publications, including Camera!, we have decided that the soulful composition was not meant to eat up film footage, but rather was intended to reincarnate, in solemn editorial, expression anent the condition of pictures today, and the future.

Could it be that the above song child of a truly prophetic soul has anything to do with this utterance from the communication mentioned?

"Pictures are just as good as human ingenuity can make them for general great human audiences."

\* \* \*

We have this word from the editorial office of a well known producing corporation. You will wonder at once which organization this pronouncement is from. Some may guess it is from Griffith's studio; others will surmise the promoters of "The Four Horsemen," or "The Miracle Man," or "Blood and Sand," or "Robin Hood," or "Knighthood," or "Humoresque."

There is a little surprise waiting for you. It is not from either of these sources.

It is from Donald H. Clarke, Goldwyn editorial office, New York. Continuing his reassuring statement, Mr. Clarke says:

"Nobody will deny that the best writing brains in the world have been recruited by the producers in their never-ceasing struggle to reach the top and stay there."

Mr. Clarke mentions three famous fictionists in proof of this statement, one of whom is actually at work in a studio. He adds:

"But the list of famous novelists, short story writers and dramatists who have turned their efforts to the screen, or who are planning to, is too long for the purpose of this article."

This leaves us all somewhat in the dark, but the Goldwyn payroll must carry some nifty secrets if this be true. Famous fictionists and playwrights are somewhat scarce around the grounds of other studios at present. Perhaps they are out to lunch.

Surely Mr. Clarke does not include the names of those whose published stories merely have been purchased, to be adapted by the John Does and Mary Roes of scenario and continuity departments.

But there are more glad surprises in this mimeographed epistle sent broadcast to trade

publications. One of these is a rather startling confession which reads:

"Anyone who can demonstrate that he can tell, either in script, or on the screen before release, a picture that is sure fire, from a picture that is doomed to failure, might reasonably enough expect an income of about \$1,000,000 a year."

This is a new light shed upon the production center which should cause writers to hesitate, and manufacturers to pause and consider whether to continue, or lock up shop and take the scads to Monte Carlo.

Millions spent each year upon productions the merit of all being in such doubt that, even after production, the manufacturer cannot know whether to cast his offspring into the gurgling waters of oblivion, or try it upon a world which is tossing its shekels at such pictures as, "Wild Bill's Weird Vengeance," "Whose Wife?" "How Many Children?" "Where's Your Next One?" and other noble features, which have been recruited from the choicest brains of all nations?

The situation is so fraught with philosophy as to stump the average novice. Studio managements, after recovering from the shock of being confronted with the naked truth at last, should take this as a terrible warning and mend their ways.

At any rate, the wild, little prairie flower has bloomed again, and that's something.

## Art and Boxoffice

**S**O much good gospel comes to this department, via Uncle Sam's mails, that we wax lazy but, at the same time, hopeful that the influx will never cease. Just at the time that this question of art is most perplexing, a happy little letter comes from that noted retreat, Reno. It is worth reading. You shall have it.

Fade to—

RENO, Nev., Nov. 15, 1922.—Dear Mr. Wing—What's the matter with a slogan for the Screen Writers' page? I suggest: Art and the Boxoffice—Brothers under the Skin.

I do not mean the art of a Stanlaws. Paradoxically, we do not go to the 'pictures' to see pictures, any more than we buy a magazine for its beautiful cover-piece; but nobody is going to deny that beauty of cover-piece accelerates the buying.

Why do we go to the movies? To see a story or a drama—I am naming them in the order of their charm. Note that word charm. I'm coming back to it. We are glad we went when the story or the drama is there, though the art of a Stanlaws be absent; we are sorry we went when the story or the drama is not there, however conspicuous the art of the Stanlaws; and in the latter case we hesitate about going again.

What, then, do I mean by art in my slogan? (How absurd and misleading to refer to the moving picture as a new art! What is it but a new medium for the oldest of arts—story-telling and drama-depicting?)

My slogan refers to the art that, for instance, manifests itself in conceiving, and establishing, a relationship between the casket story and the bond story in "The Merchant of Venice," and in discovering in the casket story the germ alike of the complication and of the resolution of the bond story. No space for multiplying instances.

Such art is not found in the tale. It is discernible in the story (technically so-called) and is characteristic of the drama. Which of the last two possesses the greater "charm?" The tale admittedly possesses none. Why do so many adapted alleged stories fall down as movie plays? Because they are mere tales? Their only title to be called stories is that they appear in periodicals.

Now, then, to prove that art and the box-office are brothers under the skin: What—not spasmodically, but inveterately—brings the shekels to the boxoffice? Isn't it charm? And isn't charm the one excuse and breath of art? If not, Robert Louis Stevenson did not know what he was talking about. Running to adapted tales and fires and circuses gets tiresome; charm is perennial in its lure.

Your page, and the announced new policy of the corporation, are the silver lining to the movie cloud.

AUGUSTUS TILDEN.



## At the Bar

The announcement of perfect pictures for the coming season of 1923 is joyous news indeed. But, somehow, it recalls a story of the court room.

Addressing the prisoner, Washington Napoleon Johnson, the court solemnly said:

"The court hereby sentences you to be hanged by the neck until you are dead, dead, dead! between the hours of midnight and sunrise, August 15."

The negro staggered and grabbed the railing for support as he cried:

"Fo' God, jedge! you don't mean dis comin' August, does you?"

## Letters Home—No. 9

Convension Hall,

Pesky Players, Nov. 23, 1922.

Dear Shinoline: I told you I would rite when I sold my first skenario and the time is neer. I have found a way out as the heruine of "Lost In a Studelum" has sed. Lots of perducers is tyin up with noosepaper guys and runnin contestes for skenario idees. The winner of the last one got as much as a thouand beries fer his skenario, wich the perducer says is the gratest he ever saw and will make a prophet of a triffin \$500,000 or so. I wish I was a perducer wich could run a conteste but bein not I am goin to axcept the \$1000 per fer my idees in any contestes that comes along. I have talk with lots of disturbertors of pitchers and they say all I got to do is to rite axceptible skenarios wich will be axceptd. This is inside dope rite from Noo York and I can't miss. So tell Hi Smoot not to hold open my job as greese hound in his garage eny longer as I wont need it.

CRANKSHAFT JOE.



# Where to Find People You Know

**Za Su Pitts** will create a new screen role for the Gasnier production of "Poor Men's Wives."

**Carmel Myers** is playing opposite William Russell in "McFee's Sensational Rest," which is being directed by Jerome Storm.

**Louise Fazenda** will start work in "Main Street" between the series of comedies in which she is being featured for Educational under Jack White's banner at United studio.

**George Stewart** has been engaged to play Dave in "The Trail of the Lonesome Pine."

**Frederick Kohler** is playing the heavy in "The Smoke Eater," with Richard Talmadge.

**E. W. Borman** is playing the gang leader in "The Stranger's Banquet."

**Baby Muriel McCormack** played a role in the Gene Stratton Porter production of "Michael O'Halloran" at Ince.

**J. Gunnis Davis**, character actor, has been engaged for a part in "Refuge," the Katherine McDonald picture under production at Mayer-Schulberg studio.

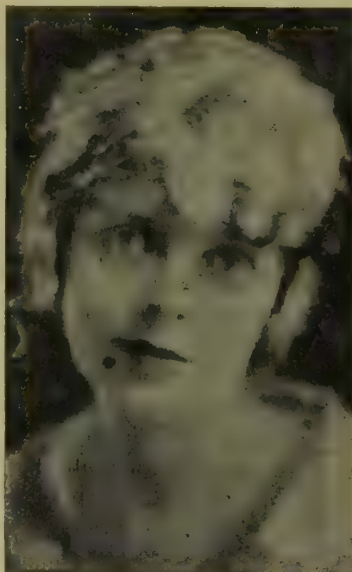
**Neely Edwards** is working on his thirty-second comedy for Universal.

**Hobart Bosworth** has been added to the cast of "Vanity Fair," which Hugo Ballin is producing at the Goldwyn studio. Bosworth will play Lord Steyne.

**Hugh Thompson** has been engaged to play the lead with Katherine McDonald.

**Joe Roberts** at Fox is making a travesty on "Foolish Wives" entitled "The Four Flusher."

**Neal Burns** is playing in a new Christie comedy under the direction of Al Christie. The story concerns a strike in a shirtwaist factory.



*Blanche Sweet will soon appear before the public again via the silver screen.*

**Charles T. Boulware**, former general manager and ringmaster of Howe's Greater London circus, has transferred his activities from the sawdust ring to the Ince lot where he will assist in oiling the production wheels for the numerous companies now at work.

**Anna May Wong** is playing a part in a new comedy being directed by Scott Sidney and featuring Dorothy Devore at Christie studio.

**Harold Beaudine** is directing Bobby Vernon in a new Christie comedy called "In Dutch."

**Mickey McBan**, under contract to Louis J. Gasnier, is playing twins with Baby Muriel McCormack in "Poor Men's Wives," at Mayer-Schulberg studio.

**Harry S. Northrup** has been engaged to play the king of the dope ring in the all-star cast of the anti-narcotic production, "The Greatest Menace," by Angela Kaufman.

**Estelle Gouldin** is playing a French adventuress in "News," starring May McAvoy at Ince.

**Johnny Jones** is enjoying a vacation on account of J. K. McDonald suspending production for a short time.

**Lilly Mae Wilkinson** is under contract with Popular pictures, as leading woman for Fatty Karr.

**Pat Harmon** has been cast for an important part in "Robin Hood, Jr." Clarence Bricker is directing.

**Ben Alexander** has been added to the cast for Albert Rogell's first independent picture, "The Greatest Menace."

**Andy MacLennan** has been engaged for "The Greatest Menace." "Red" Kirby is also a recent addition to the cast.

**Edwin Zunn** is rehearsing with Walter Hast's stage company which will produce "Suspicion" at the Egan Little Theater. Zunn played a bit with William Desmond in "Around the World in Eighteen Days."

**Jacqueline Logan** will support Wallace Reid in his next picture for Lasky under the working title of "Mr. Billings Spends His Dime," under direction of Wesley Ruggles.

**Margaret Diehl** is a member of the cast of "The Greatest Menace," James Calney, manager, states, not Margaret Bird as he wrongly stated in his announcement in Camera!

**Alice Claire** is another member of the cast not credited.

**Frances Raymond** plays Eva Novak's mother in "The Noise in Newboro."

## Johnnie Waters

Assisting Sam Wood

## Famous Players-Lasky

Member A.D.A.

## Charles Woolstenhulme

with

## Irving Cummings Productions

Hollywood Studios

Member A.D.A.

Saturday Night Banking at all  
Los Angeles Branches.

Commercial Trust & Savings  
**Wells Fargo Bank**  
6th & Main Sts. Los Angeles  
Sixteen Branches in Southern California





## Current Reviews



### "The Impossible Mrs. Bellew"

THERE is no chance for a picture of this title to fail while women, from the unfortunate wealthy who "haven't a single thing to wear," down to the lucky one who has one Sunday best, are able to move from home, even with the aid of the crutch. Indeed, mention the proximity of an "impossible" woman, and one might well expect to witness miracles in the sick room.

And, if quite a bunch of the sterner sex is crippled in the rush, no one should be surprised. There are men who will risk one optic, at least, upon this interesting specimen of the feminine gender. So far as the uncritical public is concerned, this screen production will prove satisfactory entertainment for the moment. It has more real ingredients than the average program release, and much more cause for its existence, several very moral points being aired which strike the truth in no uncertain manner.

Also Gloria Swanson supplies two scenes which mean more in point of appeal than anything she has done for a very long time upon the screen. They are mother-heart appeals which grip.

Assuming the cold and cruel attitude which every critic is supposed to don with horrid laughter while viewing a product, we might mention that this is one of the most astonishing continuities that ever attempted to put over a bold story. Time after time it wobbles up to something which promises to be "interesting," and then slumps to a full stop. It promises several Cecil's, but drowns in a pool of watered milk. Perhaps the director did not deign to encroach.

As usual, a competent cast does the acting and Miss Swanson gets the sympathy. Her role is quite beyond the star's limitations. She is forced into familiar closeups and off-repeated facial expressions many times to save scenes and episodes which demand much more of her.

Also there is a feeling of falsity about the foreign scenes and the hinted debauch which hardly passes the foolishly-drunk stage. The "impossible" Mrs. Bellew of the Paramount production, is quite impossible after the transition from the wronged mother to the daring butterfly who is supposed to shock people with her reckless abandonment. You never quite believe in her.

June Elvidge, who vamps Mrs. Bellew's husband away from his home and family, is an actress and proves it. But someone makes the mistake of playing her too hard and cruel in the role of a woman who lures.

Robert Cane, as the lured, portrayed with great success about the meanest character we have seen upon the screen for some time.

Outside of Mickey Moore, as the little son, the former two provided most of the histrionic values.

Conrad Nagel, who wins the heart-broken but shocking Mrs. Bellew, thereby winning mental bets for every man, woman and child in the audience, was likeable but, as a character, not much to tie to.

Richard Wayne, Gertrude Astor, Frank Elliott, Herbert Standing, Helen Dunbar, Pat Moore, Arthur Hull and Clarence Burton fill in the niches.



William D. Taylor, director of "The Top of New York".

### "The Top of New York"

THE plot of "The Top of New York" hasn't enough material for a five or six-reeler but it has been developed by George Hopkins in the continuity. The production moves along in an interesting way. The picture has good entertainment value. Especially it will please the kiddies, as it deals with toy stores and Christmas time.

This simple romance of the roof tops was directed by William D. Taylor. The most notable results he obtained are with Mary Jane Irving, the baby lead. Taylor kept the production free from complication, inserted genuine comedy touches, and delicately handled the romance.

May McAvoy is pretty and gives natural response to situations in the story. Her poses of the live doll in the toy store will bring joy to children.

Walter McGrail, as the artist who lives in the housetop bungalow, improves his previous work by remaining the serious minded fellow, always poised and thoroughly human.

Mary Jane Irving is one of the few screen children who acts as a child does in real life. And here we thank the author, or whoever determined this kiddie's action, for allowing Mary Jane to remain natural. She

does not solve the world's problems but she absorbs attention all through the picture.

Carrie Clarke Ward, the shanty Irish character, with Arthur Hoyt her intoxicated spouse, furnish the comedy.

Photography by James Van Trees shows excellent night effects.

R. W.

### "West of Chicago"

BUCK Jones, who disports upon the Fox lot, is the stunt hero in this production, sandwiched in between two corking vaudeville acts at Hillstreet.

The picture, although carrying nothing new in situation, is entertaining as a filler, for it gives Jones a chance to whoop 'er up to fullest extent, including the usual fist-fight with the villainous ranch foreman near the conclusion.

The fiction story, from which "West of Chicago" was taken, was crowded with interesting possibilities, but the adapter and director have taken but light advantage of these. As a light, familiar vehicle for Buck Jones' disportation, this will please Jones' fans.

Renee Adoree was the winsome leading lady.

### "Affinities"

MARY ROBERTS RINEHART evidently didn't have motion pictures in mind when she wrote "Affinities" for though the printed page may be clever, there is little screen value to the novel. The action was planned out by H. L. Jackson who wrote the continuity and in doing so strung four of the five reels out into an endless automobile chase that ended nowhere. Ward Lascelle, the director, made his characters ridiculous.

In summing things up, "Affinities" is a series of long and close shots of Colleen Moore in an assortment of attitudes with occasional reference to other members of the cast.

As a co-star, John Bowers is sadly neglected. However, what there is of his work is natural and pleasing.

Colleen Moore is cute though she over-expresses herself in many situations, due no doubt to direction.

Jack Duffy furnishes the comedy for the picture. It is the kind of humor we find in the funny papers and as forced. Duffy is a good rural type and his work filled the requirements.

Grace Gordon had little chance in the second lead to do any real acting but her work pleased.

Joe Bonner as the cake-eating type of husband was well cast and played his part appropriately.

The photography was average.

Service to Producer

Justice to Performer

Special Department for Children—National Types

### THE SERVICE BUREAU

The same care is given in the selection of the supporting atmosphere as is given to the cast

1036 South Hill St.

General Phones 821-071





# Pickups By The Staff



Bert Lytell has bleached his hair to play in "Rupert of Hentzau."

George Rigas, the Grecian star, has completed a Christ-like role in the DeLuxe production of "The Rip-Tide" and after fulfilling one more contract, will begin producing activities at the head of his own unit. He will be backed by approximately five thousand Greek-Americans.

James Chapin, assistant to director Hugo Ballin at Goldwyn, has a sister who for two seasons has been one of the leading beauties of the Ziegfeld "Follies" and "Frolic." Marjorie Chapin has appeared in several pictures. She will soon arrive in Hollywood for her first visit.

Adele Farrington will be seen as a member of a "road show" troupe in "The Scarlet Lily."

## BRONSON-HOWARD DIES

The body of George Bronson-Howard, 38, dramatist and novelist, who for years has been writing for motion pictures, was found in his apartments Monday under circumstances that indicated death self-inflicted by gas. Clifford Wheeler, assistant director, and Jay Belasco, actor, who lived in the same apartment house at 2400 Highland avenue, found the body of their friend in a gas-filled closet.

Howard was born January 7, 1884. A career as war correspondent for the London Chronicle during part of the Russo-Japanese war, and on the staffs of the Baltimore American, Brooklyn Citizen, New York Herald, San Francisco Chronicle, and on Sunset, Popular and Smith's magazine, preceded his writing for the stage and the screen. He was employed by Universal at the time of his death.

A letter to his second wife indicated that his marital life had been unhappy.

Joseph B. Walker, chief cameraman for Nell Shipman, and collaborator with inventor D. A. Whitson in his picturization of the Einstein theory or relativity, is himself an inventor. Walker has several camera devices to his credit, and is now working on a number of new improvements.

Clarence Geldert of Paramount pictures and Edward Johnson of the Chicago Opera company have applied for the privilege of using Doreen McClure's poem, "Sometimes," in private recitals. Miss McClure has written and published a number of interesting poems during the two years she has been affiliated with Famous Players.

Marguerite De La Motte is winning fame as a composer of dance music. Her latest fox trot was introduced at the Club Royale, where it was voted the title of "Mediterranean Moon," while another, "Jacamamy Lullaby," is now being published.

As the result of negotiations by Frederick G. Becker, director, and Robert J. Trimble, president, of Arthur Trimble productions, the series of two-reel old world romances starring little Arthur Trimble, will be released on the independent market by Anchor Film distributors.

## VON STROHEIM SIGNS

Erich Von Stroheim signed a long-term contract with the Goldwyn Pictures corporation. He will also act in some of his pictures.



Buster Keaton recently made "a bear of a picture" with John Brown prominent in the cast. This good-natured animal answers to all commands issued by Bud White. Some lap dog, eh?

## Repertory Theatre Active

The Co-operative Repertory Theatre are now rehearsing their second production, a Russian extravaganza "Ivanoushka" by Irma Peixotto Sellars. Harl McInroy is directing, and the ballet is under the supervision of Nattie Frie.

The cast includes many in the moving picture profession. Glory Raye plays the title role and is supported by Esther Ralston, Miriam Nelke, John Gough, Deindré, John Mortlock, H. W. and C. N. Ralston, Rollin Arenz and others.

Doreen McClure, who has been doing excellent work at Lasky's for the past two years, recently received an offer from Miami to join a company starting production at their studios.

Lon Young has been appointed director of advertising and publicity for Warner Brothers' organization in the east, succeeding Eddie Bennis, who is now Goldwyn's director of exploitation.

Wesley Ruggles will direct Wallace Reid in his next picture, "Mr. Billings Spends His Dime." Jacqueline Logan will return from the east in time to play opposite the star, who has been on a vacation.

## "Miss Los Angeles"

The beautiful girl on the cover, with the sparkling crown "L. A.", is Penrhyn Stanlaws' conception of Miss Los Angeles, queen of the exposition.

Before it opens, patrons of the first annual American Historical Revue and Motion Picture Exposition will acclaim some beauty of filmdom queen, and she will be crowned at the premier.

While Stanlaws had a flesh and blood girl as model for the Camera! cover depicting Miss Los Angeles, this particular girl is not necessarily the queen to be chosen. She, in this picture, symbolizes the gracious beauty that Miss Los Angeles must possess.

Every lovely woman in motion picture will probably be nominated on the lists of candidates for queenhood of the exposition.

## DISCOVERED BY STANLAWS

The newest "discovery" of Stanlaws, noted director of Paramount pictures, as well as world-famous magazine illustrator, posed for his sketch of Miss Los Angeles.

She is Marjorie Fayre, and is 14 years old. She played the fairy queen in Stanlaws' production "Singed Wings." The artist says that in her he has struck a vein of pure beauty.

Miss Fayre is a blonde with a Burne-Jones chin and slightly retrouse nose. Her other features are classic in their lines. Her hair is fluffy and golden. Her eyes are dark blue. She is five feet five inches high and weighs 115 pounds.

## WALKER IS HOST

A party of film folk, including Clarence Geldert of the Lasky studio, Mrs. Geldert, Dorothy Dorsey, Doreen McClure, and Sheldon Krag Johnson, were guests of Joseph B. Walker, chief cameraman for the Nell Shipman company, at Ocean Park, to see the preview of "The Grubstake," which Walker photographed. The party was in honor of Marjorie Warfield of the cast.

Marjorie Warfield, who has been ingenue and comedienne with the Nell Shipman company, Century comedies, Hallroom Boys and Carter DeHaven, recently received an offer to go on the Orpheum circuit in a one-act skit. She declined in favor of picture work.

## FORM WAMPAS CARAVAN

A caravan of Wampas is organizing for pilgrimage December 16 to the oasis Tia Juana. Louis Lewyn, producer of Screen Snapshots, is host, while Lindsay McKenna, Howard Strickling and Pat Dowling compose the caravan committee.

Two young Kansas City girls recently staged "A Night in Hollywood" to compliment Wesley Barry, who was the honored guest while playing there in vaudeville. The young ladies arranged their home to represent a movie studio. A news reel cameraman was secured for realism. Guests were dressed to represent actors and actresses.

Mr. and Mrs. Hugo Ballin gave a dinner, followed by dancing, at the Ambassador hotel last week. Their guests were Mr. and Mrs. Abraham Lehr, Edward Bowes, Robert Schable, and Mr. and Mrs. George Fitzmaurice.



## Overheard



The motion picture industry as a whole is planning a film production showing be made during the American Historical Revue and Motion Picture exposition next June.

American history of revolutionary days, to But the industry as a whole may have some competition from an individual. The individual is a writer-director who is incorporating for \$500,000 to produce an original story of revolutionary days. His film will show the signing of the Declaration of Independence, Washington crossing the Delaware, Patrick Henry's speech, and the Boston tea party. The writer-director refused an eastern offer of \$10,000 for his story, preferring to produce himself. He will start in February.

It had been announced that Antonio Moreno would play the part of Rupert in "Rupert of Hentzau." Due to the fact that the Lasky company also had called upon his services, it was mutually agreed between the Selznick company and the actor to cancel the contract.

## THE LITTLE BIRD

## Letters

Burgh, Mabel  
Glendon, J. Frank  
Griffith, Gordon  
Kelly, James T.

Kesson, Dave  
Lovely, Louise  
Rogers, Bogart

## THE PIT

Eminent advertising typographer who has done work for some of the nation's leading advertisers will beautify your advertising layout and copy at a very reasonable cost. For further information apply to Fred W. Fox, Advertising Manager, Camera! who has worked in cooperation with me many times and will attest to the excellence of my work.

Hand-made cravats of Austrian Mogadore and French ribbed poplin, imported silk hose, custom-made shirts and shoes, camel-hair jackets, and other fine accessories from the foremost exclusive men's shops of London, New York and Chicago may be purchased through local independent shopping agent on commission basis. Box SCA, Camera!

Publicity agent with unusual newspaper connections who is producing work of the highest quality, is open for two more accounts of character. If you want your name in the big metropolitan dailies throughout the country this is an opportunity you cannot afford to overlook. Box LL, Camera!

Expert stenographer, experienced in magazine and scenario work, wants temporary or permanent position; shorthand, direct to machine and dictaphone operator; work to be done at author's home or my own. Miss E. A. Shulkin, 2927 So. La Salle Ave., L. A. Phone 74308.

For Sale—Bell & Howell camera with full equipment, cheap for quick sale. 5357 Virginia Ave.

2 Pathe cameras and complete outfit for sale or rent. Call after 6 P. M. H. Kaufman, 1352 S. Grand Ave. Phone 21672.

For Rent—Bell & Howell camera, Carl Zerff lenses. Full studio equipment. \$25 week. Ralph Yarger, 322 S. Flower St., Main 2850.

Have you used these want ads yet? If you have something to sell, or buy, and want quick results, try Camera! Want-Ads. Reasonable rates. Fred W. Fox, Advertising Manager Camera!

FOR SALE—4-room house near Vermont and Fountain. Box 2SW, Camera!

Attention Movies! I have a mounted burro, a St. Bernard dog and lynx for sale. All life-size and photograph. M. F., 212 N. Beaudry Ave.

WANTED—Dodge or Buck touring not earlier than 1918. Must be in A-1 mechanical shape and fair condition otherwise. \$400 cash. Box QX, Camera!

Commercial artist of established reputation is in a position to handle several free-lance jobs. Contrast colors and pen-and-ink a specialty. Box 54F, Camera!

Defloxygraph fits any phonograph. Stops scratch and surface noises. Softens tone. Immense profits. Vantone Company, Dept. 91 Box 1244, City Hall Sta., N. Y.

WANTED by young couple 2 or 3 furnished housekeeping rooms in west Hollywood. Advise before Wednesday evening. Box 88X, Camera!

For Sale or Rent—Bell & Howell, completely equipped, perfect condition. Blaine Walker, 914 South Olive. Main 3746.

FOR RENT garage in central Hollywood, completely equipped, near filling station. \$7 per month. Box 53F, Camera!

Focus your wants with a Camera! want ad. Ask Fred W. Fox, Advertising Manager, about them.

For Sale—Full length coat of finest mink. Dyed Kolinsky color. Up to date in every way. Holly 6524.

Major Jack Allen, globe-trotter and sportsman, has been engaged by Universal to write, direct and star in a number of short features showing the methods by which he captured alive wild beasts of the mountain, plain and jungle. A cast of popular players supports Major Allen in the first of the series. Other players of similar prominence will be engaged for forthcoming productions.

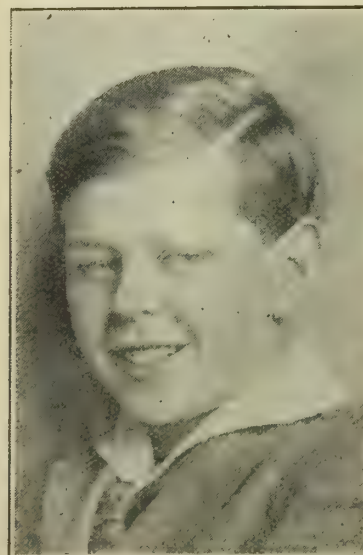
## Johnny "Edgar" Jones

The "Booth Tarkington Boy"

Now making the  
Johnny Jones Comedies

4211 Delmar Avenue.

Phone 599941





CHOICE PRODUCTIONS

are  
CASH  
PRODUCERS

COMPARABLES

CHOICE  
PRODUCTIONS

INC.

6044 SUNSET BLVD.  
LOS ANGELES

## The Truth About the Make-up Schools is Told

For two months Camera! has been exposing the methods of the so-called "schools" of the motion picture make-up and acting.

Camera! has shown how these places advertise in the classified help-wanted columns for actors—"experience unnecessary,"—how many of them pretend to be casting for the studios, how most of them promise the applicant a job on completion of the lessons, and how few of the graduates ever appear before a motion picture camera.

That Camera!'s revelations of the unscrupulous persons who prey on ambitious, screen-struck young men and women has had some effect, is evident from the hearings now being conducted in the offices of the state labor commission, 928 Pacific Finance building, Los Angeles.

At the first hearing commission offices were thronged with persons who had told their stories to Camera! and were then ready to tell them to the California commissioner of labor. The afternoon passed before a sixth of the complainants were heard. The second hearing was held last Wednesday. The date of other hearings may be learned from the labor commission office; telephone Pico 3621.

Following the hearing Wednesday, Deputy Labor Commissioner Barker ordered M. J. Lynch either to forfeit his license to operate the Classic Film Actors agency, or to discontinue his make-up school. Lynch chose the latter. Ivan Kahn, Gerald Kline and Don Saunders, who managed the actors agency, are arranging to form an independent agency with office in Hollywood.

Since Camera! printed the truth about fake film schools several Los Angeles newspapers barred their advertising column to the movie acting ads.

The Times for a week conducted a campaign exposing several schools, and modestly assumes credit for the labor commissioner's present activities. Camera! is glad that other forces had a part in the crusade. Camera!'s only aim was to wake up officials and the public to what was going on.

It might be noted, however, that when the Times reporters first called at the labor offices for information they found well-thumbed copies of Camera! on the official desks.

Camera! believes its professional readers, the great bulk of its readers, are weary of the "acting and make-up schools," with whom they have no contract or interest.

Therefore, while Camera! will continue its vigilance over the activities of those who represent themselves to be of motion pictures and give our industry a black eye by nefarious practices, it will work in co-operation with state and city officials. It will no longer inflict the details of the acting schools on its readers, except such news stories as it considers of unusual interest.

TED TAYLOR.

Eight articles were printed in Camera!'s series exposing methods of schools of movie acting and make-up. The eight issues will be mailed to any address on receipt of 50 cents; separate copies, 10 cents each. Principal companies dealt with were:

|                                 |                 |
|---------------------------------|-----------------|
| Scriptures Films, Inc.          | Oct. 7          |
| Producers Film exchange         | Oct. 7, Nov. 18 |
| Apollo Film company, et al.     | Oct. 14-21      |
| Fashion-Industrial Film company | Oct. 21         |
| Picture-Players' exchange       | Oct. 23         |
| Screen Land                     | Oct. 28         |
| Select Film company             | Nov. 4          |
| Associated Artists              | Nov. 4          |
| Caswell studio                  | Nov. 4          |
| Crawford productions            | Nov. 11         |

## ACKNOWLEDGMENT

I N presenting the Exposition Number of Camera!, announcing plans for the first annual American Historical Revue and Motion Picture Exposition to everyone in the profession in this and foreign countries, Camera! acknowledges indebtedness to:

Penrhyn Stanslaws, for the cover sketch;

Christie Film company, for mailing lists;

Western Motion Picture Advertisers, for co-operations of its members;

and to all those in the industry who have showed their interest in this exposition announcement number.

## Our News Reel

Day by day in the press

## FRIDAY

Rodolph Valentino files objections in superior court to petition of his former wife, Jean Acker, that she legally be known as Jean Acker Valentino. . . B. P. Schulberg, general manager of Preferred Pictures corporation, has a new star. . . B. P. Schulberg, Jr., arrives at Good Samaritan hospital weighing 8 pounds and crying for close-ups. . . Dressmaker swears warrant for arrest of Virginia Caldwell and Wesley Ruggles. . . Says Mrs. Ruggles scratched her face and the director broke her glass door in dispute over bill.

## SUNDAY

Edward C. Watt, father of Natt Watt, director, buried by Masons. . . Jean Acker explains reason she wants to be legally known as Mrs. Valentino is because it's easier to say and write than Mrs. Guglielmo. . . Tom Mix's horse, Tony, rolls down hillside with Tom on his back. . . Tom doing well. . . Lucky cuss!

The new Sawyer-Lubin studio at San Diego is formally opened.

Adolph Zukor, Jesse Lasky, and 100 or more of their co-workers arrive in town. . . . So does Marcus Loew of Metro. . .

## MONDAY

Richard A. Rowland swings off the train to look over the First National field. . . He's the new general manager. . . Louis B. Mayer gets back from the east. . . So does Reginald Barker, who starts casting for "The Valley of Content," which Marion Fairfax has written continuity. . .

## TUESDAY

J. D. Williams, recently resigned general manager of First National, arrives in the film capital. . . Immediately goes into conferences with Sol Lesser, Mike Rosenberg, Charles Chaplin, et al. . . Gouveneur Morris files amended divorce complaint charging that Elsie Morris "maliciously deserted" him. . . Ruth Hartman Blackwell sues Carlyle Blackwell for divorce, desertion charged. . . . Suspense over—Eric Von Stroheim signs with Goldwyn. . .

## WEDNESDAY

Myrtle Lind, actress, gives Frank A. Gesell, broker, his freedom so that he may fulfill his alleged intention of remarrying his first wife. . . Charles De Roche, French film star, tells Chicago reporters Rodolph Valentino is a pretty boy, but he is not. . . . Jesse Lasky announces four of every five Paramount pictures will be produced in Los Angeles. . . He plans to have 12 companies working west, and will reopen the Wilshire studio. . . J. D. Williams admits he has obtained financial backing for a new distributing company. . . Former First National general manager won't comment on rumor that some units may leave that exhibitor's organization to go with him. . .



# GEORGE LARKIN



Star of the Current Features:  
 "Boomerang Justice" "Bulldog Courage"  
 "Barriers of Folly"  
 "The Fire Brand" "The Cleanup"  
 "Saved by Radio"

Now playing Ramon

in

"News"

A Thos. H. Ince Production



## Youngest Director- General Producing Series of Specials

Albert Rogell, whose picture appeared on the cover of last week's Camera!, is the screen's youngest director. He was born in Oklahoma in 1900, and received his education in the public schools of Spokane, Wash. Later, he entered Washington State College, where he studied to become a professor of philosophy.

After school hours he appeared in stock at one of the Spokane theaters, and soon became so interested in theatrical work that he neglected his college studies. He finally dropped them entirely when he was offered work with a company at a Spokane film plant. Besides working as an actor in the picture, Rogell served as technical man, assistant cameraman, prop boy and scene shifter for the company. Florence Turner, Mitchell Lewis and others were being starred in the picture and Phil Rosen, who is now one of the screen's foremost directors, was then second cameraman.

Rogell took a liking to camera work, and under Rosen's tutoring he gained a broad knowledge of photography. At every opportunity he would study and experiment. He finally became so conversant with the art that he was later engaged by Andrew J. Callaghan to turn the crank for a series of feature stories starring Bessie Love.

After the completion of this series, Rogell wrote and directed a series of 32 western features starring Marion Aye and Bob Reeves, which were released by Western Pictures Exploitation.

He is now director-in-chief of a series of pictures exposing vice, which were written and are being financially supported by Angela C. Kaufman, whose object in presenting them to the screen is to benefit humanity through the abolishment of such evils as the narcotic traffic, the illegitimate child, capital punishment and others.

The task of directing a series of such difficult subjects was placed in Rogell's hands, after Mrs. Kaufman had combed the field for a man who was thoroughly conversant with all phases of film production, and whose study of human nature had been such as to warrant the successful production of her stories.

Rogell has the distinction of having directed his first story for the screen at the age of 19 and now, at the age of 22, is acting as director-general of a series of pictures that are intended to help bring about the suppression of vice.



Robert J. Kern

FILM EDITOR

Louis B. Mayer Studio

Reginald Barker Productions

John M. Stahl Productions





# Cullen Landis

Current Release

"The Famous Mrs. Fair"

A Fred Niblo Production





## A Message to Exhibitors

To whom it may concern:

The American Historical Revue and Motion Picture Industrial Exposition to be held under the direction and supervision of the motion picture industry in the city of Los Angeles next June will furnish the one, biggest opportunity for that great entertaining force, viz.:—the motion picture exhibitor—to see pictures in the making and get all there is in the realm of his contribution to civilization at one sitting.

Los Angeles is the synonym for Starland in the motion picture world. The greatest constellation of exhibitors, producers, stars, leading men and women, character men and women, juveniles, scenarists, directors, art directors, cameramen, electrical engineers and others who contribute to the animated screen the world has even witnessed, is here.

Then there are the trained animals of the screen which have delighted the multitudes of children of all ages from seven to seventy—they'll perform for you during the revue; therefore a sojourn in the motion picture capital of the world during the revue and exposition will be one long to be remembered by every exhibitor who can avail himself of a visit to the exposition.

Added to this galaxy of contributors will be the last word in theatrical houses, both exterior and interior, for here in the City of the Angels theaters have risen to heights in the art of building, decoration, lighting, heating, ventilation, seating and all else that go to make up patronage comfort and pleasure never before attained.

Here, where stars shine by day as well as by night, exhibitors will be shown the time of their lives because the revue and exposition will be just one thing after another until they will never want to be awakened from their dreams.

There will be a motion picture theater men's week with an exhibitors' ball among other events and, of course, Hollywood's celebrated studios will be turned over to you.



READ:

"A Message to  
Exhibitors"

on previous page



COPYRIGHT 1923

TO BE COMMEMORATED BY The Motion Picture

American Historical Revue and Exposition

UNDER THE DIRECTION OF THE

Los Angeles Theaters' Association  
Motion Picture Theater Owners' Association  
Los Angeles Film Exchange Board of Trade  
Western Motion Picture Advertisers  
Screen Writers' Guild of the Authors' League  
of America  
Motion Picture Directors' Association

American Society of Cinematographers  
Motion Picture Art Directors' Association  
Actors' Equity Association  
Electrical Illuminating Engineers' Society  
Assistant Directors' Association  
Wilnat Films, Inc.  
Century Film Corporation

Charlie Chaplin Studios  
C. L. Chester Productions  
Christie Film Company  
Jackie Coogan Productions  
Famous Players-Lasky Corporation  
Douglas Fairbanks Studios  
Fox Film Corporation

Time: June 1 to June 30, 1923



Exposition

If you want a copy of the handsomest Exposition pronouncement ever published  
Picture Revue and Exposition, Hollingsworth Building, Los Angeles, California, U. S. A.





READ:

"A Message to the  
Stars 'et al'"

on next page



# ne Centennial

## Picture Industry IN THE FORM OF AN Motion Picture Industrial Exposition

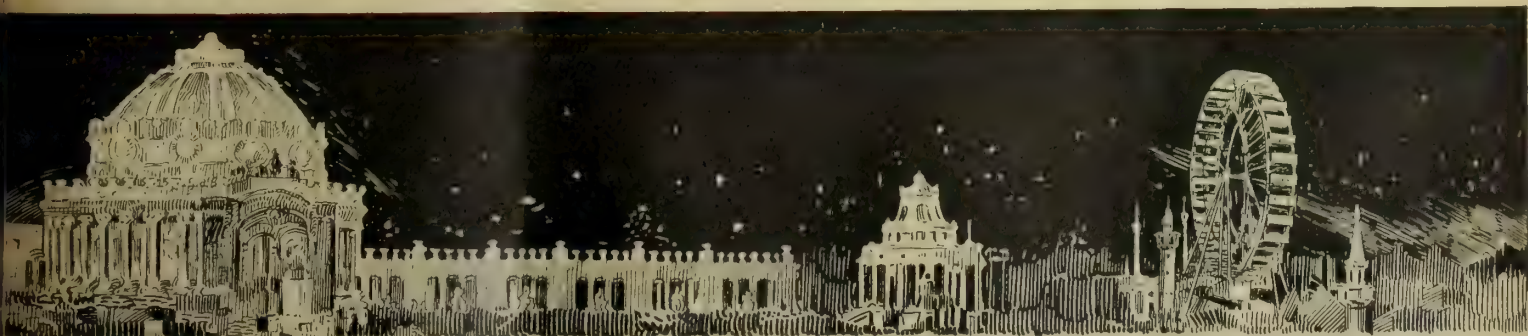
### FOLLOWING ADVISORY COUNCIL

Goldwyn Pictures Corporation  
Hamilton White Comedies, Inc.  
Thomas H. Ince Studios, Inc.  
Louis B. Mayer Productions  
Metro Pictures Corporation  
Mary Pickford Company  
Chas. Ray Productions, Inc.

Renco Film Company  
Robertson-Cole Studios, Inc.  
Hal. E. Roach Studios  
Rockett-Lincoln Film Co.  
Jos. M. Schenck Enterprises  
Selig Polyscope Company  
Selznick Pictures Corporation

Mack Sennett Films Corporation  
United Studios, Inc.  
Universal Film Manufacturing Company  
King Vidor Productions  
The Vitagraph Company  
Warner Brothers

Place: Los Angeles, California



Memories

be ready January 1), write your name and address on a post-card and mail to the Motion





QUEEN OF THE KIDDIES!

# BABY PEGGY

Youngest Star in the World

has just completed her 36th  
starring featurette deluxe for

CENTURY COMEDIES

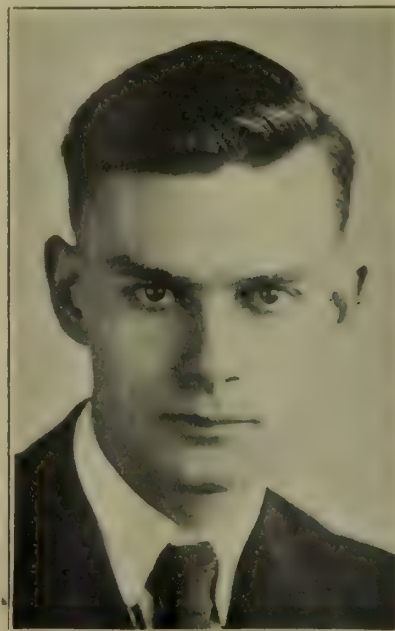


## Ernest Palmer

Photographer For Six Years With the Late  
George Loane Tucker

At Present With John M. Stahl Productions  
Louis B. Mayer Studios

Current Releases, "HEARTS AFLAME", etc.



## L. G. RIGBY

ADAPTATIONS - CONTINUITIES - ORIGINALS

—with—

Louis B. Mayer Productions  
Four Years Association with J. G. Hawks



# Pulse of the Studios

For Week Starting Monday, November 27

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.  
Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director                                                                                  | Star           | Cameraman        | Ass't Director | Scenarist          | Type                     | Progress      |
|-------------------------------------------------------------------------------------------|----------------|------------------|----------------|--------------------|--------------------------|---------------|
| <b>BACHMAN STUDIO.</b> Kenneth Bishop, Casting. 831 Windsor Rd.                           |                |                  |                |                    |                          | Glen. 1933-W  |
| <b>Rose Fisher Productions (Independent release).</b>                                     |                |                  |                |                    |                          |               |
| Kenneth Bishop                                                                            | Bumps Adams    | Floyd Humphreys  | Art Hilton     | Larry Adams        | 2-Reel Athletic Comedies | Schedule      |
| <b>BERWILLA STUDIO.</b> 5821 Santa Monica Blvd.                                           |                |                  |                |                    |                          | Holly 3130    |
| <b>Eddie Lyons Productions (Arrow release).</b>                                           |                |                  |                |                    |                          |               |
| Eddie Lyons                                                                               | Eddie Lyons    |                  | De Rue         | Eddie Lyons        | Comedies                 | Schedule      |
| Eugene DeRue                                                                              | Bobbie Dunn    | A. Gosden        | Joe Cooke      |                    | Comedies                 | Schedule      |
| <b>Ben Wilson Productions (Federated release)</b>                                         |                |                  |                |                    |                          |               |
| Ward Hayes                                                                                | Monte Banks    |                  |                |                    | Comedies                 | Schedule      |
| <b>Federated Radio Comedies (Federated Film Exchange)</b>                                 |                |                  |                |                    |                          |               |
| Mark Goldaine                                                                             | Wm. Nobles     | Montague         |                |                    | Radio Comedy             | Schedule      |
| <b>BRENTWOOD STUDIO.</b> 4811 Fountain Ave.                                               |                |                  |                |                    |                          | 598-146       |
| <b>Security Production Co. (Independent release).</b> Geo. A. Hill, Sr., Prod. Mgr.       |                |                  |                |                    |                          |               |
| <b>Elite Production, Inc. (First National release).</b>                                   |                |                  |                |                    |                          |               |
| Fred Reel Jr.                                                                             | Frank Mayo     | Fowler-Walker    | Arthur J. Coe  | Fred Reel, Jr.     | "The Man From Outside"   | 3d Week       |
| <b>BRONX STUDIO.</b> Beatrice Barrett, Casting. 1745-51 Glendale Blvd.                    |                |                  |                |                    |                          | 54109         |
| <b>Western Arts Film Co.</b>                                                              |                |                  |                |                    |                          |               |
| Bob Horner                                                                                |                | Al McClain       | Cliff Saum     | Bob Horner         | "Midnight Hummer"        | 7th Week      |
| <b>BURBANK STUDIO.</b> Burbank, Cal. Joe Murphy, Casting.                                 |                |                  |                |                    |                          | Burbank 54-R  |
| <b>Sacred Films, Inc.</b>                                                                 |                |                  |                |                    |                          |               |
| <b>CENTURY STUDIO.</b> 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. |                |                  |                |                    |                          | Holly 96      |
| <b>Century Comedies (Universal release).</b>                                              |                |                  |                |                    |                          |               |
| A. Goulding                                                                               | Baby Peggy     | Jerry Ash        | Dave Smith     | Alf. Goulding      | "Grandma's Girl"         | 2d Week       |
| Harry Edwards                                                                             | All-Star       | Geo. Meehan      | Zion Myers     | Edwards            | "School Romance"         | 4th Week      |
| H. C. Raymaker                                                                            | Brownie        | K. McLean        | John Sullivan  | Sig. Neufeld       | "Mischievous Pup"        | 4th Week      |
| <b>CHAPLIN STUDIO.</b> Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.                         |                |                  |                |                    |                          | Holly 4070    |
| <b>Regent Film Company. (United Artists release).</b>                                     |                |                  |                |                    |                          |               |
| <b>CHOICE STUDIO.</b> A. Gunard, Prod. Mgr. 6044 Sunset Blvd.                             |                |                  |                |                    |                          |               |
| <b>Choice Productions</b>                                                                 |                |                  |                |                    |                          |               |
| And. Gunard                                                                               | All-Star       | Abe Schultz      |                |                    | Comparable Series        | Schedule      |
| <b>CHRISTIE STUDIOS.</b> Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.   |                |                  |                |                    |                          | Holly 3100    |
| Scott Sydney                                                                              | Dorothy Devore | Peterson-Garnett | James Clemens  |                    | Two-Reel Comedy          | Editing       |
| Al. Christie                                                                              | Bobby Vernon   | Nagy             | Lavelle        | Frank Condon       | Two-Reel Comedy          | 2d Week       |
| <b>Regent Pictures.</b>                                                                   |                |                  |                |                    |                          |               |
| Robert Thornby                                                                            | Willie Van     | Archie Stout     | De Ruelle      | H. H. Van Loan     | "The Drivin' Fool"       | 7th Week      |
| <b>FEDERAL STUDIO.</b> 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr.                 |                |                  |                |                    |                          | Wilshire 2115 |
| <b>Federal Photoplay, Inc.</b> Lincoln Hart, Prod. Mgr.                                   |                |                  |                |                    |                          |               |
| <b>Pilot Productions, Eric Ergenbright, Mgr.</b>                                          |                |                  |                |                    |                          |               |
| <b>Popular Pictures, Inc. (East Coast Release).</b>                                       |                |                  |                |                    |                          |               |
| Clarence Bricker                                                                          | Frankie Lee    | Vernon Walker    | Sandford       |                    | "Robin Hood, Jr."        | 4th Week      |
| <b>Trimble-Murfin Productions.</b>                                                        |                |                  |                |                    |                          |               |
| <b>FINE ARTS STUDIOS.</b> Individual Casting. 4500 Sunset Blvd.                           |                |                  |                |                    |                          | 598-165       |
| <b>Albert Rogell Productions.</b>                                                         |                |                  |                |                    |                          |               |
| Albert Rogell                                                                             | All-Star       | Ross Fisher      | Wallace Fox    | Angela Kaufman     | "Greatest Menace"        | 5th Week      |
| <b>Camera Players Picture Corp. (Independent release).</b>                                |                |                  |                |                    |                          |               |
| William King                                                                              | All-Star       | Dal Clawson      | W. R. Demming  | W. E. Wing         | Educational              | Schedule      |
| <b>Chas. R. Seeling Productions. (O. K. release)</b>                                      |                |                  |                |                    |                          |               |
| <b>Cosmopolitan Film Company (F. B. O. release)</b>                                       |                |                  |                |                    |                          |               |
| <b>Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).</b>           |                |                  |                |                    |                          |               |
| Henry McCarty                                                                             | Lester Cuneo   | Floyd Jackman    | Charles Mack   | Henry McCarty      | "Vengeance of Pierre"    | 5th Week      |
| <b>Fine Arts Productions. (Independent release)</b>                                       |                |                  |                |                    |                          |               |
| <b>Halperin Productions.</b>                                                              |                |                  |                |                    |                          |               |
| <b>Jess Robbins Productions. (Vitagraph release)</b>                                      |                |                  |                |                    |                          |               |
| <b>FOX STUDIO.</b> C. A. Bird, Casting. 1401 N. Western Ave.                              |                |                  |                |                    |                          | Holly 3000    |
| Scott Dunlap                                                                              | Shirley Mason  | Schneiderman     |                | Jules Furthman     | "Pawn Ticket 210"        | 7th Week      |
| Emmett J. Flynn                                                                           | Charles Jones  | Joe August       |                | Bernard McConville | "Pay Day"                | 5th Week      |
| Jerome Storm                                                                              | Wm. Russell    | David Abel       |                | Joseph F. Poland   | "McFee's Rest"           | 3d Week       |
| Al St. John                                                                               | Al St. John    | Ernest S. Depew  |                |                    | Comedies                 | Schedule      |
| Slim Summerville                                                                          | Clyde Cook     | Jay Turner       |                |                    | Comedies                 | Schedule      |
| Erle Kenton                                                                               | Stock          | Vic. Scheurich   |                |                    | Comedies                 | Schedule      |
| Lynn Reynolds                                                                             | Wm. Farnum     | Lucien Andriot   |                | Lynn Reynolds      | "Brass Commandments"     | 3d Week       |
| Jack Ford                                                                                 | Tom Mix        | Dan Clark        |                | Jack Ford          | "The Hostage"            | 5th Week      |
| Norman Thaurog                                                                            | Joe Roberts    |                  |                |                    | Comedies                 | Schedule      |
| <b>GARSON STUDIOS.</b> 1845 Glendale Blvd. Rose McQuoid, Casting.                         |                |                  |                |                    |                          | Wil. 81       |
| <b>(Metro release).</b>                                                                   |                |                  |                |                    |                          |               |
| King Vidor                                                                                | Clara K. Young | O'Connel         | Dave Howard    | Hope Loring        | "The Woman of Bronze"    | 4th Week      |
| <b>GOLDWYN STUDIO.</b> R. B. McIntyre, Casting. Culver City.                              |                |                  |                |                    |                          | 761711        |
| Hugo Ballin                                                                               | Mabel Ballin   | James Diamond    | James Chapin   | Hugo Ballin        | "Vanity Fair"            | 5th Week      |
| <b>Tiffany Productions. (Metro Release).</b> R. G. Edwards, Prod. Mgr.                    |                |                  |                |                    |                          |               |
| Robt. Leonard                                                                             | Mae Murray     | Oliver T. Marsh  | Robt. Ross     | Edmund Goulding    | "Jazzmania"              | 9th Week      |



| Director                                                                                                          | Star              | Cameraman         | Ass't Director    | Scenarist             | Type                            | Progress     |
|-------------------------------------------------------------------------------------------------------------------|-------------------|-------------------|-------------------|-----------------------|---------------------------------|--------------|
| <b>HOLLYWOOD STUDIOS.</b> 6642 Santa Monica Blvd. J. J. Jasper, Mgr. Patricia Foulds, Casting, Casting Holly 1431 |                   |                   |                   |                       |                                 |              |
| Frank R. Adams Productions (American Release).                                                                    |                   |                   |                   |                       |                                 |              |
| Bertram Bracken Productions.                                                                                      |                   |                   |                   |                       |                                 |              |
| Ferdinand Earle Productions.                                                                                      |                   |                   |                   |                       |                                 |              |
| Chas. J. Hall & Son Productions.                                                                                  |                   |                   |                   |                       |                                 |              |
| Cummings, Irving Production Co. (Principal release)                                                               |                   |                   |                   |                       |                                 |              |
| Carlton King Productions. Harry McCabe, Prod. Mgr.                                                                |                   |                   |                   |                       |                                 |              |
| Martin Justice                                                                                                    | Carlton King      | Carl Widen        | Harry McCabe      | Justice               | Comedy-Drama                    | 7th Week     |
| Wm. R. Lighton Productions, Inc.                                                                                  |                   |                   |                   |                       |                                 |              |
| J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)                                            |                   |                   |                   |                       |                                 |              |
| A. B. Maescher Productions. (Arrow Release).                                                                      |                   |                   |                   |                       |                                 |              |
| Jack Pratt                                                                                                        | All-Star          | Harry Keepers     | Walter Mayo       | J. Grubb Alexander    | "Rip Tide"                      | 7th Week     |
| Arthur Trimble Productions.                                                                                       |                   |                   |                   |                       |                                 |              |
| <b>HORSLEY STUDIO.</b> 6050 Sunset Blvd.                                                                          |                   |                   |                   |                       |                                 | Holly 7945   |
| Burston Films. 6050 Sunset Blvd. Holly 3939.                                                                      |                   |                   |                   |                       |                                 |              |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940.                                                              |                   |                   |                   |                       |                                 |              |
| Al Santell                                                                                                        | Alexander Alt     | Billy Williams    | Roland Asher      | Hank Mann             | Comedies                        | Schedule     |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive.                  |                   |                   |                   |                       |                                 |              |
| Bob Horner                                                                                                        | All-Star          | Al McLain         | Ted Medford       | Bob Horner            | "Valley of Shadows"             | Casting      |
| Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.                                                     |                   |                   |                   |                       |                                 |              |
| Jack Melson                                                                                                       | Richard Talmadge  | Earl Ellis        | Leon Metzelti     | George Plympton       | "Fire Eater"                    | 4th Week     |
| Malobee Productions. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr.                                           |                   |                   |                   |                       |                                 |              |
| Maloney-Beebe                                                                                                     | Leo Maloney       | Lathem-Thompson   | Bob Williamson    | Maloney-Beebe         | 2-Reel Western                  | Schedule     |
| Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.                                      |                   |                   |                   |                       |                                 |              |
| Sanford Productions. (State Rights release). Holly 975.                                                           |                   |                   |                   |                       |                                 |              |
| Marcel Perez                                                                                                      | Pete Morrison     | Cotter            | Alex Alt          | Perez                 | 5-reel Drama                    | 2d Week      |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive.                                                             |                   |                   |                   |                       |                                 |              |
| G. W. Gibson                                                                                                      | All-Star          | E. Gibson         | Geo. D. Erskine   |                       | News Weekly                     | Schedule     |
| <b>INCE STUDIO.</b> Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.                             |                   |                   |                   |                       |                                 | 761731       |
| Leah Baird Productions. (Associated Exhibitors release.)                                                          |                   |                   |                   |                       |                                 |              |
| W. S. Van Dyke                                                                                                    | Leah Baird        |                   |                   | Jos. C. Vance         | Drama                           | 2d Week      |
| Cosmopolitan Productions (F. P. L. release).                                                                      |                   |                   |                   |                       |                                 |              |
| Frank Borzage                                                                                                     | All-Star          | Chet Lyons        | George Hill       | Frances Marion        | "The Nth Commandment"           | 3d Week      |
| Thos. H. Ince Productions, (First National Release).                                                              |                   |                   |                   |                       |                                 |              |
| John Wray                                                                                                         | May McAvoy        |                   | Frank Gerahty     | Bradley King          | "News"                          | 5th Week     |
| Gene Stratton Porter Productions.                                                                                 |                   |                   |                   |                       |                                 |              |
| <b>KEATON STUDIO.</b> 1025 Lillian Way.                                                                           |                   |                   |                   |                       |                                 | Holly 2814   |
| Buster Keaton Productions, Inc. (First National Release).                                                         |                   |                   |                   |                       |                                 |              |
| <b>LASKY STUDIOS.</b> L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.                              |                   |                   |                   |                       |                                 | Holly 2400   |
| Paramount Pictures. (Famous Players-Lasky Release.)                                                               |                   |                   |                   |                       |                                 |              |
| Wesley Ruggles                                                                                                    | Wallace Reid      | Faxon Dean        | Richard Johnson   | Albert LeVino         | "Mr. Billings Spends His Dime"  | 1st Week     |
| Joseph Henabery                                                                                                   | Jack Holt         | James Howe        | Leo Pearson       | Jack Cunningham       | "Tiger's Claw"                  | 4th Week     |
| Charles Maigne                                                                                                    | Mary Miles Minter | Betty Compson     | Harry Fellows     | Will M. Ritchey       | "Trail of the Lonesome Pine"    | 1st Week     |
| J. C. Ivers                                                                                                       | Betty Compson     | J. C. Van Trees   | Cullen Tate       | J. C. Ivers           | "The White Flower"              | 8th Week     |
| Cecil B. De Mille                                                                                                 | All-Star          | Wyckoff           | John Waters       | Jeanie MacPherson     | "Adam's Rib"                    | 8th Week     |
| Sam Wood                                                                                                          | Gloria Swanson    | A. L. Gilks       | Frank O'Connor    | Monte Katterjohn      | "Prodigal Daughters"            | 3d Week      |
| Geo. Fitzmaurice                                                                                                  | Pola Negri        | Arthur Miller     | Vernon Kenys      | Ouida Bergere         | "Bella Donna"                   | 6th Week     |
| James Cruze                                                                                                       | Karl Brown        | Bert Baldrige     | Fred Robinson     | Jack Cunningham       | "The Covered Wagon"             | 7th Week     |
| Paul Powell                                                                                                       | Agnes Ayres       |                   |                   | Will M. Ritchey       | "Racing Hearts"                 | 6th Week     |
| <b>LONG BEACH STUDIO.</b> Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr.                                           |                   |                   |                   |                       |                                 | Home 609     |
| John P. Mills, Productions                                                                                        |                   |                   |                   |                       |                                 |              |
| Rex Thorpe                                                                                                        | All-Star          | Elmer Dyer        |                   | Joseph Northup        | "Black Gold"                    | 6th Week     |
| Milburn Morante Productions. (State right release).                                                               |                   |                   |                   |                       |                                 |              |
| Ranger Productions                                                                                                |                   |                   |                   |                       |                                 |              |
| Tom Gibson                                                                                                        | Willard Mack      | Elmer Dyer        |                   |                       | "Red Bulldogs"                  | 4th Week     |
| <b>MAYER-SCHULBERG STUDIO.</b> 3800 Mission Rd. Individual Casting.                                               |                   |                   |                   |                       |                                 | Lincoln 2120 |
| Louis B. Mayer Productions. (First National and Metro release).                                                   |                   |                   |                   |                       |                                 |              |
| Fred Niblo                                                                                                        | All-Star          | Charles Van Enger | Doran Cox         | Frances Marion        | "The Famous Mrs. Fair"          | 9th Week     |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release).                                        |                   |                   |                   |                       |                                 |              |
| Victor Schertzinger                                                                                               | K. McDonald       | Joseph Brotherton | Wyatt Brewster    | Eve Unsell            | "Refuge"                        | 1st Week     |
| Louis J. Gasnier                                                                                                  | All-Star          | Karl Struss       | Geo. Yonatan      | Eve Unsell            | "Poor Men's Wives"              | 2d Week      |
| Tom Forman                                                                                                        | All-Star          | Harry Perry       | Sam Nelson        | Eve Unsell            | "Are You a Failure?"            | 10th Week    |
| <b>METRO STUDIO.</b> Romaine and Cahuenga Ave. Harry Kerr, Casting.                                               |                   |                   |                   |                       |                                 | Holly 4485   |
| Harry Beaumont                                                                                                    | Viola Dana        | John Arnold       | Frank Strayer     | Bernard McConville    | "Noise in Newboro"              | 5th Week     |
| Irvin Willat                                                                                                      | All-Star          | Robert Kurrie     | Curt Rehfeld      | Julien Josephson      | "All the Brothers Were Valiant" | 12th Week    |
| S-L (Sawyer-Lubin) Productions. (Metro release)                                                                   |                   |                   |                   |                       |                                 |              |
| Clarence Badger                                                                                                   | All-Star          | Rudolph Bergquist | Charles Hunt      | Winifred Dunn         | "Your Friend and Mine"          | 2d Week      |
| Hunt Stromberg Productions. (Metro Release).                                                                      |                   |                   |                   |                       |                                 |              |
| Hunt Stromberg                                                                                                    | Bull Montana      | Irving Reis       | Theodore Joos     | Staff                 | "Rob 'Ere Good"                 | 4th Week     |
| <b>PICKFORD-FAIRBANKS STUDIOS.</b> Individual Casting. 7100 Santa Monica Blvd.                                    |                   |                   |                   |                       |                                 | Holly 7901   |
| Individual Productions. (United Artists Release.)                                                                 |                   |                   |                   |                       |                                 |              |
| <b>RAY STUDIO.</b> Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.                                             |                   |                   |                   |                       |                                 | 598-141      |
| Charles Ray Productions. (United Artists Release.)                                                                |                   |                   |                   |                       |                                 |              |
| <b>R-C STUDIO.</b> Melrose and Gower. 780 Gower St.                                                               |                   |                   |                   |                       |                                 | Holly 7780   |
| Individual Productions. (Film Booking Offices.)                                                                   |                   |                   |                   |                       |                                 |              |
| James F. Horne                                                                                                    | Ethel Clayton     | Joseph Dubray     | Carol Warren      | "The Greater Glory"   | Casting                         |              |
| Val Paul                                                                                                          | Harry Carey       | Thornley-DeGrasse | Ted Brook         | "Canyon of the Fools" | 7th Week                        |              |
| Chester Bennett                                                                                                   | Jane Novak        | Jack MacKenzie    | Douglas S. Dawson | "Rock of Ages"        | Casting                         |              |
| Sherwood McDonald                                                                                                 | Gloria Joy        | John Thompson     | Douglas Bronston  | Comedy-Dramas         | Schedule                        |              |
| Malcolm St. Clair                                                                                                 | All-Star          | Lee Garmes        | "Ski" Moreno      | Beatrice Van          | "Fighting Blood" series         | Schedule     |
| Carter DeHaven                                                                                                    | Carter DeHaven    | K. G. McLean      | Cliff Sahn        | Monty Brice           | "A Waggin' Tale"                | Schedule     |
| <b>ROACH STUDIO.</b> Culver City. Warren Doane, Mgr.                                                              |                   |                   |                   |                       |                                 | 761-731      |
| Hal Roach Comedies (Pathe release).                                                                               |                   |                   |                   |                       |                                 |              |
| Hutchison-Parrott                                                                                                 | Snub Pollard      | Roach Doran       | Hackmey           | Hutchison-Parrott     | 2-Reel Comedy                   | Schedule     |
| Davis-Howe                                                                                                        | "Paul" Parrott    | Frank Young       | Henecke-Brandie   | Staff                 | Comedies                        | Schedule     |
| McGowan-McNamara                                                                                                  | All-Star          | Len Powers        | C. Morehouse      | Tom McNamara          | "Our Gang"                      | Schedule     |



| Director                                                                           | Star             | Cameraman       | Ass't Director   | Scenarist        | Type                        | Progress             |
|------------------------------------------------------------------------------------|------------------|-----------------|------------------|------------------|-----------------------------|----------------------|
| <b>SENNETT STUDIO. 1712 Glendale Blvd.</b>                                         |                  |                 |                  |                  |                             | <b>Wilshire 1550</b> |
| <b>Mack Sennett Comedies. (First National Release).</b>                            |                  |                 |                  |                  |                             |                      |
| F. Richard Jones                                                                   | Phyllis Haver    | Fred Jackman    |                  | R. McConville    | Comedy-drama                | Casting              |
| <b>UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.</b> |                  |                 |                  |                  |                             | <b>Holly 4080</b>    |
| <b>Allen Holubar Productions.</b>                                                  |                  |                 |                  |                  |                             |                      |
| Allen Holubar                                                                      | Dorothy Phillips | Jennings        | Harry Bocquet    | Tay Barrett      | "The White Frontier"        | 2d Week              |
| <b>Jackie Coogan Productions.</b>                                                  |                  |                 |                  |                  |                             |                      |
| Eddie Cline                                                                        | Jackie Coogan    | Frank Goode     | Harry Weil       | Eddie Klein      | "Toby Tyler"                | 3d Week              |
| <b>Lloyd Hamilton Corporation. (Educational release).</b>                          |                  |                 |                  |                  |                             |                      |
| Lloyd Bacon                                                                        | Lloyd Hamilton   | Park Reiss      |                  | Archie Mayo      | Comedy                      | Schedule             |
| <b>Hawks-Morosco Productions</b>                                                   |                  |                 |                  |                  |                             |                      |
| <b>Jos. M. Schenck Productions.</b>                                                |                  |                 |                  |                  |                             |                      |
| <b>Selznick Productions. (Select Release).</b>                                     |                  |                 |                  |                  |                             |                      |
| Vic Heerman                                                                        | All-Star         | Gerstad         | Ed. Sturges      | Heerman          | "Rupert of Hentzau"         | 3d Week              |
| <b>Maurice Tourneur Productions (First National release).</b>                      |                  |                 |                  |                  |                             |                      |
| Maurice Tourneur                                                                   | All-Star         | Arthur L. Todd  | Scott R. Beal    | Charles Maigne   | "Isle of Dead Ships"        | 2d Week              |
| <b>United Studios Productions. (Pathe release.)</b>                                |                  |                 |                  |                  |                             |                      |
| Marshall-McCloskey                                                                 | Ruth Roland      | Thompson        | H. C. Updegraffe | Frank Leon Smith | "The Haunted Valley"        | Schedule             |
| <b>Jack White Corporation (Educational release).</b>                               |                  |                 |                  |                  |                             |                      |
| Fred Fishback                                                                      | Conley-Adams     | White Corby     | Rea Hunt         | Jack White       | Comedy                      | Schedule             |
| <b>UNIVERSAL STUDIO. Fred Datig Casting.</b>                                       |                  |                 |                  |                  |                             | <b>570-081</b>       |
| <b>Universal Film Manufacturing Co. (Universal Release.)</b>                       |                  |                 |                  |                  |                             |                      |
| Harry Pollard                                                                      | All-Star         |                 |                  | Eddie Lowe       | "His Good Name"             | Casting              |
| Wallace Worsley                                                                    | Lon Chaney       |                 |                  | Rupert Julian    | "Hunchback of Notre Dame"   | 1st Week             |
| George Archainbau                                                                  | All-Star         | Charles Stumar  | Leo McCarey      | A. P. Younger    | "Flesh"                     | 2d Week              |
| Hobart Henley                                                                      | Reginald Denny   | Virgil Miller   | Tom Regan        | Lucien Hubbard   | "The Abysmal Brute"         | 5th Week             |
| Tod Browning                                                                       | Priscilla Dean   | Wm. Fildew      | Leo McCarey      | Jeffrey Moffit   | "Drifting"                  | 2d Week              |
| Jack Allen                                                                         | Jack Allen       |                 |                  | Robert Dillon    | Animal Adventures           | Schedule             |
| Edw. Laemmle                                                                       | Art Acord        |                 | Frank Messenger  | Robert Dillon    | "Oregon Trail"              | 4th Week             |
| Robt. F. Hill                                                                      | Jack Mulhall     |                 | Taylor-Lamson    | Robert Dillon    | "Social Buccaneer"          | 9th Week             |
| Eason-Merchant                                                                     | Wm. Desmond      | Reeves          | Mack Wright      | Carl Coolidge    | Around the World in 18 Days | Finishing            |
| Scott Darling                                                                      | Lewis Sargent    | Irving Riese    | Arthur Smith     | Scott Darling    | Comedy                      | Schedule             |
| Wm. Watson                                                                         | Neely Edwards    | Wm. Daniels     | A. Thompson      |                  | Comedy                      | Schedule             |
| Rupert Julian                                                                      | All-Star         | Kaufman-Daniels | Sowders-Sullivan | Von Stroheim     | "Merry-Go-Round"            | 15th Week            |
| King Baggott                                                                       | Gladys Walton    | Vic Milnar      | Joe Barry        | Hugh Hoffman     | "Carey Came to Town"        | 2d Week              |
| Stuart Paton                                                                       | All-Star         | Allen Davey     | Harry Webb       | Albert Kenyon    | "Attic of Felix Bavu"       | 4th Week             |
| Duke Worne                                                                         | Roy Stewart      |                 | Dave Brandeman   | George Hively    | "Exploits of Norroy"        | Schedule             |
| <b>Belasco Productions, Inc. Al Kelly, Prod. Mgr.</b>                              |                  |                 |                  |                  |                             |                      |
| <b>Crueledwed Comedies. Herbert D. Newcomb, Bus. Mgr.</b>                          |                  |                 |                  |                  |                             |                      |
| <b>William Steiner Productions.</b>                                                |                  |                 |                  |                  |                             |                      |
| <b>Sturgeon-Hubbard Productions. (Federated release).</b>                          |                  |                 |                  |                  |                             |                      |
| Rollin Sturgeon                                                                    | All-Star         | Milt Moore      | Tommy Morgan     | Lucien Hubbard   | "What's Your Daughter       | Editing              |

## NORTHERN STUDIOS

*For Week Starting Monday, November 20*

| Director                                                                  | Star      | Cameraman   | Ass't Director | Scenarist     | Type                 | Progress     |
|---------------------------------------------------------------------------|-----------|-------------|----------------|---------------|----------------------|--------------|
| BEAVERTON STUDIO. Portland, Ore.                                          |           |             |                |               |                      |              |
| Premium Pictures Productions. J. J. Fleming, Pres. Russell Release.       |           |             |                |               |                      |              |
| GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.   |           |             |                |               |                      | Market 844   |
| Paul Gerson Pictures Corp. (F. B. O. release).                            |           |             |                |               |                      |              |
| Robert Eddy                                                               | Dan Mason | Roy Vaughan | Frank Capra    | A. H. Giebler | Plum Center Comedies | 10th Picture |
| PACIFIC STUDIOS. San Mateo, Cal.                                          |           |             |                |               |                      |              |
| Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr. |           |             |                |               |                      |              |
|                                                                           | All-Star  |             | Ross Ledermann |               |                      |              |
| Graf Productions, Inc. (Metro release).                                   |           |             |                |               |                      |              |
| Max Graf                                                                  |           |             |                |               | "The Fog"            | In Progress  |

## EASTERN STUDIOS

*For Week Starting Monday, November 20*

| Director                                                | Star         | Cameraman   | Ass't Director | Scenarist | Type                      | Progress        |
|---------------------------------------------------------|--------------|-------------|----------------|-----------|---------------------------|-----------------|
| BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y.      |              |             |                |           |                           | Kingsbridge 270 |
| Whitman Bennett Productions. (Affiliated Distributors). |              |             |                |           |                           |                 |
| John Adolfi                                             | Betty Blythe | Edward Paul | John MacKnight |           | "The Darling of the Rich" | 9th Week        |
| BETZWOOD STUDIO, Morristown, Pa. Albert E. Lowe, Mgr.   |              |             |                |           |                           |                 |
| Independent Productions.                                |              |             |                |           |                           |                 |



| Director                                                                              | Star            | Cameraman         | Ass't Director | Scenarist          | Type                     | Progress           |
|---------------------------------------------------------------------------------------|-----------------|-------------------|----------------|--------------------|--------------------------|--------------------|
| BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.                             |                 |                   |                |                    |                          | Freemont 5100      |
| Malcolm Strauss                                                                       | All-Star        |                   |                | Malcolm Strauss    | "Salome"                 | 12th Week          |
| Edwin Carewe Productions. (First National Release).                                   |                 |                   |                |                    |                          |                    |
| Inspiration Pictures, Inc. (First National Release).                                  |                 |                   |                |                    |                          |                    |
| Henry King                                                                            | Lillian Gish    |                   |                |                    | "The White Sister"       | In Rome            |
| CORBETT STUDIO. 29 S. La Salle St., Chicago, Ill.                                     |                 |                   |                |                    |                          | Randolph 6171      |
| F. W. Corbett Productions.                                                            |                 |                   |                |                    |                          |                    |
| F. W. Corbett                                                                         | Bob Hayes       |                   |                | F. W. Corbett      | "The Alley Sheik"        | 3d Week            |
| FOX STUDIOS. West 55th and 10th St., N. Y. James Ryan, Casting.                       |                 |                   |                |                    |                          | Circle 6800        |
| Herbert Brenon                                                                        | All-Star        | T. Molloy         | N. Hollen      | Paul Sloane        | "Penzie"                 | 6th Week           |
| GRIFFITH STUDIO. Herbert Sutch, Casting. Mamaroneck, N. Y.                            |                 |                   |                |                    |                          | Mam. 1190          |
| IDEAL STUDIO. West New York, N. J. Ben Silvie, Casting.                               |                 |                   |                |                    |                          |                    |
| State Picture Corp.                                                                   |                 |                   |                |                    |                          |                    |
| INTERNATIONAL STUDIO. 126th St., at 2d Ave., New York, N. Y.                          |                 |                   |                |                    |                          |                    |
| Cosmopolitan Productions. (F. P.-L. release).                                         |                 |                   |                |                    |                          |                    |
| Sidney Olcott                                                                         | Marion Davies   |                   | D. P. Carle    | Staff              | "Little Old New York"    | 2d Week            |
| Alan Crosland                                                                         | All-Star        | Ira H. Morgan     | Lynn Shores    |                    | "The Enemies of Women"   | Editing            |
| E. H. Griffith                                                                        | T. Roy Barnes   |                   |                |                    | "The Go-getter"          | 4th Week           |
| LASKY STUDIO. Astoria, Long Island City, N. Y. Ned Hay, Casting.                      |                 |                   |                |                    |                          | Astoria 3500       |
| Paramount Pictures (F. P.-L. release). Thomas Geraghty, Mgr.                          |                 |                   |                |                    |                          |                    |
| Alfred Green                                                                          | Thos. Meighan   |                   |                | George Ade         | "Back Home and Broke"    |                    |
| Chet Withey                                                                           | Elsie Ferguson  |                   |                |                    | "Outcast"                |                    |
| Geo. Melford                                                                          | All-Star        | Bert Glennon      | Cy Clegg       | Jos. Hergeshelmer  | "Java Head"              |                    |
| Henry Kolker                                                                          | Alice Brady     | Gilbert Warrenton |                | J. Clarkson Miller | "The Leopardess"         |                    |
| Allan Dwan                                                                            | Bebe Daniels    |                   |                |                    | "Glimpses of the Moon"   | 11th Week          |
| LINCOLN STUDIO. Grantwood, N. J.                                                      |                 |                   |                |                    |                          |                    |
| Pine Tree Pictures Co. (Arrow release).                                               |                 |                   |                |                    |                          |                    |
| Dell Henderson                                                                        | All-Star        |                   |                |                    | "Jacqueline"             | In Canada          |
| METRO STUDIO. 3 West 61st St., New York.                                              |                 |                   |                |                    |                          | Columbus 8181      |
| MIRROR STUDIO. Glendale, Long Island, N. Y. Dick Thorpe, Casting. Roger Manning, Mgr. |                 |                   |                |                    |                          | Richmond Hill 3545 |
| Charles C. Burr Productions. (Affiliated Distributors).                               |                 |                   |                |                    |                          |                    |
| Chas. O. Seessel                                                                      | Johnnie Hines   |                   |                |                    | "Luck"                   | In Progress        |
| Smart Films, Inc.                                                                     |                 |                   |                |                    |                          |                    |
| Will Morrissey                                                                        | Billy West      |                   |                |                    | Comedies                 | Schedule           |
| PARAGON STUDIO. Fort Lee, N. J.                                                       |                 |                   |                |                    |                          |                    |
| Clarence Brown                                                                        | Hope Hampton    |                   |                | Staff              | Drama                    | 12th Week          |
| PATHE. T. W. Goodwin, Casting. 1990 Park Ave., New York.                              |                 |                   |                |                    |                          | Harlem 1480        |
| Geo. B. Seitz                                                                         | Pearl White     | E. Snyder         |                | B. Millhauser      | 15 Episode Serial        | Schedule           |
| PYRAMID STUDIO.                                                                       |                 |                   |                |                    |                          |                    |
| Pyramid Pictures, Inc. (American release).                                            |                 |                   |                |                    |                          |                    |
| G. W. Terwilliger                                                                     | Faire Binney    |                   |                |                    | "Wife in Name Only"      | 10th Week          |
| RICHMOND STUDIO, Broad and Van Duser Sts., Stapleton, Staten Island, N. Y.            |                 |                   |                |                    |                          |                    |
| Richmond Film Productions, Inc. (Clark-Cornelius release).                            |                 |                   |                |                    |                          |                    |
| Jos. A. Richmond                                                                      | All-Star        | Horace Plympton   |                |                    | 2-reel Comedies          | Schedule           |
| TEC-ART STUDIO. 318 East 48th St., New York. Chas. M. Seay, Prod. Mgr.                |                 |                   |                |                    |                          | Vanderbilt 4338    |
| Ralph Ince                                                                            | All-Star        |                   | Thos. Atkins   |                    | "The Has Been"           | 5th Week           |
| (American release)                                                                    |                 |                   |                |                    |                          |                    |
| J. S. Dawley                                                                          | All-Star        |                   |                | J. S. Dawley       | Drama                    | Schedule           |
| Selznick Productions. (Select Release).                                               |                 |                   |                |                    |                          |                    |
| THANHOUSER STUDIO. New Rochelle, N. Y.                                                |                 |                   |                |                    |                          |                    |
| William Burt                                                                          | Miss Burt       | Walter Miller     |                |                    | "Tales of the Tenements" | Schedule           |
| TILFORD CINEMA STUDIO. East 44th St., New York.                                       |                 |                   |                |                    |                          |                    |
| Jack Pickford                                                                         | Jack Pickford   |                   |                |                    | Feature                  | 8th Week           |
| (American release)                                                                    |                 |                   |                |                    |                          |                    |
| Roy Nell                                                                              | William Strauss |                   | Bernie         |                    | "The House of Solomon"   |                    |
| Thomas H. Dixon Productions.                                                          |                 |                   |                |                    |                          |                    |
| VITAGRAPH STUDIO. East 14th St., at Locust Ave., Brooklyn, N. Y.                      |                 |                   |                |                    |                          | Midwood 6100       |
| Edwin Hollywood                                                                       | All-Star        |                   |                |                    | Yale Historical Series   | Schedule           |
| WORLD STUDIO. West Fort Lee, N. J.                                                    |                 |                   |                |                    |                          |                    |
| (State rights release). Jake Rosenthal, Casting.                                      |                 |                   |                |                    |                          |                    |
| Tefft Johnson                                                                         | Rita Rogan      |                   |                | Johnson            | Special                  | 8th Week           |
| Christian Herald Motion Picture Bureau. Harry Levey, president.                       |                 |                   |                |                    |                          |                    |

## SOUTHERN STUDIOS

*For Week Starting Monday, November 20*

| Director                                                                                           | Star                         | Cameraman   | Ass't Director | Scenarist     | Type                  | Progress  |
|----------------------------------------------------------------------------------------------------|------------------------------|-------------|----------------|---------------|-----------------------|-----------|
| <b>MIAMI STUDIO.</b> C. B. Collins, Production Manager, John Brunton, General Manager. Miami, Fla. |                              |             |                |               |                       |           |
| <b>Dudley Film Co.</b>                                                                             | <b>Dudley Read, Casting.</b> |             |                |               |                       |           |
| Wray Physioc                                                                                       | Toto the Clown               | Paul Allen  | Jack Brown     | Wray Physioc  | 2-reel Comedies       | Schedule  |
| <b>Sphinx Picture Corp.</b>                                                                        |                              |             |                |               |                       |           |
| <b>Rex Ingram Productions (Metro Release).</b>                                                     |                              |             |                |               |                       |           |
| Rex Ingram                                                                                         | All-Star                     | John Seitz  | Grant Whytock  | John Russell  | "The Passion Vine"    | 12th Week |
| <b>Flamingo Productions (American release).</b>                                                    |                              |             |                |               |                       |           |
| J. P. McGowan                                                                                      | Helen Holmes                 | James Tuers | Fred Kalgren   | J. P. McGowan | "A Million in Jewels" | 8th Week  |
| <b>SAN JUAN STUDIO.</b> San Juan, Porto Rico.                                                      |                              |             |                |               |                       |           |
| <b>Edward A. MacManus Productions. (Associated Exhibitors).</b>                                    |                              |             |                |               |                       |           |



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### COMING

From New York—Charles DeRoche, nee Charles d'Authier de Rochefort, French actor, to play opposite Dorothy Dalton in "The Law of the Lawless," for Lasky. Miss Dalton will follow. The story is Konrad Bercovici's.

From New York—George Fawcett to play in "Prodigal Daughters" with Gloria Swanson.

From New York—Harold Lloyd, after seeing all the Broadway plays.

From Honolulu—Betty Compson and principals of "The White Flower" to complete picture at Lasky studio.

From New York—James Young, to make one more picture for Sam Rork before producing "Tribby" for James Walton Tully.

From Utah—James Cruze, director, and the company filming "The Covered Wagon," to finish picture at Lasky studio.

From Aohu, H. I.—Virginia Brown Faire after playing the lead in "Vengeance of the Deep" for Barry Barringer.

From New York—Randolph Bartlett, to join the editorial staff at Lasky studio.

### GOING

To New York—Gertrude Astor to play the part of Mrs. Van Cortland in support of Alice Brady in "The Ne'er-Do-Well." She will go from there to South America.

To New York—R. A. Walsh on a business trip, accompanied by his assistant, J. T. O'Donohue.

To Chicago—Sam Allen, character actor, to take the late Frank Bacon's role in "Lightnin'."

To Washington, D. C.—Frank B. Davison leaves tomorrow to invite President Harding, members of congress, and diplomats from Pan-American countries to be guests of the motion picture industry at the first annual American Historical Revue and Motion Picture Exposition.

To Europe—Robert G. Vignola on a globe-circling tour, November 25.

To New York—Edwin Sturges of Owen Moore's organization.

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"Omar the  
Tentmaker"

"Wasted Lives"

"Christmas"

"Wheel of Fortune"

### Other Releases

"The Dolls' House"

"Lest We Forget"

"Is Matrimony a  
Failure?"

"Without Benefit of  
Clergy"

"The Northern Trail"

"The Infidel"

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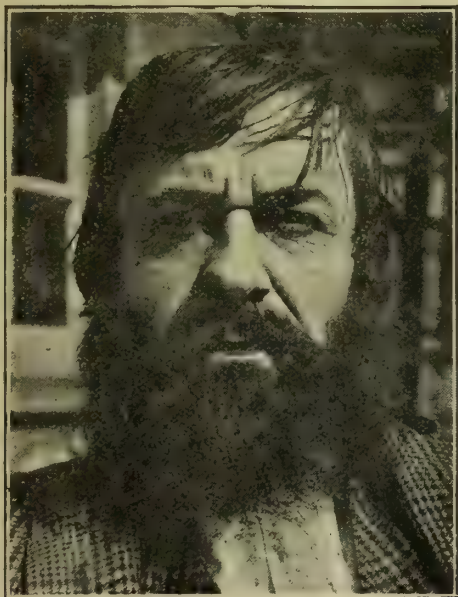
# NOAH BEERY

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HOLLY 8361

## Coming Releases:

"The Ebbtide" "Stormswept"  
 "Omar the Tent Maker"  
 "Ten Ton Love"  
 "Country Love"  
 "The Hand Me Down"  
 and other releases  
 "The Sea Wolf"  
 "Mark of Zorra"  
 "Red Lantern" "Dinty"  
 "Go and Get It"  
 "Bob Hampton of Placer"  
 "The Belle of Alaska"  
 "The Sagebrusher"  
 "The Fighting Sheperdess"



Having completed his work in a French-Canadian story, Lester Cuneo has gone on a hunting trip with Henry McCarty, director, and Charles Mack, manager of his company.

Buddie Messinger's first Century comedy has been titled "When Boyhood Was in Flower." Harry Edwards directed it.

## BUYS NEW PLAYS

Charles R. Seeling will resume production in two weeks at Fine Arts studio, he announced on his return from New York. He came back on the Paramount special train. Seeling has secured screen rights to several stage plays, and has arranged for release through A1 Film exchange.

Leo White has been added to the cast of "Vanity Fair."

Alexander Alt has taken Sid Smith's place in Hallroom Boy comedies.

Harry S. Northrup is with Benny Zeidman's all-star production of "The Spider and the Rose."

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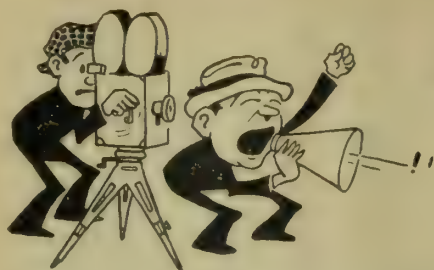
"Thorns and Orange Blossoms"

In Production: "The Hero"

"Poor Men's Wives"

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# Six Months' Pictures in Critical Review

**"A Wide Open Town"** (Selznick)—Conway Tearle tries to make good acting substitute for a poor story. Novel goes flat on screen.

**"Always the Woman"**—A hash of every conceivable story. Betty Compson leads herself to slaughter professionally by choosing her own story, etc. No box office value.

**"Ashamed of Parents"** (Warner Bros.) Noble idea executed in worst possible manner. Every old situation worked into story. Poor direction, continuity, action and photography. No box office value.

**"Blood and Sand"** (Paramount)—Success of picture laid to incomparable combination of June Mathis, scenario and continuity writer, Fred Niblo, director, and Rodolph Valentino, leading man. Star does greater work than in "Four Horsemen."

**"Brawn of the North"** (First National)—Again the wonder dog Strongheart holds the audience with his remarkable performance amid dangers of the snows. Should go better than same dog in "The Silent Call."

**"Broadcasting"** (Pathe)—Timely story of the radio craze with Johnny Jones and his bunch of clever kids in good comedy-drama.

**"Broadway Rose"** (Metro)—Another inevitable Mae Murray where she takes 'em off and puts 'em on in plain view of the audience. Star's admirers will like this one.

**"Burning Sands"** (Paramount)—Another sheik production with Milton Sills and Wanda Hawley, and strong entertainment value. Should draw.

**"Colleen of the Pines"** (F. B. O.)—Most of the moss got into the story, to the annoyance of all northwest mounted police. Jane Novak in her weakest one.

**"Cops"** (First National)—Buster Keaton in a comedy not his best or worst.

**"Divorce Coupons"** (Vitagraph)—A fair Corinne Griffith picture which depends upon the title to draw them. Fair.

**"Don't Shoot"** (Universal)—Story of "Come Through" re-hashed, re-acted and re-directed with uninteresting results. Herbert Rawlinson's name as star good.

**"Dr. Jack"** (Pathe)—Harold Lloyd in one of his best, but not the best. Will draw wherever Lloyd is liked.

**"Flesh and Blood"** (Irving Cummings). Scrambled story resulting in series of close-ups of Lon Chaney, upon whose name producer depends for selling possibilities. Story and star disappointing. Photography beautiful.

**"Fools of Fortune"**—A fair feature with good cast, but production drags a little. Title is best attraction.

**"Forget-Me-Not"** (Burstyn) — Bessie Love and Gareth Hughes in a highly interesting story heavy with genuine chapters of life. Good attraction.

**"Free Air"** (Hodkinson)—Story by Sinclair Lewis is only redeemer of this production. Titles are educational type. Cast unknown but work is fair. Author's name has box office value.

**"French Heels"**—Bad story and direction. Irene Castle cannot carry picture with her usual fashion review.

**"Gay and Devilish"** (F. B. O.)—Doris May is given too much rope in her first independent and flops. A gushy production with no redeeming power. Doris May's name will attract if fans don't read criticisms.

**"Golf"** (Vitagraph)—Larry Semon forgets his best gags in a maze of trick props. Some laughs. All right for his fans.

**"Hearts Haven"** (B. B. Hampton)—Story like Christian Science propa-

ganda. All-star cast might attract fans.

**"Her Gilded Cage"** (Paramount)—Gloria Swanson tries to play Mae Murray in an adaptation from a stage play wherein the story is lost. Star the drawing power.

**"Hope"** (Hodkinson)—A gem in three reels, inspired from the famous painting. Little advertising value, but will please audiences wonderfully.

**"I Am The Law"**—Just one of an avalanche of N.W. mounted pictures with same plot and order of action. All star cast saves production.

**"If You Believe It, It's So"** (Paramount)—Thomas Meighan in a crook story. Twin to "While Satan Sleeps." Plot repetition may detract from interest. Star has great following.

**"In the Name of the Law"** (F. B. O.)—One man tries to write, direct and act in the picture. Emory Johnson's work shows divided attention between the three. Exploitation arouses interest.

**"Just Tony"** (Fox)—Tom Mix gives the leading role to his horse with excellent results. Equines do not mind inferior continuity. Fine attraction.

**"Kindred of the Dust"** (R. A. Walsh). Three reels of story made into six. Picture supported by work of noted cast which gives good box office value. Photography excellent and direction fair.

**"Kisses"** (Metro)—Ordinary program picture with Alice Lake for star, which may attract.

## Denies Purchase of United Studio

*First National won't take over United studio.*

*First National will produce 15 or 20 pictures a year, but will continue to make its major distribution, that of independently made films.*

*So declared Richard A. Rowland, former president of Metro and now general manager of Associated First National, on his arrival in Los Angeles Sunday. He is surveying production conditions in the film capitol.*

*Rowland verified the news that First National was now a member of the Hays group, the Motion Picture Producers and Distributors of America.*

**"Life's Darn Funny"** (Metro)—Viola Dana and Gareth Hughes make great combination in appealing story. Good supporting cast. Better than average program picture.

**"Lorne Doone"** (Tournear)—Maurice Tournear's directorial art in the ascendancy. A rushing melodrama

**"Loves of Pharaoh"** (Paramount). Foreign film whose features are composed of gorgeous sets, magnificent photography and well handled mobs. Poor types used for principals. Heavy comedy. Title and director (Ernest Lubitsch) attract. amid scenes of great beauty. Fine attraction but public will have to be lured in.

**"Lucky Carson"** (Vitagraph)—Earle Williams' name draws, but deceives. Production is hopeless.

**"Makin' Movies"** (J. K. McDonald)—Best of the Johnny Jones kid comedies. The children stage "Uncle Tom's Cabin" with uproarious results.

**"Manslaughter"** (Paramount) — Good modern melodrama suffering from lack of logic and dragged in Roman bacchanalia. Nevertheless a money maker.

**"Men of Zanzibar"** (Fox)—William Russell, leaning heavily on cosmetics, plays up to insipid titles supposed to be daring. Illogical hokum.

**"Missing Husbands"** (Metro)—Another foreign flop. Sure cure for insomnia. Title misleading but may attract the curious.

**"My Friend the Devil"** (Fox)—Agony divided into three periods; a cure for insomnia. Weak box office picture.

**"Nero"** (Fox)—A historical decomposition that rambles while Rome burns. No value save the title.

**"Nice People"** (Paramount)—William deMille burlesques C.B.'s pictures by making a satirical sex picture. Name of play is known and will attract.

**"Omar, the Tentmaker"** (First National)—Guy Bates Post gives a splendid interpretation of Omar in a skipping story, further lifted by art work of the cameraman. Should draw big.

**"On the High Seas"** (Paramount)—Jack Holt and Dorothy Dalton in a popular semi-sea story, with a corking ship fire. Good attraction.

**"One Clear Call"** (Stahl)—John Stahl holds audience in the palm of his hand. Henry Walthall and Irene Rich give wonderful performance. Exploitation does not do picture justice.

**"One Week of Love"** (Selznick)—Selznick surprises the public with a successful production and Elaine Hammerstein. Lots of Conway Tearle and action. Good for most theaters.

**"Our Leading Citizen"** (Paramount)—Picture classes with "One Glorious Day." Tom Meighan scores heavily.

**"Pink Gods"** (Paramount)—Cynthia Stockley's novel upon the screen.

The production saved from mediocrity by James Kirkwood's acting. Fair for box office.

**"Rags to Riches"** (Warner Brothers)—Wesley Barry, a competent cast, good adaptation and modern director put it over despite its age. Any audience will like it.

**"Reckless Youth"** (Selznick). Elaine Hammerstein fails to save impossible story. Star's name will attract however.

**"Rich Men's Wives"** (Preferred)—An old story told in old way with too large cast. House Peters does not give best efforts. Others in cast are not handled to best advantage. Names in cast will attract but fans will be disappointed.

**"Remembrance"** (Goldwyn)—Written and produced by the famous Rupert Hughes. Story of long-suffering dad that wins despite lack of experience in producing. Good attraction.

**"Robin Hood"** (United Artists)—Douglas Fairbanks in a gorgeous production which should break all box-office records.

**"Shackles of Gold"** (Fox)—Production fails to get over because of overdone action, direction and impossible story. William Farnum reaches back-number stage, with old-school acting.

**"Sherlock Brown"** (Metro)—Bert Lytell in a slow moving triangle picture. The triangle being: the girl, the "papers" and the hero. Star's name is attraction.

**"Sherlock Holmes"**—Attractive screen presentation of the most popular fiction detective that ever lived, with John Barrymore as lead. Should make good money everywhere.

**"Silver Wings"** (Fox)—Loaded with sobbs, happiness, unhappiness, good direction and mediocre finish. A mixture which few will care for.

**"Skin Deep"** (Ince)—The kind of picture the screen needs badly. Entertainment values; skillful production; quality. Big if played up right.

**"Sonny"** (First National)—Simple heart interest story with Barthelmess playing "Sonny." Star's name will draw.

**"Strange Idols"** (Fox)—A triangle plot suffering in the writing and wrecked in the making. Dustin Farnum is star. Weak for the exhibitor.

**"Tess of the Storm Country"** (United)—Mary Pickford repeats the screen story with more kick in the production than formerly. Exhibitors must depend wholly upon the Pickford name.

**"The Beauty Shop"** (Cosmopolitan)—Raymond Hitchcock himself in his highly humorous stage play. Louise Fazenda gets most of the laughs. Fair for box office.

**"The Big Scoop"** (Pathe)—Another Johnny Jones-kiddie comedy above the average. Good filler.

**"The Country Flapper"**—Dorothy Gish disappoints her many admirers in a picture made weaker by poor subtitles. Title and star might put this over.

**"The Cowboy and the Lady"** (Paramount)—They really put this over with Mary Miles Minter actually doing fine work. Tom Moore helps a lot. Very good from box office standpoint.

**"The Dust Flower"** (Goldwyn)—Story will insult intelligence of average audience. Basil King, the author, depends upon his name for success of picture. Names of Richard Dix and Helene Chadwick will fill the theater.

**"The Eternal Flame"** (First National)—A Norma Talmadge costume drama so human and so well produced that it shames the average picture. A box office winner.

**"The Eyes of the Mummy"** (Paramount)—A good example of how ridiculous a picture can be and escape the shelf. Name of Pola Negri will entice her fans into seeing picture.

**"The Fast Mail"** (Fox)—A whiz-melodrama, that has most of them lashed to the starting post, with Buck Jones the hero. The kind that high brows ignore, but the multitude cheers.

**"The Fatal Marriage"** (Griffith re-issue). A seven-year-old film runs along with new productions without suffering greatly from the contrast.

**"The Glorious Adventure"** (Blackton)—Lady Diana Manners' long heralded screen appearance in a hopeless production. Box office value according to feminine patronage.

**"The Gray Dawn"** (Hampton)—A successful production without using modern equipment of story to make thrills. Title is only visible attraction but will please fans after viewing.

**"The Infidel"** (Preferred)—Katherine McDonald in serial hokum. Shipwrecked among the natives! They will laugh in the wrong place. Fair attraction because of star and liking for the wild stuff.

**"The Kick Back"** (F. B. O.)—Harry Carey in the kind of western thriller the children are forbidden to read. Good where Carey's name is drawing eard.

Continued on page 39



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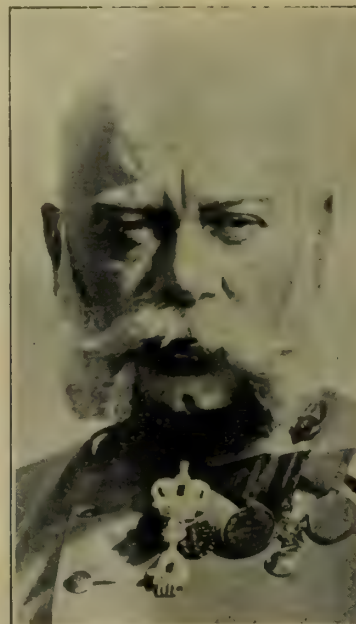
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# Why Writers Weep

Author Defends Industry, But Tells One Peeve

**F**ATHER than be suspected of being an opponent of the movies, let me hasten to establish myself as an ardent advocate—sufficiently sincere to defend the industry whenever I hear any unwarranted attack thereon. And idiotic attacks are not infrequent. For instance, the other day I remarked on the pleasing expression of a certain man in the films. A prude answered me mysteriously with "Handsome is as handsome does."

"What do you know against him?" I asked. "Well, I never heard anything good about him. He's likely like all other screen actors."

"Who have you in mind? Name some of the reprobates."

"Oh, I don't pretend to keep up with all their histories."

"And yet I know of lots of good they do, among charitable institutions, etc."

"But those things are always exaggerated."

"Yes? Just the other day Miss \_\_\_\_\_ of one of the Hollywood film companies gave \$500 to help a crippled child. The incident didn't even get into the newspapers. . . . None of us are perfect. Even ministers sometimes get into the limelight."

"But they are the exceptions."

"There are exceptions in all lines of endeavor."

"Movie people, though, are terrible."

"Name at least half-a-dozen of the monsters."

"Well, there's—let's see—um—ah—um—

Oh, I can't be explicit, because the awful things they do, no one hears about."

"Then in Heaven's name, how can you broadcast such slander!"

"Slander? Why, people who make their money so easily have no morals."

"They do not make their money—so easily. They work years before they get into 'electrics.' Such slander is sickening! You couldn't take such unfounded charges into a courtroom and sustain them."

"Why, you're no better than they are—defending them."

"Thanks!"

\* \* \*

**I**'M certainly glad I'm "no better." I don't want to be good, if goodness implies a complacent smugness and narrow-minded bigotry.

Just the same, the movie industry has its faults—being human. And here's one—from the writer's viewpoint.

An anxious-to-win scenario writer sweats out a brace of scripts. Then, whether to submit—or not to is the question, since things sometimes happen to the precious manuscripts.

If one of the scripts is lost, there can be no hard feeling if the writer failed to use and enclose registry stamps. It may, or may not be, a significant fact that the percentage of ordinary mail that is lost is very, very low.

But take, say three other scripts: (1) one is returned badly torn and crumpled; (2)

one is returned hopelessly soiled and thumbled; (3) one is returned after months with the comment that "only published stories are being used by that company."

In the first and second cases, a real hardship is worked on the hard-up beginner. A scenario that has 20 pages—to be re-typed at 20 cents a page, means a second outlay of \$4.00.

In the third case, if a studio has adopted a policy of buying no original scenarios, it surely is not defensible to keep the submitted manuscript for months, or even until sent for. From three to six weeks seems a reasonable time for a manuscript to receive consideration. Longer might point to possible acceptance, but if at the end of eight or ten weeks you get it back with the intimation it has not even been considered, you don't just like it.

The question arises, whether ever again to submit anything.

But you do, however, for the very good reason, that the MAJORITY of the film companies show you every courtesy. Some of them are even kind enough to put registry stamps on what they return. Some include helpful comments. Some suggest other markets. I even suspect some of the "arrived" feel for us beginners in our blundering climb toward the "great goal."

It is only against the occasional exception, I register this peeve.

ROBERTA LYNN

## Six Months' Pictures in Critical Review

Continued from page 37

"The Kingdom Within" (Victor Shert-zinger)—Noted cast well handled. Play of "faith healer" type. Good moral value. Cast of favorites.

"The Legend of Sleepy Hollow" (Independent)—Will Rogers in this weird tale again scores, despite his departure from familiar themes. Atmosphere, action, hair-raising stuff, photography all there. The Rogers name is the exhibitors' key.

"The Masquerader" (First National)—Marvelous photography and double-exposure. One exposure is that of Guy Bates Post's poor screen presence. Fair box office attraction.

"The New Teacher" (Fox)—Shirley Mason in a pleasing feature, nothing more. Fair for the box office, despite weak title.

"The Old Homestead" (Paramount)—Familiar story presented with all the Lasky finish and, at times, vividness. But the spirituelle of the original is entirely missing. Fine for box offices, however.

"The Ordeal" (Paramount)—An ordeal for exhibitor and spectator. Noted cast might deceive fans into attending, but might keep them away from pictures for a long time after.

"The Prisoner of Zenda" (Metro)—Rex Ingram puts over a good program feature but not a special. It

should clean up where costume pictures go.

"The Queen of the Moulin Rouge" (Ray Smallwood). Producer depends solely upon title to sell picture. Star inanimate and direction jerky. Photography is saving grace. Title great attraction to fans.

"The Sheik of Araby" (Hodkinson)—Title all there is to bank on. Actual production is not attractive enough to cope with trite subject.

"The Sin Flood" (Goldwyn)—From an audience standpoint a very good entertainment picture with a corking suspense situation. Richard Dix, Helene Chadwick and Jim Kirkwood are in it. Fine for exploitation.

"The Siren Call" (Paramount)—Dorothy Dalton and Yukon story may please. Direction jerky, continuity poor. Star does not give best efforts.

"The Storm" (Universal)—Reginald Barker shows what can be done with an old story and makes a spectacular picture much to the interest of Universal. House Peters' name will draw fans. Virginia Valli real star.

"The Tailor Made Man" (United Artists)—Star does not fit character but makes character fit Charles Ray. However Ray's best work. Title and star are great box office bets.

"The Vermillion Pencil" (F. B. O.)—Sessue Hayakawa in an uninteresting

production. His former successes will carry this picture.

"The \$5 Baby" (Metro)—A novelty plot with Viola Dana. Exhibitors should make money on this title and star's name alone.

"Trooper O'Neill" (Fox)—Buck Jones, as a northwest mounted policeman, goes "to get his man," in a production filled with beauty through the screen paintings of cameraman Lucien Androit. Fair attraction.

"Under Two Flags" (Universal)—A Priscilla Dean special replete with situations which have been used many times since the old play was written. Colorful and satisfactory. Good attraction where "popular"

"Wanted—A Story" (Pathe)—Another kid comedy with Johnny Jones. Needs a story. Fair filler.

"What Wrong With the Women?"—A big cast in absolutely nothing. No box office value.

"When Knighthood Was in Flower" (Cosmopolitan)—Marion Davies surprises even her friends with a real histrionic performance in a highly spectacular production. Good attraction. Productions are demanded.

"While Satan Sleeps" (Paramount)—Peter B. Kyne story with 85 per cent entertainment value. Jack Holt will draw.

## Script Market

Larry Semon wants stories of dramatic humor, with a touch of slapstick. Submit typewritten, double-spaced, to George E. Noble, scenario editor and general manager Larry Semon productions, Vitagraph studio, Hollywood, Cal.

Popular Pictures, Inc., are in the market for two-reel comedies for Hilliard (Fatty) Karr. Stories should be similar to the old Roscoe Arbuckle two-reelers. Company will also consider two-reel comedies starring Frankie Lee, child actor. Submit stories in synopsis form only to Ward Hayes, Federal studios, 3700 Temple St., Los Angeles.

Universal wants comedy-dramas laid about the life of the average American working girl for Gladys Walton to star in. The problems, temptations and triumphs of the girl wage earner offer a wide field for the screen writer. Submit action synopsis of 1500 to 2000 words to Hugh Hoffman, production supervisor, Universal City, Cal.

Universal wants light comedies with plenty of action for Herbert Rawlinson. Submit synopsis of 1500 or 2000 words to George Randolph Chester, production supervisor, Universal City, Cal.

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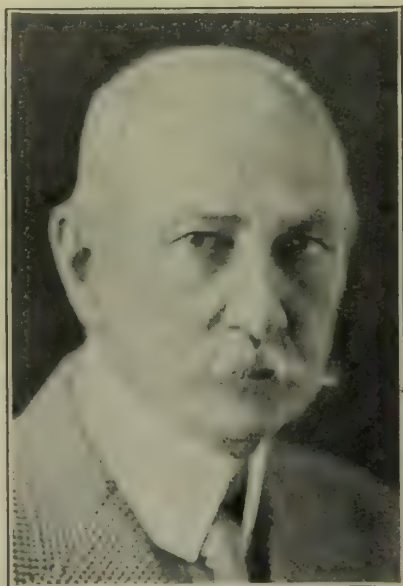
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# Trying to Sell a Scenario

The Ruse by Which a Freelance Sold His First Screen Story

BY H. AUSTIN BECK

RECENTLY in an excellent magazine article, John Barrymore gave a very fine analysis of motion pictures—or rather to be more correct, photoplays—the point at issue being the moral value of the pictures produced today.

This article was, no doubt, prompted by the shop-worn, unanswered question: "What's wrong with the movies?"

Hungry for knowledge and information regarding this industry I, as do innumerable others, haunt the news stands each month, in the hope of running across some periodical which will give some *real* information on the subject.

But what do we find? If not a photoplay-school-subsidized magazine filled with articles informing the reader that the entire clientele of directors and producers are fairly beseiging the premises of photoplay schools in search of new talent and new material—and that the only channel through which the ambitious photodramatist may expect to "arrive," is the motion picture school—the easy path to the "\$5000 for an idea" playground—then any of the other "Only reliable motion picture magazine published" whose articles invariably inform the reader that there is something wrong with the movies, and the further enlightening information that there is room in the movies for writers of a very different sort. And there you are—in exactly the same position as at the end of the previous month, without the desired knowledge, and without the several dollars regularly expended on your fruitless search.

\* \* \*

If there are articles published which do picture the true state of affairs, I have been unable to find them. I mean articles which would really be informative to the struggling scenarist.

Recently, however, in Motion Picture Magazine, under the heading "Why Write Scenarios?" Ted LeBerthon very clearly defined the attitude of the better class studios toward the usually misguided would-be scenarist, and his exceedingly poor chances of success in that field via any channel other than through the magazines.

As matters stand at the present moment, there is little likelihood of the desired change as outlined by Mr. Barrymore ever taking place—the supplanting of present-day "rot" and "trash" with more imaginative material.

The writer has run the gauntlet of Hollywood studios, and has had the almost unbelievable and phenomenal good luck to have his first story (not scenario) accepted. If the reader will follow attentively in his footsteps, he may obtain that long-desired "close-up" of the studios and their scenario and reading departments—incidentally, not to be found in the usual monthly periodical.

In the first place, I am an ardent movie fan, and have been ever since the day of the "nickle flicker." So simple did many of the stories impress me as being, that I at once decided to "take a fling" at writing one. An experience of years ago promptly supplied the plot—hours of thought, its extension and elaboration—till finally the completed manuscript. Then came the first "bunker." One "answer editor" told me that I could not get a scenario copyrighted. Another said: "Copyright or no copyright, they could steal your idea if they wished—and probably would!" Gathering no enlightenment from this source, I wrote the copyright office, library of congress, at Washington, and received in return, a mass of printed matter, the gist of which was that: "unpublished material could not be copyrighted."

Armed with this literature, the affidavits which had been enclosed, and my manuscript, I sought out a printer. He was a very sympathetic soul, and apparently had heard the heart-rending tales of many a would-be scenarist, for he agreed to supply me with sixty printed copies of my MSS. at a very low figure.

Some days later I forwarded two of these copies already bearing the imprint, "Copyright 1922 by \_\_\_\_\_," the completed affidavit and \$1 to Washington. In time I received an official notification of its protection and registration in my name.

\* \* \*

And now to submit it.

Los Angeles, for some inexplicable reason, is the worst place in the country to seek any information regarding the movies. They either don't know, or if they do they are unwilling to tell you. Innumerable enquiries as to the proper method finally drove me to the classified section of the telephone book, where I selected the names and addresses of twenty of the most prominent studios. To these I forwarded a copy of my manuscript along with the customary self-addressed envelope. Visions of these talent-craving directors, scrambling over one another in an effort to read my MSS. rose before me, for hadn't I a real idea? But alas! Uncle Sam's trusty servant, the mail carrier, strode by my door with an unfaltering step. Eagerly I awaited his approach each day, in fact twice a day, but to no avail.

Then came a day, when spying my anxious countenance peering from the window, he hailed me. Aha! At last! Success for sure! In a moment I was into the street and at his side. Feverishly I tore open letter after letter. CHECKS? NO! My bugbear! The motion picture schools. They had found me—through the ever watchful studio office boy, who notes the ambitious scenarist's name and address from the upper left hand corner at ten cents per—and could they be of assistance to me? For a nominal fee of twenty dollars they would set me right. For who knows(?) but that I might be one of the screen's greatest—ASTRAY!

Then Dame Fortune smiled upon me, for by some stroke of good luck I met an assistant director. Aware of his probable reluctance to divulge the information which I desired, I employed strategy, what strategy I was able, finally eliciting the information that "You can't tell what the studios are liable to do. You'll just have to wait." A month passed, and then with almost diabolical regularity each day my mail box contained one of my own self addressed envelopes. As I drew forth the MSS. there fell upon the table, the studio's reply, and I read:

"We are returning herewith your manuscript UNREAD and beg to inform you that we do not purchase from outside sources."

Or:

"Herewith your manuscript. We are not in the market for stories, as we find that our own specially trained staff best supply us with our material."

Could it be true? Had I been misinformed? Had I not read for years that all the studios desired new material? Where were these \$500 and \$2000 checks the producers held in readiness for the New Idea? Worthy critics had told me that my story had merit. But in time the twenty copies of my story lay upon my table.

My visions of success blurred into dark clouds of despair. I was beaten. No! I

would persist. I called upon my friend, the assistant director, related my woeful tale and showed him a copy of my story. A Perfecto persuaded him to read it. "A very good story" said he, and advised me to send it direct to Mr. So-and-So at the Such-and-Such studio. But hadn't I already sent it to that very studio? "Makes no difference. He never saw it anyway," he replied, and I hurried home to carry out his instructions forthwith.

Four days later a very courteous letter from Mr. So-and-So informed me that at the moment he was making pictures of a different sort, but that my story was good, and to send it to Mr. A at the B studio. I recalled that it had been to that studio already—but no matter!

Three days later, the telephone disturbed me from a reverie of shattered hopes. It was Mr. A speaking, and could I come out to the studio, as they were prepared to pay me—not \$5000 but \$150. A taxi-cab and \$3 put me at the studio in as many minutes. The information desk girl, whose harsh voice a month previous had told me to "Mail it in" when I had sought to eliminate delay in the production of this great picture by submitting it in person, now graciously received me. Director A awaited me "on the lot," the sanctum sanctorum of the movies, that "end of the rainbow" where I was to get that *real* information for which I had sought and in vain scanned the magazines for years.

It was a rude awakening. And now Mr. Ambitious Scenarist, harken! My story was the first in FOUR months that had been purchased from an *outside* source, and almost the *only* one ever purchased from an *unknown* writer.

\* \* \*

Reader, draw your chair a little closer and listen to what Mr. A has to say:

"My boy, you're lucky! At that your story was well presented (pamphlet form) and properly presented (short-story form). But give up the idea of writing 'originals' for the screen. Stick to fiction. Write and write and write until you get into the magazines. Then it comes easy. It's said that James Oliver Curwood received \$50,000 for the motion picture rights on each of several of his books, and so did So-and-so and So-and-so. Get the idea, do you? If this story of yours had appeared in the Saturday Evening Post, \$10,000 would be cheap for it. PUBLICITY IS PRICE. Keep that in mind. Six or seven million people see and read the Post each week. They see your story, read it, enjoy it. When screened as 'The Great \_\_\_\_\_' from the Saturday Evening Post story by \_\_\_\_\_ the bulk of these same six or seven million people go and see it."

How true all this is! How often do you, Reader, when sauntering about town, hesitate before a theater, read its announcement, pause, and then enter. Did you ever stop to think what it is that prompts that impulse to go inside? Well, if you haven't, it's that Saturday Evening Post touch, or your degree of familiarity with the writer. The star of course influences you, for well do you know that producers do not feature stars in *unheard-of* stories by *unknown* writers.

If you doubt this analysis—then why do you use a Rubberset shaving brush, a Gillette safety razor, Johnson and Johnson shaving cream, Kolynos tooth paste, and a prophylactic tooth brush? There are others equally as good. You do because they are the most advertised. The public today is weaned on publicity.

Continued on page 43





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AS WILL SCARLET

At present with Phil Goldstone Productions as  
Jim Hanley in "The Fire Eater"



## In Foreign Fields

(From Camera! Correspondent)

LONDON, Nov. 15.—The British film industry is not taking kindly to the American proposition of taxing all imported film entering the United States. Hints of retaliation are heard. The editor of one London trade journal has this to say on the subject

"The whole point of our argument is this: Will America give to British films as open competitive field as England gives the American film?"

"We disagree entirely with the policy of taxing American films. We stand for free trade, a fair field and open competition—and let merit tell.

"But we have to tell American friends that, with the alteration in government, it is quite conceivable that a tax may be put on American films. And the greatest argument that the tariff advocate would have is the fact that British films have not the open field that American films have here."

Anent of the above, frank confessions are heard in which it is admitted that British productions cannot be made upon the lavish plans of Yankee films, because the latter have circulation only in the limited British market.

Another authority frankly advocates the casting of at least one well known American star in each English production. He says that this will, in part, solve the American marketing problem.

### ROYALTY ON LOCATION

Lady Diana Manners motored to Hampshire, Sunday, the rear seat of her motor filled with her Elizabethan library. She will live in a charming cottage on the edge of New Forest during the filming of her second picture. She is accompanied by her mother, the Duchess of Rutland, and her sister, Lady Violet Benson.

It is claimed that Kinchen Wood, since his return from scenario experience in a Hollywood studio, has written sixteen accepted scenarios in twelve months.

Andree Peyre, Pathe player and aviatrix who arrived in Paris recently from Los Angeles, is being sought by a British producer, who desires to feature her in several pictures.

Carlyle Blackwell is playing the role of Lord Robert Dudley to the Queen Elizabeth of Lady Diana Manners in "The Virgin Queen," now being made in Hampshire by J. Stuart Blackton.

It remained for an American film company to solve the fog problem. Fog, especially that which fills the stages of the film plants, has cost companies a mint of

money in delays. It is said that the Paramount was backset \$55,000 by fog alone, during the making of one production here. The corporation set scientists at work, and now an automatic system literally washes the air clean and introduces it to the Paramount plant dry, warm and clear. The system is a very complicated and costly one.

American producers have gone far back on old book shelves in order to secure picture stories, but England was awake this time. The Gaumont company has filmed "Rob Roy."

The Kino Moskwa, conducted under Soviet auspices, has opened a branch in Berlin.

The formation of a federation of film artists for the protection of their interests is brewing in London.

Louise Glaum, formerly of Los Angeles, has been featured in a Pathecolor film, entitled "Love." This will be the first drama to appear in Pathecolor.

Townspeople, including tradesmen, wives, daughters and sons played all the roles in a film which portrays the history of the ancient town of Glastonbury, Somerset, England. Kings, queens and other historical characters were filled from rank and file of everyday life there.

## Flashes from Frisco

SAN FRANCISCO, Nov. 23—Kathryn Williams is here for a rest, and to replenish her wardrobe.

Walter Hiers was in San Francisco a few days this week.

A. H. Rockett has returned to Frisco from Sacramento on business connected with the Rockett production of "The Life of Lincoln."

Stanley Orr, publicity man for Belasco productions, left for Los Angeles last week.

Dan Mason and the "Plum Centerpedes" have started work on the tenth Plum Center comedy.

Frank Keenan opened at the Alcazar theatre on Sunday in the premier of "Peter Weston," a drama of today by Frank Dazey. Keenan is supported by Mary Newcomb.

Milton Sills spent the week end in town. He made a personal appearance at the Strand theater with the showing of "Skin Deep."

Fred Breden of Los Angeles is in town.

Gouverneur Morris was in San Francisco on business last week.

AGNES CRAWFORD

"Nanook of the North" (Pathe) and "Shadows" (Al Lichtman) are listed by the National Board of Review as the exceptional photoplays for November.

"Minnie" (Marshall Neilan) and "A Bill of Divorcement" (Associated Producers) are given extended mention.



## Reggie Morley

Six years straight and comedy leads

Now playing

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the village barber in the Plum Center Comedies

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## Four Years Ago in Hollywood

(From Camera! of November 24, 1918)

Anita Stewart arrives Friday.  
Fannie Ward leaves for New York.  
David Warfield refused \$600,000 to go into pictures.

Robert Harron recovers from his attack of influenza.

Jack Kerrigan has produced seven pictures in six months.

Charles Ray's latest Paramount feature is a baseball story.

Rose Mullaney joins Hamilton and Kern as registration lady.

Studio club girls inaugurate series of Sunday afternoon teas.

Albert E. Smith of Vitagraph, it is stated, will open a school for motion picture acting.

Frank Mayo will be seen with Mary McLaren in her next Universal picture.

Mrs. and Mrs. Earle Williams entertain Lillian Walker and Lew Cody at dinner.

Scott Sidney resumes production of Mutual-Strand comedies featuring Elinor Field.

Mabel Normand starts "Sis Hopkins" at Goldwyn under Clarence Badger's direction.

Maurice Tourneur arrives to produce independently at Goldwyn studio. Charles E. Whittaker, special writer, is with him.

Peggy Hyland arrives to work under Harry Millarde's direction at Fox.

Roscoe Arbuckle takes the studio opposite Mack Sennett and will make his comedies there.

Losanco Super-plays, Inc., will operate five companies. Lillian Hackett plays the lead in the first.

Murdock McQuarrie starts his own company at the old E. and R. Jungle Film company studio. Robert Doran is cameraman.

Bessie Barriscale starts her new picture at Brunton studio with Alfred Whitman as lead, Howard Hickman at the megaphone.

In the absence of William D. Taylor, who is in New Brunswick with the Canadian forces, Frank Beall is acting director of the Motion Picture Directors' Association.

Frank Lloyd, William Farnum's director, Scotty Dunlap, his assistant, and Bill Foster, cameraman, return from New York.

James S. Woodhouse, new Ince publicist, comes from Minneapolis, where he handled theater publicity.

Five dramatic companies and one comedy troupe start production at Universal. Tod Browning directs Priscilla Dean in "The Gutter Rose." Paul Powell directs Carmel Myers in "The Wild Girl." Ida May Park directs Mary MacLaren in "Whose Widow." Monroe Salisbury stars in "Pirate Gold" and Edith Roberts in "Cherries Are Ripe." Eddie Lyons and Lee Moran are working in "You've Got It."



## Exhausts

From Al Martin

George Archainbaud is making "Flesh" for Universal. Sort of a new-skin kind of picture, so to speak.

And now which comedy company will make "Yeast is Vest?"

Nell Craig flirted in Hobart Henley's production "The Flirt." 'Tis terrible, and who will save our little Nell?

Misprint on sign caused a packed theater. The sign read: To Have and to Hold Betty Compson for 25 cents."

William Worthington is president of the Hollywood Choral society. As a novelty William, to keep your actors happy, why not sing to them?

Muriel McCormick—or Nawanna Micor as she calls herself professionally—has made several scenes from "La Tosca." This should come under the heading of "When the Promoter Promotes."

Sid Smith has left the Hallroom Boys. This is the first time he has done so this week.

Lasky studio seems to be just a temporary parking place for some directors' megaphones these days.

Edward Peil is playing the heavy with Tom Mix in "The Hostage," which proves it doesn't pay to be good.

Between scenes of "Prince Rupert of Hentzau," I imagine Bryant Washburn saying, "When I was in vaudeville, etc." Never mind Bryant, your act was great, even if I did have to pay to see it.

Carlton King's latest with Martin Justice directing is "Detectin'." If you find anything Carlton, please advise.

Universal Film Manufacturing company has changed their name to Universal Pictures company. To remedy confusion, no doubt.

Wallace Worsley is directing "Nobody's Money." Funny title. Only time people really disown money is when a cop interrupts a crap game and asks, "Who's money is this?" Nobody speaks.

## June Mathis Signs

June Mathis this week signed a contract as editorial director for Goldwyn Pictures corporation.

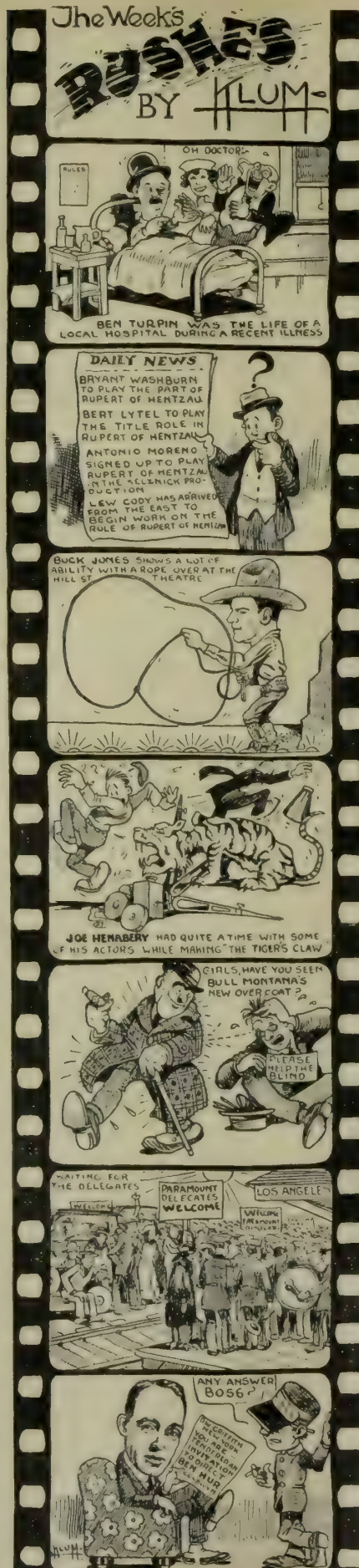
In so doing she is said to hold the highest office ever bestowed on a woman in the motion picture industry.

From her office at Metro studio June Mathis for years guided the destiny of that firm's scenario product. She translated "The Four Horsemen of the Apocalypse" and "Blood and Sand" into the language of the motion camera.

For Goldwyn she is first picturizing "Ben Hur," for the production of which studio officials have boosted the financial limit a couple of millions.

Johnny Jones has returned from Big Bear with a big grouch. A game warden took his gun away from him while Johnny was hunting. The little comedian was told he was "too young" to handle a weapon.

Dorothy Chase in handling publicity for several film folk, including Marjorie Warfield, Doreen McClure of Famous Players-Lasky corporation, and Joseph B. Walker, cameraman. Miss Chase has had considerable experience in newspaper and magazine writing here and in the east. She recently returned to Hollywood from New York.



## With the P. A.'s

and their Friends

The Butler (Pa.) Citizen suspended November 4.

The Miami (Fla.) Metropolis is running a 4-page roto Saturdays.

The Bronx (N. Y.) Home News began publishing daily on November 6.

The Huntsville (Ala.) News appeared the evening of October 31. It succeeds the Telegram, which went bankrupt.

Frances C. Boardman has resigned as drama writer of the St. Paul (Minn.) News.

The Seattle (Wash.) American is expected to appear December 1.

The Los Angeles Times publishes two separate drama pages that in the bulldog edition that goes on the street at 7 o'clock in the evening uses entirely different film news copy from that running through other editions.

## Wages War via Screen

In keeping with her social service work in the southland, Angela C. Kaufman has launched production of an anti-narcotics film, called "The Greatest Menace" at Fine Arts studio. Mrs. Kaufman plans to present to the screen for the betterment of humanity, not for financial profit on her part.

"During many years I have worked among characters of the underworld no subject has been brought to my attention that I feel demands greater reason for combating than the dope evil, which is destroying the mentality and morality of thousands yearly," says Mrs. Kaufman.

"I believe that there is no better way for exposing this evil than through the medium of the screen."

Albert Rogell was selected by the noted Los Angeles social worker to direct "The Greatest Menace." It is planned to present the anti-narcotic message in attractive and sensational manner.

Adeline M. Alvord, the well-known story agent, has sold Jeffery Deprend's "The White Frontier," to the Allen Holubar productions, and may accept a literary research commission from that company to go to Montreal, the scene of the story, with the unit. She was engaged on similar work during the filming of Madame Nazimova's "The Red Lantern."

Enroute to Canada, Miss Alvord will make her annual call at New York for new material. Together with her associate, Elizabeth McQuillin, she has established a reputation for herself in the literary sales field, and several recent sales similar to the above attest to her ability.

Leah Baird put a scene in "When Civilization Failed," showing a shipwrecked kitten drifting about on a log. She wants to know if that is "hokum." It depends whether you are the kitten or not.

## ACT OPENS WITH FILM

Jackie Saunders, who has just returned from a season on the Orpheum, in the east, will not return to the screen. Instead she will renew her work upon the Orpheum in a sketch, "Diana," written for her by Crane Wilbur. The act opens with a 400-foot screen picture, then continues as a stage production in two sets.



# Exposition Premiere

THE most colorful, spectacular social event ever staged in history.

Only those who hold patron's certificates will be admitted to premiere.

A limited number of patron's certificates have been issued.

Patron's certificates are now available only to members of the motion picture industry.

To be certain of obtaining one you should act immediately.

Patron's certificates may be obtained in the following manner:

Studio employees can obtain certificates at studio publicity office.

Freelance players can obtain certificates at the Artists' Booking Exchange.

Extra talent can obtain certificates at the Service Bureau.

Exhibitors and exchange men can obtain certificates by wiring, writing or calling in person at exposition office, 1005 Hollingsworth building.

Be sure you're "among those present" when our exposition opens.

Arrange for your patron's certificate now.

## American Historical Revue and Motion Picture Exposition



## ON THE HIGHEST AUTHORITY

**Flapper**—(bursting in on her mother ecstatically)—Now, mother, I *am* going into movies. You can't say another word against it. The Bible tells us to!

**Mother**—Wha-a-at?

"Yes, that lovely young English rector read it right out of the text this morning. I heard him! It said: 'Go and cinema!'"—

*Judge.*

"Do you think motion pictures are educational?"

"Yes," replied Mr. Stormington Barnes; "although I won't say they have gotten so far along as to teach people how to act."—

*Washington Star.*

\* \* \*

The not unexpected is due to happen: Arbuckle "plans a return to the movies." As the vehicle for his return is not quite determined, we mention as appropriate a screen version of "Trial by Jury."—*Judge.*

\* \* \*

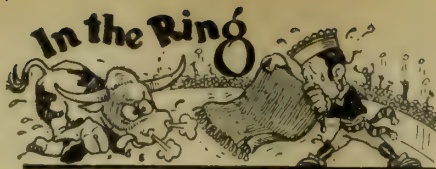
Queer thing, the difference in word values. In film parlance, for example, "super" is about the greatest word there is. In stage patter, "super" is about the lowest. —*Judge.*

\* \* \*

A large dog attended a motion picture theater at Ann Arbor the other night, and lay on the floor watching the show quietly and intelligently, not once reading a caption aloud.—*Detroit News.*

\* \* \*

What is a film burlesque without Bull Montana?



## With Toreador

## OUR MONTHLY SCENARIO

Reel I

Bull and two matadors.

Reel II

Bull and one matador.

Reel III

Bull.

FINIS

*Whiz Bang.*

Will H. Hays says that the movie industry has "no more business in partisan politics than the steel industry or the railroad industry."

Someone ought to tell the steel and railroad magnates about this.—*Life.*

## School Note

Anyone who has been promised a job in pictures and who didn't get it, or who has been tricked out of money for alleged lessons in make-up and acting on promise of a non-appearing job in pictures is advised to call at the commission offices and file complaint.

## BETTER THAN TWO TOPSYS

Selznick has gone the makers of "mother" pictures one better. "One Dollar Down" has two mothers.

## THE MOVIE METHOD

*Ma (to Willie)*—Willie, what did you study in school today?

*Willie*—We had two films of history and one reel of geographies.

—*Atlanta Constitution.*

"Raps Censors With Much Gusto."—

*Headline.*

Ourselves, we rap 'em with disgust.

Read Every Word  
about the  
Exposition

Don't overlook pages 4d, 5,  
7, 9, 11, 13, 20, 23, 24, 25, 26,  
44a and 44c



Barbara Tennant

Now playing

JACKIE COOGAN'S MOTHER

in

"TOBY TYLER"

EDWARD

"H  
O  
O  
T"

GIBSON

Universal



# Gives Pan-American Viewpoint

By F. P. GAMBA,  
Consul of Colombia.

**I**N writing this article, and principally when pointing out suggestions on the Monroe doctrine, I only express personal opinions without any official character; this explanation is necessary in the present case and readers ought to take note of it to avoid a misunderstanding.

The project of an exposition of the motion picture industry, taking place in Los Angeles, is doubtless fascinating. It calls for the attention of the entire world and shall meet with the most enthusiastic acclaim everywhere. For other part, such an exposition is something new, real new, and anxiously expected; a necessity also and a means for finding new paths and motives to increase the operating field of the industry.

Los Angeles, this wonderful metropolis of the southwest, grown in one day like the cities of fairyland, is no doubt the proper theater for an exhibit of this kind. All, in any measure, contributes here for the most resounding success—and certainly it shall be a very great one.

Now we come to another point. The magnificent project is planned to commemorate the proclamation of the Monroe doctrine, made a century ago—in December 1823—a national happening of unequivocal importance. The organizers of the scheme, however, are not willing to limit the reach of the celebration to the boundaries of the United States. They wish to give to this

commemoration an international character. One question arises here: What amount of sympathy is to be found in the Spanish and Portuguese speaking peoples of America on account of the "doctrine of Monroe?" Will those peoples gladly join the United States to celebrate the proclamation made by President Monroe in December, 1823?

\* \* \*

**I**F the famous "doctrine" is a way of saying: "America for the Americans," I am sure that not one of us would accept it, on account of the equivocal meaning of the name—"Americans" generally applied to the citizens of the United States, with the exclusion of the rest of the inhabitants of the American continent. But if the slogan is understood in the real meaning that it has, in the sense of Pan-Americanism, I do not doubt that we may join the United States in an international pageantry which contributes to enforce ties of solidarity in the new world—much more now when migratory movements of Asiatic elements toward our coasts are to be feared.

It is a question of decisive importance also, the manner in which the invitations are made to the governments of the Latin-American republics. In more than one case, in the diplomatic history of the world, a trifle has had more influence than big events on the development of historical processes.

For other part I think that now we have a good opportunity to arrive at a fair understanding of the Monroe doctrine. I should suggest the advantage of convoking a special Pan-American congress with this object. The Pan-American convention would add a very alluring proposition in this solemn occasion. If it is possible to formulate a slogan embodying the noble thoughts of President Monroe with international applicability, I am sure that all misunderstandings will disappear and the "doctrine" will become popular in the countries of Spanish America.

As soon as I was informed of the project I made report to the Colombian minister in Washington to receive instructions. If I hear anything of importance I gladly shall communicate, if not under reserve.

To end, I must manifest that I am very much obliged to the persons who have invited me for this collaboration, and also that I am ready to serve, in the sphere of my possibilities, the scheme of the exposition of the motion picture industries in Los Angeles. In the two years that I have been a resident of this wonderful city I have become her unreserved admirer, and I am sure also that there are not exaggerations in what is said about the future development and future importance of the city in which all conditions are reunited to become the largest metropolis in the world.

## Last Minute News

Penrhyn Stanlaws resigns from Lasky to make his own productions. Resignation takes effect January 1. Lasky says he looks forward to Stanlaws' continued success.

\* \* \*

Ernest Lubitsch is coming to America to direct Mary Pickford in "Dorothy Vernon of Haddon Hall."

\* \* \*

Latest Chaplin engagement bulletin: Denied by Pola Negri.

\* \* \*



Arrived: Raymond Cannon, jr., at 6:00 a.m. Monday. Weight 9 pounds. Mrs. Cannon, nee Fanchon Royer, and son doing well.

Earle Dorsey, drama critic of the Washington (D. C.) Herald, is the father of a boy.

Sid Smith, formerly with the Hallroom Boys comedies, is taking his first vacation in two years.

## Casts of the Week

J. STUART BLACKTON  
"THE VIRGIN QUEEN"

J. Stuart Blackton, director  
Produced in Hampshire, England, by Prizma  
colors  
CAST

|                          |                    |
|--------------------------|--------------------|
| Lady Diana Manners       | Maisee Fisher      |
| Carlyle Blackwell        | Sir Francis Laking |
| Norma Whalley            | Vivian Dickie      |
| Hubert Carter            | Lionel d'Aragon    |
| William Luff             | Thomas Canning     |
| A. B. Imeson             | Tom Heselwood      |
| Walter Tennyson          | Cecil Morton York  |
| Violet Virginia Blackton | Gordon Hopkirk     |
| Marion Blackton          | Burton Craig       |
| Bernard Dudley           | Forbes Russell     |

Albert Raynor

(Ince)

"NEWS"

John Wray, director  
Frank Gerahty, assistant director  
Bradley King, scenarist  
CAST

|                 |                  |
|-----------------|------------------|
| James Corrigan  | May McAvoy       |
| Casson Ferguson | Lloyd Hughes     |
| Eric Mayne      | George Larkin    |
| Louise Lester   | Eugenie Besserer |
| Brinsley Shaw   | Jane Miller      |

Gus Leonard

(Universal)

"ATTIC OF FELIX BAVU"

Stuart Paton, director  
Allen Davey, cameraman  
Harry Webb, assistant director  
Albert Kenyon, scenarist  
CAST

|                 |                |
|-----------------|----------------|
| Wallace Beery   | Sylvia Breamer |
| Estelle Taylor  | Josef Swickard |
| Forrest Stanley | Martha Mattox  |
| Nick de Ruiz    | Vera James     |

Nell Craig

## Scrap from W.E.W.'s Waste Basket

The kickup and fuss because one or two highly artistic pictures failed to bring home the whole hog, can have no effect in preventing the advancement in higher quality in production from those who look further than today and the box office. It is true that films are produced for the purpose of making money, but to declare that pictures which appeal only to Darwin's first humans should continue, is a pitiful argument. Artistry added to entertaining photoplays, is the one thing which has advanced the industry from the period of mediocrity, all walls from the sales forces to the contrary notwithstanding.

### OFF TO SIERRAS

Allen Holubar and his company, including Dorothy Phillips, have left for the high Sierras which will be the locale for the outdoor scenes of "The White Frontier."

## Cecil B. De Mille says:

"Personality is one absolutely essential quality for screen success. Without it beauty, brains and even ability count for nothing. Few stars are really beautiful, but they possess that subtle quality that attracts—a personal magnetism that instinctively claims attention and admiration."

There isn't a dozen stars in the whole profession possessing the personality of Peggy Marlowe. Also, she has the "beauty, brains and ability,"—being pretty, intelligent and talented. And yet she begs for recognition.

Phone 579-876



## Will Hays with the Actor

The following (an extract from the *Equity* magazine of October, 1922) is a resume of the business trials and problems of the actor discussed by Will H. Hays at a meeting in Los Angeles with Jesse Lasky and a committee of the Actors' Equity Association.

It should be clearly understood that the conditions cited herein do not apply to every company and that there is nothing to complain of in many of the studios.

**"Business Relationships of the Actor:** An interview appointment with an actor should be considered as important a business engagement as any other. Producers, directors and casting directors oftentimes ignore a definite appointment or cause the actor to wait from thirty minutes to several hours.

"Office attaches, gateman and telephone operators often are guilty of such gross violations of common courtesy that a stranger to the industry would presume that they were carrying out a definite program of sarcasm and discouragement toward the artist.

"Needless habit of certain assistant directors in calling members of a company to be 'made up and ready' at 9 A. M. when they know that the actor cannot be called upon to work before late afternoon or the following day. Instances have been known of actors waiting in make-up for three full days because of this. The actor would appreciate greater discretion in this regard.

**"Professional Relationships of the Actor:** A great many artists appearing in pictures are former stage players with excellent reputations. It is humiliating to a well known actor of many years of successful achievement to find himself in the position of a supplicant before an uninformed and oft-times illiterate boy or man, in order to obtain a position. His experience, his ability and his versatility cannot possibly mean anything to such an employer, who judges the player's capabilities merely by his physical characteristics or his particular cut of clothing. These actors have shown enough confidence in the motion picture industry to forsake the stage and to locate permanently in Los Angeles in order to be ready at the call of the producer. They are entitled to dignified treatment as artists.

"The stars of our industry demand 'doubles' for physical chances, but the supporting player is expected 'to do anything he is told to do' or lose any further chance of employment with that particular director. Often 'surprises' are sprung by the director unknown to the actor, as for instance explosives discharged nearby without the actor's knowledge. 'Trick' scenes of this sort are favored by some directors to give what they imagine is realism to their pictures, as they have but little knowledge of the art of acting and deem such things necessary.

"At some studios it is impossible to obtain a dressing room key at all, as those in charge say that they are thoughtlessly carried away by players. Nevertheless in the case of property loss of wardrobe, etc., resulting from this the actor has recourse only to the courts. Wardrobe worth many hundreds of dollars is part of the actor's stock in trade and if stolen he sometimes finds it impossible to duplicate certain things.

**"Financial Relationships of the Actor:** Some companies disregard such matters as lunch and dinner hours. The evident intent is to hurry along the work and get through with the player in as short a time as possible and a few hours 'stolen' daily in this manner soon results in the loss of a day on the actor's salary. No actor objects to necessary night work if he is not called for a full day's work as well. But all naturally object to the strain of working day and night consecutively throughout a picture and to the curtailment of salary consequent to this custom. A day's work should be carefully defined throughout the industry.

**"Contractual Relationships of the Actor:** There has never been a contract for work given to the supporting players in this industry which is worthy of the name. One states that 'seven working days shall constitute a week' and that 'no remuneration is to be given for nights, Sundays or holidays, etc.' It is possible under this regime for the actor to do two or three weeks' work in one week. During that time he must work day and night if so ordered.

"If this sort of work is contemplated by the management they do not so notify the

actor when engaging him. They endeavor first of all to obtain the very lowest salary quotation he will make under pressure. Sometimes this pressure involves the promise of another picture to follow up with right away. A promise that is seldom kept. Sometimes it involves a promise of 'featuring' his name. This is seldom kept.

"The starting date is often deliberately misrepresented in order to get the actor's promise to play the part.

"Actors are sometimes taken away to distant locations with salary not to begin until they are actually photographed and a visit of perhaps two weeks results in an engagement of one week or even less.

"It would appear that a week of 48 hours actual working time would be an ideal basis upon which to found an equitable contract. This is worth the considering.

\* \* \*

**"Agency Relationships of the Actor:** That the honest agent in this industry fulfills an important mission there can be no doubt. Yet, in some cases the casting director has stated that he has been ordered by his firm to 'call' the actor for an interview *through an agency* to which he must pay a commission. In other cases an actor who has just finished a picture with a producer and who is being considered for another picture at the same studio will receive a 'call' from an agent, even though the actor has talked the matter over already with the producer or director or both. Sometimes two agents or even three (as has happened) will all 'inform' the actor of the engagement and all demand a commission. The compulsory agent and the grafting agent should be ruled out. The casting director should call players direct. But in the event of work with new employers it is quite possible that an honestly conducted agency should be permitted.

"Mr. Hays, undoubtedly, is deeply interested in the various problems of the actor, and stands for the betterment of our working conditions. The committee believes that he will find means to relieve many of the unpleasant features, as soon as it is possible for him to take the matter up."

Charles J. Van Enger, A. S. C., is chief photographer of "The Famous Mrs. Fair," the new Fred Niblo picture.

Little Buddy Messenger has an important role in "The Abyssal Brute," Jack London's story, which is being filmed as a starring vehicle for Reginald Denny.

Protean Arts announces that it will continue production of its series of single reel dramatic novelties at the Fine Arts studios. This company is filming stories in which every character is portrayed by Cecil Holland. Raymond Cannon is directing the series. Ernie Miller will continue to photograph. Fanchon Royer wrote the scenarios. "The Mind of Man," Protean Arts' first product, will be followed by a farce.

R. H. Nehls of the Angelus Pictures corporation is handling the distribution.

### WOMAN'S MAGAZINE PRODUCES

The Woman's Home Companion will sponsor a series of two-reelers taken from articles appearing in the magazine, dealing chiefly with American home life. The Aralma Film Company, Inc., is producing these films at the Estee studio New York. They will be released through Alexander Film corporation.

## Actress Refuses to Play

Declaring the role she was cast for "is degrading and suggestive," Priscilla Dean refused to report at Universal City Monday to start production of "Drifting," under Tod Browning's direction.

Controversy has waged between Miss Dean and Universal Film company over the part of Cassie of the yellow seas. With the actress's refusal to obey the set call, the matter passes to conferences between opposing lawyers.

Inclination of photoplay spectators to invest the player with the character portrayed is given by Miss Dean as her reason for refusing to play in "Drifting."

Universal contends the character is not as immoral as some she has played, and that Miss Dean read and approved the play three months ago.

The controversy promises to provide juicy material for sensational sermons and for censorship advocates who lately have run out of fodder.

Harry Lamont played an important bit in Pola Negri's first American picture, "Bella Donna," at Lasky's. He is now playing Sir Guy of Gisbourne in "Robin Hood, Jr.," starring Frankie Lee at Federal studio.

## Wallace Fox Assistant Director

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Louis B. Mayer Production  
Metro Pictures Corp.  
Nazimova Productions  
Mary Pickford Company  
Reno Film Co.  
Robertson-Cole Studios, Inc.



NEW YORK, Nov. 21.—Jack Gilbert is visiting in New York.

John M. Stahl is in New York for a month, combining business and pleasure.

Thomas Meighan and his director, Al Green, have returned from Pittsburg, where they filmed scenes in the oil fields for "Back Home and Broke."

Marilyn Miller will not undergo an operation. Doctors decided she is suffering acute nervous trouble and not from appendicitis. She left the cast of "Sally" last week in Philadelphia and was rushed to the Ritz, where Jack Pickford and Mary and Doug could keep a watchful eye on her.

Irene Castle was rehearsing at the Central theater preparatory to her personal appearance there next week when a stranger walked up to her and said, "I am the world's greatest press agent. For \$500 a week I'm at your service." He spread out a stock of newspapers, pointed to the headlines and said "See! I'm Lloyd George's press agent!" Miss Castle humored the fellow till the wagon came.

The greatest social function of the theatrical season was given at the Hotel Astor by the Actors' Equity association. Hazzard Short directed the "Midnight Jollies" and arranged the pageant.

RAYMOND McKEE.

It is the realization of this, and its acceptance of it as a fact, that will afford the screen aspirant the greatest stimulus in his work—which of necessity must be—to invade the fiction field, the stepping stone to the motion picture field, regardless of the trials, tribulations, and disappointments, which it will undoubtedly entail.

It is a question how this "era of more imaginative stories" so earnestly desired by the public, and so clearly outlined by Mr. Barrymore, will come about. Perhaps the many screen aspirants will realize that there is no royal road to success, and head off in the right direction—or will the studios buy stories instead of publicity?

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Scenarist and Production Supervisor  
Gladys Walton, production unit, Universal. Current production, "Madonna of Avenue A." In preparation, "When Carey Came to Town."  
King Baggot, Directing.

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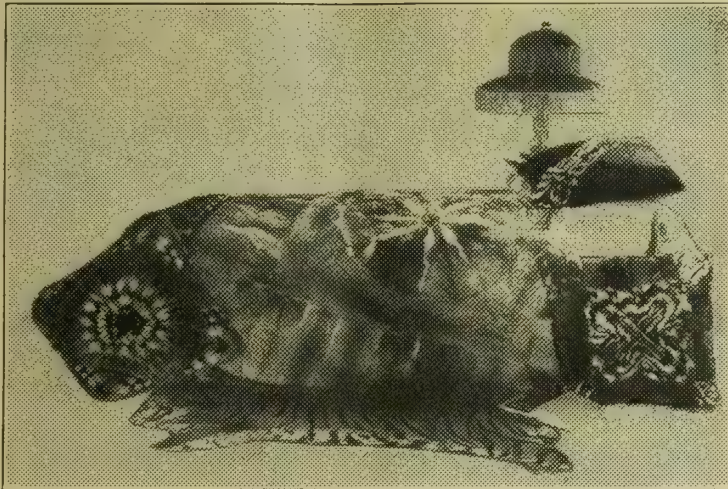
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# "The Covered Wagon"

*is on the way!*

Out in the American desert, the Paramount company under the direction of James Cruze is now engaged on the most gigantic motion picture undertaking ever attempted. This is the picturization of "The Covered Wagon," by Emerson Hough, which will in every way be epoch-making. The scenario is by Jack Cunningham; photography by Karl Brod

The following letter, from a man who spent two days on location with the company, gives some idea of the magnitude of this undertaking:

"I saw things which I scarcely believed possible to be set up in a desert; a wagon train two miles long; a thousand people, including two hundred and fifty Indians; a camp of over two hundred tents; a complete electric lighting system; a commissary department as efficient as a hotel.

"I saw some night stuff taken which gave me more thrill than anything I have seen in the motion picture business.

"There will never be another picture like this. No one else would go to the expense of \$12,000 a day for two or three months to make it.

"The company is ninety miles from the railroad, and we had to travel over the worst roads I ever saw to get there. The temperature at night is about 3 above zero, but nobody complains. They're all so enthusiastic about 'The Covered Wagon' that they'll undergo anything to have it right."

LOU MARCUS.

It's a Paramount Picture

Watch for  
further  
FACTS  
about "The  
Covered  
Wagon"



# "Camera!"

(The Digest of the Motion Picture Industry)

December 2, 1922

Price 10 cents



Puppets' Progress

"Next...?"





**FREDERICK KOHLER**  
HEAVIES

Recent Releases:

"Without Compromise," Wm. Farnum; "Crusader,"  
Wm. Russell; "Three Who Paid," Dustin Farnum  
Ftnishing "The Smoke Eater"  
with Richard Talmadge  
Holly 7960



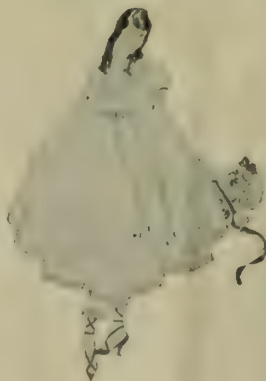
**Rosa Rosanova**

Goldwyn brought her from New York to play the mother in "Hungry Hearts." See her at the California theater. This talented Russian actress toured Europe playing in Tolstoy's "Ressurrection," "Redemption," "The Power of Darkness," and other Russian classics.

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## One declaration of independence

**T**HE débâcle of the meddlers.

That's what is happening in the big "machines"—as the factory-like studios where motion pictures are "manufactured" are termed.

"I wouldn't direct another program picture for any of them," said one new independent, who heretofore has served as director and supervising director for big studio producing organizations.

"If the picture I make with my own money by myself is at least as good as the pictures I've made for the machines with their money, the machines are done!"

"The machines are too wasteful in their methods.

"They have too elaborate a system of meddling with the individual director. 'To protect their product,' they call it.

"It costs money for rush-viewers, for editors, for supervisors of various kinds. And these potentates are in perpetual battle. They are jealous of each other. And they are suspicious of any director who tries to do without them.

"The individual director has to work under the invisible barrage laid by opposing guns between the front of the lot and the production group.

"The director further has to contend with the jealousy of established 'star' directors who fear too proficient competition.

"Politics in choosing and purchasing a story, politics in hiring a director and in guiding his work, politics in working over the film afterward to bring it to a level standard of merit will prove fatal to the system.

"It's not that I'm more parsimonious in spending my own money—I'm not. I spend my money as lavishly as if it were Mr. Magnate's. I realize that it costs me \$100 every time I change the camera set-up. I realize that I am taking ten days to make an episode scheduled for four days. But I don't worry, and if I'm tired I quit in the middle of the afternoon.

"I've spent my own money on a cast that's the best I ever worked with. I know that the results I'm getting compare very favorably with the best I've ever done. I know there's no danger of a meddler stepping in and emasculating my work—re-editing it, writing new titles, anything to meddle.

"I'm not helping pay the salary of any such meddlers. So I'm happy."

## Congratulations, Goldwyn!

Goldwyn Pictures corporation is to be congratulated.

With June Mathis as editorial director, and with screen rights to "Ben Hur" and "Tess of the D'Urbervilles," that company occupies an enviable position in motion pictures.

If Miss Mathis is given a free rein in her field, she will do for Goldwyn what she did for Metro with "The Four Horsemen" and for Lasky with "Blood and Sand."

\* \* \*

## Noblesse oblige

A few weeks ago E. F. Albee, head of the Keith vaudeville circuit, issued a request to all his theaters and artists to discontinue making gibes at Hollywood and motion picture people.

The Associated Press carried 50 words on it, the colyum conductors made a few wise cracks, and one or two amusement papers commented editorially.

Then everyone forgot about it—except Keith managers and Keith actors.

\* \* \*

Albee's request and the compliance with it by the men and women of the two-a-day reflects great credit on the profession of vaudeville.

Variety, esteemed contemporary in the field of the stage, says "the show business is the show business all over the world wherever there is a box office."

Right.

Now the vaudeville branch of the show business has extended a professional courtesy to the motion picture business.

Let's reciprocate.

Many films, especially comedies, cast uncalled-for slurs upon their sister entertainment, the stage.

The dissolute producer, the ridiculous, strutting tragedian, the haughty leading woman with her eternal after-theater party—they're just a few instances of the stock-in-trade caricatures in the film studios.

Why not respect the people of the stage, even as they are respecting the people of the films?

Let's go 50-50 with the stage in courtesy.

TED TAYLOR.



# Film Capital Production Notes

Mal St. Clair has started production at Powers studio on "The Knight in Gale," adaptation of the second of the "Fighting Blood" short stories by H. C. Witwer. George O'Hara is featured, with Clara Horton in the leading feminine role.

"Detective K-nine" will be the next picture of Brownie, the Century dog star. Harry Edwards will direct. Edwards wrote it in collaboration with Sig Neufeld.

James B. Leong has organized his own company to produce "The Unbroken Promise," an original story by Leong.

Jack Mulhall has been engaged to play lead to Norma Talmadge's role in her next picture, "Within the Law." Frank Lloyd will direct and Frances Marion has completed the scenario. Shooting will commence as soon as Miss Talmadge arrives.

Raymond Hatton has been engaged at Universal City to portray Gringoire in the Universal film, "The Hunchback of Notre Dame." Wallace Worsley is supervising preparations. The scenario was written by Perley Poore Sheehan and E. T. Lowe, Jr.

## MAX GRAF PREPARING

Max Graf has taken headquarters at Metro studio and is preparing to film his next three pictures, which will be made at San Mateo studio.

"The Fog," a story by William Dudley Pelley, will be Graf's next production. Actual filming will start within the next four weeks. H. H. Van Loan is preparing the screen adaptation. Following this, "Beans," an original story by Graf and Van Loan is to be filmed. The third production will be "The Gamble in Souls," another original by Graf and Van Loan.

Irving Cummings will spend nine months to complete "The Last Days of Pompeii," for Principal Pictures.

"Grandma's Girl" will be held up indefinitely due to the illness of Alf Goulding. In its stead "The Flower Girl" will go into production under direction of Herman C. Raymaker. Baby Peggy will be the star.

"The Ten Commandments" has been chosen as the title of Cecil B. DeMille's next Paramount picture to follow "Adam's Rib." "The Ten Commandments" was awarded first prize in DeMille's nation-wide contest for a new idea, which brought 30,000 entrants. Eight different people named the ten commandments. Although the rules called for but one first prize of \$1,000, DeMille and executives of Paramount gave \$1,000 to each of the seven others.

Paramount's next for Pola Negri will be an original by Frances Marion, tentatively titled "The Song in the Dark." Penrhyn Stanlaws will direct.

## LLOYD TO PICTURIZE WRIGHT NOVEL

Frank Lloyd will scenarize and probably direct "The Re-Creation of Brian Kent," by Harold Bell Wright, for Principal Pictures corporation. It will be the first of nine of Wright's novels to be produced. According to Sol Lesser \$250,000 will be spent on each one.

### DON'T BE BASHFUL

Goldwyn Pictures corporation invites the public to pick the cast for "Ben Hur." Each man is asked to consider what heroic figure of the screen would be suitable in the part of "Ben Hur"; or Messals, the villain; the gentle Esther, or the "vampish" Iras. The selection of the ideal cast should be sent to Robert B. McIntyre, casting director at Goldwyn studio.

Mary Alden has the star role in "This Wife Business," first of the series sponsored by Woman's Home Companion, now being produced by Aralma Film Co., for release through Alexander Film Corp. Arthur J. Zellner is directing.

The Schenck productions will move to the Metro lot upon the return of Norma and Constance Talmadge, Joseph Schenck, Buster Keaton from Europe.

## Casts of the Week

### United

#### "THE WHITE FRONTIER"

Allen Holubar, director  
Gordon Jennings, cameraman  
Harry Bocquet, assistant director  
Violet Clark, scenarist

### CAST

|                  |                  |
|------------------|------------------|
| Dorothy Phillips | Robert Anderson  |
| Lewis Dayton     | Ynez Seabury     |
| Mayme Kelso      | William Orlamond |
| George Seigman   | Geno Corrado     |

### Powers

#### "THE KNIGHT IN GALE"

Mal St. Clair, Director  
David Merine, Assistant Director  
Lee Garmes, Cameraman

### CAST

|                    |                 |
|--------------------|-----------------|
| George O'Hara      | M. C. Ryan      |
| Clara Horton       | Kit Guard       |
| William Courtright | Albert Cooke    |
| Arthur Rankin      | Mabel Van Buren |

### Popular Pictures, Incorporated

#### "LONG SKIRTS"

Bruce Mitchell, director  
Vernon Walker, cinematographer  
Ward Hayes, scenarist

### CAST

|                       |                |
|-----------------------|----------------|
| Hilliard (Fatty) Karr | George French  |
| Lilly Mae Lyle        | Joe Murphy     |
| Geary O'Dell          | Claire Simpson |
| Philip Dunham         | Helen Hanson   |

## Screen Rights Purchased

By Principal Pictures corporation to Harold Bell Wright's novels, including "When a Man's a Man," "Eyes of the World," "Their Yesterdays," "The Winning of Barbara Worth," "The Calling of Dan Matthews," "The Shepherd of the Hills," "That Printer of Udell's," "The Uncrowned King" and "The Re-Creation of Brian Kent." The price is said to be \$540,000.

By Warner Brothers to "Beau Brummel," play by Clyde Fitch.

By Warner Brothers to "Cornered," play produced by Henry W. Savage.

By Warner Brothers to "How to Educate a Wife," original by Elinor Glyn.

From New York—Frank Urson, director, and David Kesson, cameraman, after filming scenes in England for Marshall Neilan's production, "Tess of the D'Urbervilles."

## Continuity By—

Evelyn Campbell, "The Girl Who Came Back" from the stage play by Charles E. Blaney, a Preferred picture to be made by B. P. Schulberg.

E. Lloyd Sheldon for "The Law of the Lawless," story by Konrad Bercovici to be made by Paramount, starring Dorothy Dalton.

Beatrice Van, for "The Knight in Gale," an adaptation of the second series of the "Fighting Blood" stories by H. C. Witwer.

Perley Poore Sheehan is preparing continuity for "The Hunchback of Notre Dame" from Victor Hugo's famous novel. He will supervise the entire production from writing to cutting. Sheehan is also preparing an original and continuity for Guy Bates Post. The title will be announced later.

## Title Changes

"A Dollar Down" to "Modern Matrimony," Selznick production featuring Owen Moore and Alice Lake.

"The Rear Car," Edward Rose's mystery drama, to "Red Lights." To be directed by Marshall Neilan for Goldwyn.

"The Fire Eater" to "The Smoke Eater," Phil Goldstone production.

## Complete

"Robinhood, Jr.," starring Frankie Lee. Directed by Clarence Bricker, photographed by Vernon Walker for Popular Pictures at Federal studio.

Al St. John, Fox comedian, has completed the fourth of a series of laugh creations. The previous three releases are titled "All Wet," "The City Chap," and "Out of Place."

Bob O'Connor and Eddie Boland have finished their first two pictures for O'Connor productions and are beginning their third. They have named the two "When Knight-hood Was in Flour" and "Something About Nothing." Grover Jones wrote and directed both.

Billy Franey has completed six two-reel comedies for O'Connor productions.



## Vitagraph Sues Lasky

Charging a conspiracy to control the motion picture industry in the United States, Vitagraph filed suit for \$6,000,000 in the U. S. district court in New York against the Famous Players-Lasky corporation Tuesday.

Individuals named as defendants in the suit include Adolph Zukor, Jesse L. Lasky, Jules Bruletour, Daniel Frohman and Cecil DeMille.

Vitagraph alleges that since 1919 the defendants, have interfered with the business of competing producers and distributors, and established control that has cost the plaintiff \$2,000,000.

The action was begun under the section of the Sherman or "anti-trust" law, which provides for assessment of triple damages when interstate commerce has been found to have been impeded.

The control of first-run theaters in key cities is given in the Vitagraph suit as the means of the alleged control, which, Vitagraph contends, caused its profits to decrease from an average of \$750,000 a year to \$108,490 in 1921. Vitagraph's capital is put at \$2,176,000.

## Society Sidelights

Mr. and Mrs. Cecil B. DeMille entertained last week at their Laughlin Park home in honor of delegates to the tenth annual convention of the Paramount department of distribution. Guests included notable representatives of the film industry. Assisting Mr. and Mrs. DeMille in the reception of guests were Mr. and Mrs. Jesse L. Lasky, Adolph Zukor and S. R. Kent.

Edward Bowes, vice-president of Goldwyn Pictures corporation, gave a dinner party Friday evening at the Ambassador in honor of Eric von Stroheim, who has just signed a long term contract as director for Goldwyn. Among the guests were many persons prominent in the profession.

Perley Poore Sheehan, author of a number of big sellers and screen stories, discussed "The Novel" last Tuesday for the Southern California Woman's Press Club at the Ebelle Club.

The guests of honor included Mmes. Rob Wagner, Perley Poore Sheehan, Ida McGlone Gibson, who also spoke briefly; Ella Buchanan, Marah Ellis Ryan, Beulah Marie Dix, Mr. and Mrs. Kline and Mrs. W. E. Mabey.

Maurice Tourneur, Anna Q. Nilsson and Milton Sills held a party at United studios Monday night when the first scenes of the "Isle of Dead Ships" were filmed. Members of the cast presented the directors with a box of cigarettes as a token of good will. Scott R. Beal is assistant director and Milton Menasco, art director.

Ruth Virginia Louiso and George Gelpi, motion picture actor, were married last week by Justice of the Peace J. Walter Hanby in his offices in the courthouse. Gelpi, a native of France, is known to screen fans as George Milo.

R. D. Saunders is recovering from an attack of pneumonia and will be back in the field in a few days.

## HERE'S POTEL'S NUMBER

No telephone number was given in Victor Potel's advertisement in Camera!'s exposition number. The elongated comedian can be reached via voice by calling Hollywood 2884, or via person by calling at 5742 Virginia avenue.

## Independent Producers to Co-operate

First steps are under way to incorporate a protective and semi-cooperative association of independent motion picture producers.

The idea of the organization was initiated Tuesday and met with instant favor among five independents.

Charles Seeling, Jess Robbins, Chester Bennett, Halperin Productions and Al Rogell were the first to pledge themselves to the organization.

Invitations were issued to five more west coast independent producers, and preliminary meetings have been held daily.

United Producers is the tentative title of the new organization. Capitalization of \$500,000 is planned.

The organization will probably be cooperative to the extent of purchasing supplies and operating a studio.

## Churches Must Obtain Police Permits

Los Angeles churches must now obtain police permits, or preachers and members of congregations will be liable to a fine of \$500 or a sentence of six months in jail.

Ministers discovered Tuesday that an ordinance aimed to regulate social clubs, and passed by city council at the urging of church organizations, affected churches as well.

The ordinance defines "social club" as "an association of persons for the promotion of sports, athletics, literature, science, politics, good fellowship, charity, religion, moral or social ethics, citizenship, benevolence or other common objects."

It is expected that church representatives will now take action to have the ordinance repealed.

## SUMMON FILM PROMOTER

Francis Engel, to whom Camera! readers were introduced October 7 as president of Scripture Films, Inc., Wednesday appeared before Deputy Labor Commissioner Barker. He was required to present his books to show how much stock in Scripture Films, Inc., he has sold to "Christian people wishing to work in motion pictures"—as he formerly advertised in Los Angeles newspapers. He was also made to reveal the number of memberships—at a sliding scale of fees—he had enrolled in the "Children's Motion Picture Association" in 921 Loew's State theater building.

R. B. Wilson, who taught make-up and acting at the "film exchange" in the Knickerbocker building on Olive street, and who signed Scripture Films contracts before they were valid, also appeared.

## PLAN "JOY WEEK"

Julius and Abe Stern, officials of Century comedies, have set aside, in co-operation with the Universal Film company, the week of December 24, to be known nationally as Universal Joy week. A concerted drive in Southern California territory will be inaugurated by Universal film exchanges.

Arthur Rankin sustained a wrenched knee and was severely bruised in a fist fight he staged before the camera with George O'Hara for "The Knight in Gale," H. C. Witwer's second of a series of "Fighting Blood" stories which Mal St. Clair is producing at Powers studio.

## Flashes From Frisco

San Francisco, Nov. 30, 1922

To protect the public from fake motion picture companies and schools, representatives of nine production corporations have formed the San Francisco Motion Picture Producers' association. The organization meeting was held Wednesday in the office of West Coast Films. The new association will work for the betterment of the picture industry in Northern California.

Harry C. Norfleet spent part of last week in San Francisco.

Edwin H. Flagg, of Flagg studios, Los Angeles, spent last week here on business.

A. S. Le Vino, scenario writer from Hollywood, is spending the week end in San Francisco.

Ouida Bergere is in San Francisco at work on the scenario for Pola Negri's next picture, an adaptation of "The Rustle of Silk," a novel.

Creighton Hale and others have attached the property of the Utility Films production corporation for unpaid salaries due them for work in "Simple Simon Simpkins" and "Silly Husbands."

Leon Schwartz, motion picture magnate of Soerabala, Java, is visiting San Francisco on a world tour. He is inspecting picture houses to secure ideas which he will incorporate in Java showhouses.

Zero and Artic, a team of trained Alaska huskies valued at \$3,000, were brought south by an old Alaskan prospector and trapper and will be sent to Hollywood to be used in "Baldy of Nome," soon to be filmed.

Memorial services for Frank Bacon were held at the Alcazar theater at noon last Wednesday. Prominent men and women gathered to pay a last tribute to the memory of one of California's most famous, and best loved sons.

Gouverneur Morris, author, has petitioned the United States district court for an injunction against the United Artists corporation, and the Distinctive productions, incorporated, to restrain them from further production "The Man Who Played God." Morris claims the scenario was made without his permission and that the defendants have made large profits through the infringement of his copyright, by showing of the picture.

AGNES KERR CRAWFORD.



# Where to Find People You Know

Frances Marion has been added to the Goldwyn fold. Marshall Neilan, producing in association with that company, has placed her under contract to write sub-titles for "The Strangers' Banquet," his picturization of Donn Byrne's novel.

Captain Patrick B. Cullinan, late of the English army, is appearing in comedy roles for Century.

George Meehan, who had a finger in the making of "A Tailor Made Man," is responsible for the photography of "When Boyhood Was in Flower."

Robert Mack is playing Sir Pitt Cranley in "Vanity Fair" at Ince studio.

Marshall Ruth has been engaged to do the heavy opposite Eddie Boland and Bob O'Connor for their new series of two-reel comedies.

Lincoln Stedman is working with Herbert Rawlinson at Universal, in a screen version of George Barr McCutcheon's novel, "Castle Cranecrow."

Eva Novak has returned to Lasky studio to play feminine lead opposite Jack Holt.

Myrtle Stedman has returned from Santa Barbara, where exterior scenes for "The Famous Mrs. Fair" were made.

Baby Peggy is to appear as an artist's model in her next. She will pose as Mary Pickford, Mae Murray and Gloria Swanson. H. C. Raymaker will direct. The story is the joint effort of Raymaker and J. Travers Montgomery, who acts as co-director in piloting his daughter.

Jack Holt has been working almost entirely on location thus far, in "The Tiger's Claw."

Huntly Gordon, who was brought out from New York for one of the leading roles in the Fred Niblo production, "The Famous Mrs. Fair," has cancelled his return trip east with a view of making Los Angeles his winter home.

Shorty Callaghan will play a clown in Jackie Coogan's next picture. He comes back to Hollywood after a summer with Ringling, Barnum & Bailey's circus.

Charlotte Woods, formerly with Charles Ray company, is playing in "The Boom-crang" at the Morosco theatre.

Carmel Myers has returned from location, where she played opposite Bill Russell, in "McFee's Sensational Rest."

Henry Murdock, who has been playing in Christie pictures for two years, will be seen opposite Dorothy Devore in "Hazel From Hollywood," and will then be featured himself.

Mother Ashton has returned from Hawaii, where she made "The White Flower" with Betty Compson.

Doris Stone, English musical comedy star, is playing at Goldwyn in "Vanity Fair."

Edward Kimball, Clara Kimball Young's father, will appear in the part of Papa Bonelli in "The Woman of Bronze."

William McConnell will photograph "The Woman of Bronze." Joseph Wright is art director.

Harry Meyers, working in the Rapf production of "Brass," which Sidney Franklin is directing, is the latest addition to the cast of "Main Street."



Carmel Myers is such a popular actress that we never know who will be the next director to claim her talents.

Evelyn Brent, who has been playing in foreign pictures for the last four years, has come west to support Douglas Fairbanks. She has signed a two-year contract.

Edward Knoblock, scenario writer, has been added to the Pickford-Fairbanks staff and will assist in both forthcoming productions.

Geary O'Dell has been engaged to play the villain in Fatty Karr comedies.

G. M. Anderson, after a visit in New York, has returned to the Fine Arts studio where he will commence production on a two-reel comedy with Stan Laurel.

Charles Seeling is back at Fine Arts studio, where filming of his next story will start in two weeks.

Claire Windsor has been cast by Myron Selznick for one of the principal roles in "Rupert of Hentzau," now in the making at the United Studios under the direction of Victor Heerman.

Harry Beaumont will direct "Main Street" for Warner Brothers. Production will start in about four weeks.

Scott Darling is directing "Black and White," with Lewis Sargent and Eileen Burdette.

Edwin Stevens will play the father of the sculptor's model in "The Woman of Bronze," starring Clara Kimball Young.

Pat Harman is playing the monk in George Archainbaud's production "Flesh."

George Williams, playing Ferdie in the Hallroom Boys comedies, is working in his twelfth picture of the series.

Vernon Dent signed with Richard Jones to play in "Alice in Screenland," Phyllis Haver's first starring production.

Dick Sutherland is with C. B. DeMille in "Adam's Rib."

Jean Havez will write exclusively for the Hallroom Boys.

Jack Holbrook has been cast for the next Johnnie Walker production.

Claire Windsor has been added to the cast of "Bella Donna," Pola Negri's first American-made starring picture.

Enid Bennett is to have the role of Priscilla in Charles Ray's production of "The Courtship of Miles Standish."

Harry Keaton is filling an engagement at Metro in "Rob 'Em Good," featuring Bull Montana.

Clark Thomas, business manager at the Thos. H. Ince studios, will be associated with Frank E. Woods, Elmer Harris and Thompson Buchanan in the newly formed Allied Authors, Inc.

Marguerite Clayton appears opposite Harry Carey in "Canyon of the Fools."

Charlie Chaplin has engaged Monte Bell to assist in his next picture.

Production of "The Smoke Eater" was delayed two days when Frederick Kohler, the heavy, was overcome by smoke.

Margaret Leahy, the English beauty, who was selected out of 80,000 entries as the winner of a contest conducted by the London Daily Sketch, to come to America under Norma Talmadge's tutelage, will play Aggie in "Within the Law."

Leo White is cast for a part in "Vanity Fair" at Goldwyn.

Otto Lederer is filling an engagement in "Vanity Fair" under direction of Hugo Ballin.

Glen MacWilliams and Jules Cronjager have been assigned as cameramen to Myron Selznick for "Rupert of Hentzau."





## Current Reviews



### "His Wife's Relations"

IT always has been our firm conviction that, for laughs, "One Week!" was the greatest knockout ever seen upon the screen. Buster Keaton gave it to us, but he now has performed the miracle of tying the score with his new one, "His Wife's Relations."

Keaton and Eddie Cline have given us a plot with lots of human stuff in it, something we always have contended could and should be done in the creation of humorous filmplays of true worth.

If you can imagine Buster, wildly seeking a hiding place, rushing into a Polish Hall of Justice where he meets Kate Price and, in the confusion, being married to that corpulent Irish lady unknowingly, you will begin to get a peep at the possibilities of this rib-buster. Then, when the bewildered but unwilling husband is dragged home to shantytown by the delighted wife, to encounter the pick-and-shovel paddies of her household, you will get a wider angle of the hilarious doings.

There is a succession of laughs in this comedy which will keep you gasping. It would be unfair to reveal further the delights of this genuine comedy, beside which the average film attempt is a puny thing indeed.

### "The Man Who Saw Tomorrow"

THOMAS MEIGHAN is getting to be a name well worth announcing, and all? star Lasky casts, when they include such names as Leatrice Joy, June Elvidge and Theodore Roberts, should mean something to the patron who searches the billboards for something to witness.

But the somewhat peculiar idea upon which "The Man Who Saw Tomorrow" is based did not go over the first time it was tried by Vitagraph, and it doesn't score much of a success this time. The odd situation is developed very well but, when Meighan begins to see "tomorrow" and to witness things yet to come, the production does not speed up to fullest extent in action or excited interest, as one would expect.

And the conclusion is solely in the mind of the patron, after he leaves the theater. The full argument may occur to him as to what the leading man's final choice meant—that, despite the mystic threat of death, he chooses the woman he loves.

Somehow or other the production missed entirely in tempo, in that gradual upbuild. It never reaches a decisive and absorbing climax. The conclusion is entirely too tame, and we all fail to get the thrill we expect and would enjoy.

Besides the very competent artists named above, the cast is well augmented by Albert Roscoe, effective heavy; Eva Novak, seen at her best; Lawrence Wheat, John Milner, Robert Brower, Edward Patrick and Jacqueline Dyris, who have less to do.

Perley Poore Sheehan and Frank Condon wrote the story. It was adapted by William Ritchey and Frank Condon. Alfred Green directed.

The photography was very effective, especially in the Southern island scenes.

W. E. W.

### "Brothers Under Their Skin"

INSTEAD of dealing with the colonels' lady we see the problems of old man O'Grady himself in "Brothers Under Their Skins." And the story is so human that, funny as it looks, it is tragically true. The action of the story begins where most stories end. Then history repeats itself and the caveman wins out.

Peter B. Kyne wrote the original story, telling many married life trials and tribulations—and, finally, its joys.

E. Mason Hopper directed. He got good results in linking up the cast with the story.

Particularly well cast are Helene Chadwick and Pat O'Malley. Their roles are the least attractive and best acted of the picture.

Pat O'Malley is given the best role of his career and does his best work as the \$30-a-week clerk. He is funny in his apparent endeavor to be serious.

Helene Chadwick as the clerk's wife gives another splendid performance. This role is

quite different from any other that she has played. She proved her versatility by filling the character's shoes in a satisfying way.

Norman Kerry, moneyed husband, plays a straight part in a clean-cut, interesting manner.

Mae Busch, as the Harlem-flat vamp, makes trouble charmingly.

Claire Windsor is a splendid type for the pampered wife of the high salaried husband, although her work might have been a bit more steady. She wears beautiful clothes and looks like a million-dollar girl.

Photography is very good.

This picture will appeal to the young married people and give the old ones a laugh. The entertainment value is good even though the story does not go very deep.

R. W.

### "Stung"

THE latest of the J. K. McDonald kid comedies with Johnny Jones is titled "Stung." However, that applies only to a member of the cast and not to any man, woman or child that might see this concentrated lot of joy. Mason Litson wrote the continuity and directed the kiddies through the rollicking comedy, and the many gags injected place this comedy among the best.

While it is a picture about children and for them, the adults will enjoy it too.

Johnny Jones, always the genteel boy and brains of the gang, unravels the grown folks' troubles and winds up the winner.

Gertrude Messinger, the very young ingenue, never disappoints us, but her performance here is better than usual.

A marked addition to the famous kiddies cast is Gordon Griffith. The surprising incident is that he plays the juvenile lead. And he plays the young man as well as his past child interpretations.

Kenneth Green is there too. No McDonald production would be complete without this fat boy comedian. He accomplished many laughs through the gags he pulls.

Benny Alexander, another of the plotters, gives a splendid performance.

Photography by Ray June is far above the average. Exteriors are beautiful.

R. W.

## What Folks Think

### ASSISTANTS THANK CAMERA!

HOLLYWOOD, Nov. 24.—Editor Camera!—The Assistant Directors Association of California wish to sincerely thank you and your editorial staff for publishing President Burns' statement of facts concerning our relations with our tenant, the Fashion Film company. We wish to go on record through your columns as being opposed to "make-up" schools. This stand on their part has not been made through newspapers but has been in their by-laws since the inception and granting of charter to this organization by the state of California in 1918.

Again acknowledging your generous help in rectifying a growing error in the minds of your reading public, we remain,

### ASSISTANT DIRECTORS ASSOCIATION,

By Harry Tenbrook,  
Recording Secretary.

### WRONG ABOUT THE CHARTER

LOS ANGELES, Nov. 21.—Editor Camera!—In reference to Camera!

Catherine Calvert is coming to Hollywood.

Norbert Lusk is the new publicity manufacturer at Goldwyn's.

Bobby Vernon has been promoted to messenger at Fort MacArthur.

Fritzi Remont begins series of character-analysis-from-handwriting articles for Camera!

Eugene O'Brien is on his way to Hollywood. He signed a long-term contract with Lasky.

dated October 14, 1922, I wish to state that your reporter had been misinformed about Screenland Film corporation, there being no such corporation formed by us. You also stated in Camera! that the charter has been in Sacramento for two months and still is there, this statement also being wrong.

Now we are organizing the Hercules Film corporation, consisting of Jack Pollo, Mike Charles, John Charles, William Waltherin, and Pete Andrews; John Dennison being our attorney.

## Four Years Ago in Hollywood

(From Camera! of December 1, 1918)

"It" appears on news-stands as successor to Photoplay Art, with Miles Overholt as editor.

Elinor Fair was in Santa Monica during the earthquake last week, and was quite shaken up about it.

Teddy, the dog working with Billie Rhodes in "The Springtime of Youth," visited the dentist last week.

Pat Moore is playing the child of Louise Glaum and Matt Moore in "The Stairway to the Skies" at Ince.

We sent for our charter September 5, and it was issued to us about three weeks later. We have incorporated for \$50,000, and we are going to produce a series of two-reel athletic outdoor stunt pictures, featuring Jack Pollo, known as one of the country's best all-around athletes.

Camera! also mentions Benny Goldstein going to cast for these pictures. That I did not mention to your reporter, also.

JACK POLLO.

Selig is to make "Ben Hur" Film rights are said to have cost \$200,000. Casting is said to have begun.

Lew Cody finished a picture called "Don't Change Your Husband" last Saturday under direction of Cecil B. DeMille.

Mr. and Mrs. Wallace Reid gave their annual Thanksgiving dinner Thursday evening. Those gathered were Mr. and Mrs. Dick Rosson, Mr. and Mrs. Francis Macdonald, Lillian Walker, and Mrs. Alice Davenport.

A new motion picture organization has been formed which is to be known as the Assistant Directors' Association and a meeting is to be held December 2 at Brunton. 'Tis said Allen Watts is president.

Edna Purviance's automobile mowed down a telegraph pole at Third and Broadway after being struck by a street car. Miss Purviance rose from the ruins, boarded the car and arrived at the Chaplin studio on time. This is not a press agent story. It is a miracle.



# The Screen Writers' Page

Conducted by  
William E. Wing

## A Greater Field

HERE are about 15,000 active picture theaters in the United States. But there are more than 600,000 churches, schools, clubs and lodges combined, the most of which are operating or will operate, projecting machines.

If the future holds cheer for the thousand and one scattered writers, who desire to make the old bank account groan by the addition of scenario checks, it is concealed in this non-theatrical field, as yet undeveloped in large measure, but so full of promise that it soon will prove one of the greatest film markets in the world.

Church and educational institutions are taking active steps to organize this market, a big task but one which surely must be accomplished by the powerful interests now behind it.



And when a half million new exhibitors are added to the present supply, what is now known as a "gigantic production" will fade into insignificance.

For the purpose of argument, should this

great, new patronage only arrange for monthly exhibitions, the demand for stories and productions would still be so great as to provide an outlet for every good scenario written by the competents.

A mistaken idea exists among readers, as to the type of stories demanded by church, school and community. At present the so-called film trust will not allow any of its productions to be shown by non-theatrical places. Therefore church, lodge and community are combining to help themselves by securing their own producing centers, or at least, independent producers who will film pictures solely for that market.

In a general sense, this demand is not for strictly scriptural pictures for the churches, nor is it for strictly educational productions for the schools.

These organizations are looking for good, clean entertainment pictures, one and all. True, some scriptural productions naturally will be made, and some of the productions may bring education of a sort to community and school through the vision.

But, being true that all people are humans, and that humans demand to be entertained when going to an entertainment, wiseacres of the churches are going to give them genuine "movies."

It is difficult to believe that screen sermons, as such, would fill church auditoriums at so much per seat. The young people probably would be found down street, in a picture theater.



Should little Willie be told to cease torturing the cat, wash his face and accompany his parents to the school or community hall where the projecting machine would delight his little soul by revealing the inward secrets of geography, arithmetic, history, etc., etc., we fear that the ensuing howl would startle the natives and bring out the fire department.

No; little Willie, or any of his ilk would thrill with joy over such a program and no one knows it better than the men and women who are planning to entertain the young as well as the old through medium of the film tale.

Therefore writers who can manage to stagger through an original story without demilling, or vamping, or sexing, or manslaughtering it to death, may cheer up and expect a new market which may absorb his best effort.

Therefore, after giving three cheers for the sturdy independents in our midst, the "gang" might add a few more for the non-theatrical market, now under development by organizations with many millions behind them

## The Waste Basket

It has been proven that not one person in a thousand who reads fiction notes the author's name, and a slightly better percent remember the titles of the stories. These statistics apply to the reading class, not the many who infrequently peruse stories. Yet the studios are using published fiction stories in preference to better original stories upon the excuse of "advertising value." Will someone kindly inform us wherein the alleged advertising value lays?

"I don't understand how that production flivvered," murmured the dazed producer. "It had a sheik in it, the leading lady wore less clothes than ever, and a director-general put it on. Must have been the prop's fault."

If censors and the self-appointed up-lifters would direct their attacks upon the personnel of those producers and directors who persist in offending with obnoxious pictures, some real good might come from the campaign. As in the case of many organizations, the very few prove the punk-sticks for the entire profession.

It is time that fiction editors pay a little more attention to the underlying plots of their published stories, and less to skilful vertiage and humorous style. The screen seldom carries as few values in a single production as the so-called short story of the magazine. To transpose to fiction a real meaty photoplay, would be to supply a serial or book under usual methods of stringing out episodes into torrents of words. When the short story meets the demands of the film feature, episode for episode, producers will have much better ex-

cuse for using the printed word, although logic and true psychology would have to be doctored considerably.

Well, well! Grandmother's favorite reading is running the period and costume play quite a race upon the screen. As few of us wrote either early century tales or before-the-war stories, we are in hard luck indeed. However, we all can write the story of today for the 1950 market, thus leaving a legacy to posterity. Cheering, eh?

"We stand back of every bed we make," says a sign in the window of a Los Angeles furniture store. Now the movie-mucker magazines can write some more jokes.

The free-lancers seem to be on the war-path. Many are writing in, eagerly asking for any further information upon the subject of organization, recently suggested by a reader. Sampsons have arisen from less incipient revolutions than this one seems to be. Perhaps there is a modern Moses among the rebels. If so, more power to his arm.

A near-sighted scenario writer entered a bank. Upon recognizing his surroundings, he went right out again to the cafeteria next door.

## Letters Home—No. 10

Volstead City, Nit., Nov. 30, 1922.

Dear Havoline:

I said I would rite you wen I got my first check for a skenario but I ain't doin it yet. I mighta but I went too stronge in tryin to outdo studelum editors in assailin the attic libery, diggin storys from the dusty but not thursty past. I gess I went em one to many wen I rote a corkin skenario about "The Ole Rag Carpet." But it pulled commint alright. Paskeys sed it was really pethetic, wile Goldtwins rote it was moren that, it was pityful. But all of em refusd it sayin that rag carpsits has gone outa style. So has gold munny, but the banks isnt refusin any, is they? So thats that, as the tired bisness man sed wen he locked the cat in the shed with the buldorg. Will let you know wen I get my skenario check.

CRANKSHAFT JOE.

Service to Producer

Justice to Performer

Special Department for Children—National Types

## THE SERVICE BUREAU

The same care is given in the selection of the supporting atmosphere as is given to the cast

1036 South Hill St.

General Phones 821-071



# Pulse of the Studios

For Week Starting Monday, December 4

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director                                                                                  | Star              | Cameraman       | Ass't Director | Scenarist          | Type                      | Progress      |
|-------------------------------------------------------------------------------------------|-------------------|-----------------|----------------|--------------------|---------------------------|---------------|
| <b>BACHMAN STUDIO.</b> Kenneth Bishop, Casting. 831 Windsor Rd.                           |                   |                 |                |                    |                           | Glen. 1933-W  |
| <b>Rose Fisher Productions (Independent release).</b>                                     |                   |                 |                |                    |                           |               |
| Kenneth Bishop                                                                            | Bumps Adams       | Floyd Humphreys | Art Hilton     | Larry Adams        | 2-Reel Athletic Comedies  | Schedule      |
| <b>BERWILLA STUDIO.</b> 5821 Santa Monica Blvd.                                           |                   |                 |                |                    |                           | Holly 3130    |
| <b>Eddie Lyons Productions (Arrow release).</b>                                           |                   |                 |                |                    |                           |               |
| Eddie Lyons                                                                               | Eddie Lyons       |                 | De Rue         | Eddie Lyons        | Comedies                  | Schedule      |
| Eugene DeRue                                                                              | Bobbie Dunn       | A. Gosden       | Joe Cooke      |                    | Comedies                  | Schedule      |
| <b>Ben Wilson Productions (Federated release).</b>                                        |                   |                 |                |                    |                           |               |
| Ward Hayes                                                                                | Monte Banks       |                 |                |                    | Comedies                  | Schedule      |
| <b>Federated Radio Comedies (Federated Film Exchange)</b>                                 |                   |                 |                |                    |                           |               |
| Mark Goldaine                                                                             |                   | Wm. Nobles      | Montague       |                    | Radio Comedy              | Schedule      |
| <b>BRENTWOOD STUDIO.</b> 4811 Fountain Ave.                                               |                   |                 |                |                    |                           | 598-146       |
| <b>Security Production Co. (Independent release).</b> Geo. A. Hill, Sr., Prod. Mgr.       |                   |                 |                |                    |                           |               |
| <b>Elite Production, Inc. (First National release).</b>                                   |                   |                 |                |                    |                           |               |
| Fred Reel Jr.                                                                             | Frank Mayo        | Fowler-Walker   | Arthur J. Coe  | Fred Reel, Jr.     | "Scarlet Shadows"         | 4th Week      |
| <b>BRONX STUDIO.</b> Beatrice Barrett, Casting. 1745-51 Glendale Blvd.                    |                   |                 |                |                    |                           | 54109         |
| <b>Western Arts Film Co.</b>                                                              |                   |                 |                |                    |                           |               |
| Bob Horner                                                                                |                   | Al McClain      | Cliff Saum     | Bob Horner         | "Midnight Hummer"         | 7th Week      |
| <b>BURBANK STUDIO.</b> Burbank, Cal. Joe Murphy, Casting.                                 |                   |                 |                |                    |                           | Burbank 54-R  |
| <b>Sacred Films, Inc.</b>                                                                 |                   |                 |                |                    |                           |               |
| <b>CENTURY STUDIO.</b> 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. |                   |                 |                |                    |                           | Holly 96      |
| <b>Century Comedies (Universal release).</b>                                              |                   |                 |                |                    |                           |               |
| H. C. Raymaker                                                                            | Baby Peggy        | Jerry Ash       | Dave Smith     | Alf. Goulding      | "Flower Girls"            | 1st Week      |
|                                                                                           | All-Star          | Geo. Meehan     | Zion Myers     | Edwards            | "When Boyhood Was in Flow | Editing       |
| Harry Edwards                                                                             | Brownie           | K. McLean       | John Sullivan  | Sig Neufeld        | "Detective K-mine"        | 1st Week      |
| <b>CHAPLIN STUDIO.</b> Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.                         |                   |                 |                |                    |                           | Holly 4070    |
| <b>Regent Film Company. (United Artists release).</b>                                     |                   |                 |                |                    |                           |               |
| <b>CHOICE STUDIO.</b> A. Gunard, Prod. Mgr. 6044 Sunset Blvd.                             |                   |                 |                |                    |                           |               |
| <b>Choice Productions</b>                                                                 |                   |                 |                |                    |                           |               |
| And. Gunard                                                                               | All-Star          | Abe Schultz     |                |                    | Comparable Series         | Schedule      |
| <b>CHRISTIE STUDIOS.</b> Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr.   |                   |                 |                |                    |                           | Holly 3100    |
| Al. Christie                                                                              | Bobby Vernon      | Nagy            | Lavelle        | Frank Condon       | Two-Reel Comedy           | 3d Week       |
| <b>Regent Pictures.</b>                                                                   |                   |                 |                |                    |                           |               |
| <b>FEDERAL STUDIO,</b> 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr.                 |                   |                 |                |                    |                           | Wilshire 2115 |
| <b>Federal Photoplay, Inc. Lincoln Hart, Prod. Mgr.</b>                                   |                   |                 |                |                    |                           |               |
| <b>Pilot Productions, Eric Ergenbright, Mgr.</b>                                          |                   |                 |                |                    |                           |               |
| <b>Popular Pictures, Inc. (East Coast Release).</b>                                       |                   |                 |                |                    |                           |               |
| Clarence Bricker                                                                          | Frankie Lee       | Vernon Walker   | Sandford       |                    | "Robin Hood, Jr."         | Editing       |
| Bruce Mitchell                                                                            | Fatty Karr        | Vernon Walker   | Sandford       | Ward Hayes         | "Long Skirts"             | 2d Week       |
| <b>Trimble-Murfin Productions.</b>                                                        |                   |                 |                |                    |                           |               |
| <b>FINE ARTS STUDIOS.</b> Individual Casting. 4500 Sunset Blvd.                           |                   |                 |                |                    |                           | 598-165       |
| <b>Albert Rogell Productions.</b>                                                         |                   |                 |                |                    |                           |               |
| Albert Rogell                                                                             | All-Star          | Ross Fisher     | Wallace Fox    | Angela Kaufman     | "Greatest Menace"         | Editing       |
| <b>Camera Players Picture Corp. (Independent release).</b>                                |                   |                 |                |                    |                           |               |
| William King                                                                              | All-Star          | Dal Clawson     | W. R. Demming  | W. E. Wing         | Educational               | Schedule      |
| <b>Chas. R. Seeling Productions. (O. K. release)</b>                                      |                   |                 |                |                    |                           |               |
| <b>Cosmopolitan Film Company (F. B. O. release)</b>                                       |                   |                 |                |                    |                           |               |
| <b>Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation).</b>           |                   |                 |                |                    |                           |               |
| Henry McCarty                                                                             | Lester Cuneo      | Floyd Jackman   | Charles Mack   | Henry McCarty      | "Vengeance of Pierre"     | Editing       |
| <b>Fine Arts Productions. (Independent release)</b>                                       |                   |                 |                |                    |                           |               |
| <b>Halperin Productions.</b>                                                              |                   |                 |                |                    |                           |               |
|                                                                                           | All-Star          | Ross Fisher     | Crone          | Victor Halperin    | "Tea With a Kick"         | 2d Week       |
| <b>Jess Robbins Productions. (Vitagraph release)</b>                                      |                   |                 |                |                    |                           |               |
| Jess Robbins                                                                              | E. Everett Horton |                 | Jack Boland    | Mac Mackin         | Comedy-drama              | 1st Week      |
| <b>FOX STUDIO.</b> C. A. Bird, Casting. 1401 N. Western Ave.                              |                   |                 |                |                    |                           | Holly 3000    |
| Scott Dunlap                                                                              | Shirley Mason     | Schneiderman    |                | Jules Furthman     | "Pawn Ticket 210"         | Editing       |
| Emmett J. Flynn                                                                           | Charles Jones     | Joe August      | Ray Flynn      | Bernard McConville | "Pay Day"                 | 7th Week      |
| Jerome Storm                                                                              | Wm. Russell       | David Abel      | Jimmy Dunn     | Joseph F. Poland   | "McFee's Rest"            | 4th Week      |
| Al St. John                                                                               | Al St. John       | Ernest S. Depew | Benny Stoloff  |                    | Comedies                  | Schedule      |
| Slim Summerville                                                                          | Clyde Cook        | Jay Turner      | Arthur Cohn    |                    | Comedies                  | Schedule      |
| Erie Kerton                                                                               | Stock             | Vic. Scheurich  | Regaie         |                    | Comedies                  | Schedule      |
| Lynn Reynolds                                                                             | Wm. Farnum        | Lucien Andriot  | Wilfers        | Lynn Reynolds      | "Brass Commandments"      | 4th Week      |
| Jack Ford                                                                                 | Tom Mix           | Eugene Forde    | Eugene Forde   | Jack Ford          | "The Hostage"             | 6th Week      |
| Norman Taurog                                                                             | Joe Roberts       | Dan Clark       | Roberts        |                    | Comedies                  | Schedule      |
| <b>GARSON STUDIOS.</b> 1845 Glendale Blvd. Rose McQuoid, Casting.                         |                   |                 |                |                    |                           | Wil. 81       |
| <b>(Metro release).</b>                                                                   |                   |                 |                |                    |                           |               |
| King Vidor                                                                                | Clara K. Young    | O'Connel        | Dave Howard    | Hope Loring        | "The Woman of Bronze"     | 5th Week      |
| <b>GOLDWYN STUDIO.</b> R. B. McIntyre, Casting. Culver City.                              |                   |                 |                |                    |                           | 761711        |
| Rupert Hughes                                                                             | All-Star          | John Mescall    | James Flood    | Rupert Hughes      | "Souls for Sale"          | Starting      |
| Hugo Ballin                                                                               | Mabel Ballin      | James Diamond   |                | Hugo Ballin        | "Vanity Fair"             | 6th Week      |
| <b>Tiffany Productions. (Metro Release).</b> R. G. Edwards, Prod. Mgr.                    |                   |                 |                |                    |                           |               |
| Robt. Leonard                                                                             | Mae Murray        | Oliver T. Marsh | Robt. Ross     | Edmund Goulding    | "Jazzmania"               | 10th Week     |



| Director                                                                                         | Star              | Camerman          | Ass't Director   | Scenarist          | Type                            | Progress     |
|--------------------------------------------------------------------------------------------------|-------------------|-------------------|------------------|--------------------|---------------------------------|--------------|
| <b>HOLLYWOOD STUDIOS.</b> 6642 Santa Monica Blvd. J. J. Jasper, Mgr. Patricia Foulds, Casting.   |                   |                   |                  |                    |                                 | Holly 1431   |
| Frank R. Adams Productions (American Release).                                                   |                   |                   |                  |                    |                                 |              |
| Bertram Bracken Productions.                                                                     |                   |                   |                  |                    |                                 |              |
| Ferdinand Earle Productions.                                                                     |                   |                   |                  |                    |                                 |              |
| Chas. J. Hall & Son Productions.                                                                 |                   |                   |                  |                    |                                 |              |
| Carlton King Productions. Harry McCabe, Prod. Mgr.                                               |                   |                   |                  |                    |                                 |              |
| Martin Justice                                                                                   | Carlton King      | Carl Widen        | Harry McCabe     | Justice            | Comedy-Drama                    | 8th Week     |
| Wm. R. Lighton Productions, Inc.                                                                 |                   |                   |                  |                    |                                 |              |
| J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.)                           |                   |                   |                  |                    |                                 |              |
| A. B. Maescher Productions. (Arrow Release.)                                                     |                   |                   |                  |                    |                                 |              |
| Jack Pratt                                                                                       | All-Star          | Harry Keepers     | Walter Mayo      | J. Grubb Alexander | "Rip Tide"                      | 8th Week     |
| Arthur Trimble Productions.                                                                      |                   |                   |                  |                    |                                 |              |
| <b>HORSLEY STUDIO.</b> 6050 Sunset Blvd.                                                         |                   |                   |                  |                    |                                 | Holly 794    |
| Burston Films. 6050 Sunset Blvd. Holly 3939.                                                     |                   |                   |                  |                    |                                 |              |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940.                                             |                   |                   |                  |                    |                                 |              |
| Al Santell                                                                                       | Alexander Alt     | Billy Williams    | Roland Asher     | Jean Havez         | Comedies                        | Schedule     |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. |                   |                   |                  |                    |                                 |              |
| Bob Horner                                                                                       | All-Star          | Al. McLain        | Ted Medford      | Bob Horner         | "Valley of Shadows"             | 1st Week     |
| Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693.                                    |                   |                   |                  |                    |                                 |              |
| Jack Melson                                                                                      | Richard Talmadge  | Earl Ellis        | Leon Metzert     | George Plympton    | "The Smoke Eater"               | 5th Week     |
| Malobee Productions. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr.                          |                   |                   |                  |                    |                                 |              |
| Maloney-Beebe                                                                                    | Leo Maloney       | Lathem-Thompson   | Bob Williamson   | Maloney-Beebe      | 2-Reel Western                  | Schedule     |
| Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945.                     |                   |                   |                  |                    |                                 |              |
| Sanford Productions. (State Rights release). Holly 975.                                          |                   |                   |                  |                    |                                 |              |
| Marcel Perez                                                                                     | Pete Morrison     | Cotter            | Alex Alt         | Perez              | 5-reel Drama                    | 3d Week      |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive.                                            |                   |                   |                  |                    |                                 |              |
| G. W. Gibson                                                                                     | All-Star          | E. Gibson         | Geo. D. Erskine  |                    | News Weekly                     | Schedule     |
| <b>INCE STUDIO.</b> Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City.            |                   |                   |                  |                    |                                 | 761731       |
| Leah Baird Productions. (Associated Exhibitors release.)                                         |                   |                   |                  |                    |                                 |              |
| W. S. Van Dyke                                                                                   | Leah Baird        | Andre Barlatire   | Charles Chic     | Leah Baird         | "The Destroying Angel"          | 3d Week      |
| Cosmopolitan Productions (F. P. L. release).                                                     |                   |                   |                  |                    |                                 |              |
| Frank Borzage                                                                                    | All-Star          | Chet Lyons        | George Hill      | Frances Marlon     | "The Nth Commandment"           | 4th Week     |
| Thos. H. Ince Productions. (First National Release).                                             |                   |                   |                  |                    |                                 |              |
| John Wray                                                                                        | May McAvoy        |                   | Frank Gerahty    | Bradley King       | "News"                          | 6th Week     |
| Gene Stratton Porter Productions.                                                                |                   |                   |                  |                    |                                 |              |
| <b>KEATON STUDIO.</b> 1025 Lillian Way.                                                          |                   |                   |                  |                    |                                 | Holly 2814   |
| Buster Keaton Productions, Inc. (First National Release).                                        |                   |                   |                  |                    |                                 |              |
| <b>LASKY STUDIOS.</b> L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr.             |                   |                   |                  |                    |                                 | Holly 2400   |
| Paramount Pictures. (Famous Players-Lasky Release.)                                              |                   |                   |                  |                    |                                 |              |
| Wesley Ruggles                                                                                   | Walter Hiers      | Faxon Dean        | Richard Johnson  | Albert LeVino      | "Mr. Billings Spends His Dime"  | 1st Week     |
| Joseph Henabery                                                                                  | Jack Holt         | James Howe        | Leo Pearson      | Jack Cunningham    | "Tiger's Claw"                  | 4th Week     |
| Charles Maigne                                                                                   | Mary Miles Minter | J. C. Van Trees   | Harry Fellows    | Will M. Ritchey    | "Trail of the Lonesome Pine"    | 2d Week      |
| J. C. Ivers                                                                                      | Betty Compton     | Wyckoff           | Cullen Tate      | J. C. Ivers        | "The White Flower"              | Finishing    |
| Cecil B. De Mille                                                                                | All-Star          | A. L. Gilks       | John Waters      | Jeanie MacPherson  | "Adam's Rib"                    | Finishing    |
| Sam Wood                                                                                         | Gloria Swanson    | Arthur Miller     | Frank O'Connor   | Monte Katterjohn   | "Prodigal Daughters"            | 4th Week     |
| Geo. Fitzmaurice                                                                                 | Iola Negri        | Karl Brown        | Vernon Keays     | Ouida Bergere      | "Bella Donna"                   | 7th Week     |
| James Cruze                                                                                      | All-Star          | Bert Baldrige     | Fred Robinson    | Jack Cunningham    | "The Covered Wagon"             | Finishing    |
| Paul Powell                                                                                      | Agnes Ayres       |                   |                  | Will M. Ritchey    | "Racing Hearts"                 | 7th Week     |
| <b>LONG BEACH STUDIO.</b> Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr.                          |                   |                   |                  |                    |                                 | Home 609     |
| John P. Mills, Productions                                                                       |                   |                   |                  |                    |                                 |              |
| Rex Thorpe                                                                                       | All-Star          | Elmer Dyer        | Joseph Northup   |                    | "Black Gold"                    | 7th Week     |
| Milburn Morante Productions. (State right release).                                              |                   |                   |                  |                    |                                 |              |
| Ranger Productions                                                                               |                   |                   |                  |                    |                                 |              |
| Tom Gibson                                                                                       | Willard Mack      | Elmer Dyer        |                  |                    | "Red Bulldogs"                  | 5th Week     |
| <b>MAYER-SCHULBERG STUDIO.</b> 3800 Mission Rd. Individual Casting.                              |                   |                   |                  |                    |                                 | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release).                                                     |                   |                   |                  |                    |                                 |              |
| Fred Niblo                                                                                       | All-Star          | Charles Van Enger | Doran Cox        | Frances Marlon     | "The Famous Mrs. Fair"          | 10th Week    |
| Oliver Morosco Productions. R. R. Killion, Comptroller.                                          |                   |                   |                  |                    |                                 |              |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release.)                       |                   |                   |                  |                    |                                 |              |
| Victor Schertzinger                                                                              | K. McDonald       | Joseph Brotherton | Wyatt Brewster   | Eve Unsell         | "Refuge"                        | 2d Week      |
| Louis J. Gasnier                                                                                 | All-Star          | Karl Struss       | Geo. Yonatan     | Eve Unsell         | "Poor Men's Wives"              | 3d Week      |
| Tom Forman                                                                                       | All-Star          | Harry Perry       | Sam Nelson       | Eve Unsell         | "Are You a Failure?"            | 11th Week    |
| <b>METRO STUDIO.</b> Romaine and Caluenga Ave. Harry Kerr, Casting.                              |                   |                   |                  |                    |                                 | Holly 4485   |
| Harry Beaumont                                                                                   | Viola Dana        | John Arnold       | Frank Strayer    | Bernard McConville | "Noise in Newboro"              | Editing      |
| Irvin Willat                                                                                     | All-Star          | Robert Kurrie     | Curt Rehfeld     | Julien Josephson   | "All the Brothers Were Valiant" | 13th Week    |
| S-L (Sawyer-Lubin) Productions. (Metro release)                                                  |                   |                   |                  |                    |                                 |              |
| Clarence Badger                                                                                  | All-Star          | Rudolph Bergquist | Charles Hunt     | Winifred Dunn      | "Your Friend and Mine"          | Casting      |
| Hunt Stromberg Productions. (Metro Release.)                                                     |                   |                   |                  |                    |                                 |              |
| Hunt Stromberg                                                                                   | Bull Montana      | Irving Reis       | Theodore Joos    | Staff              | "Rob 'Em Good"                  | 3d Week      |
| <b>PICKFORD-FAIRBANKS STUDIOS.</b> Individual Casting. 7100 Santa Monica Blvd.                   |                   |                   |                  |                    |                                 | Holly 7901   |
| Individual Productions. (United Artists Release.)                                                |                   |                   |                  |                    |                                 |              |
| <b>RAY STUDIO.</b> Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St.                            |                   |                   |                  |                    |                                 | 598-141      |
| Charles Ray Productions. (United Artists Release.)                                               |                   |                   |                  |                    |                                 |              |
| <b>R-C STUDIO.</b> Melrose and Gower. 780 Gower St.                                              |                   |                   |                  |                    |                                 | Holly 7780   |
| Individual Productions. (Film Booking Offices.)                                                  |                   |                   |                  |                    |                                 |              |
| James F. Horne                                                                                   | Ethel Clayton     | Joseph Dubray     | Carol Warren     |                    | "The Greater Glory"             | Starting     |
| Val Paul                                                                                         | Harry Carey       | Thornley-DeGrasse | John W. Grey     |                    | "Canyon of the Fools"           | 8th Week     |
| Chester Bennett                                                                                  | Jane Novak        | Jack MacKenzie    | Bennett Staff    |                    | "Rock of Ages"                  | 1st Week     |
| Sherwood McDonald                                                                                | Gloria Joy        | John Thompson     | Douglas Bronston |                    | Comedy-Dramas                   | Schedule     |
| Malcolm St. Clair                                                                                | All-Star          | Lee Garmes        | Beatrice Van     |                    | "Fighting Blood" series         | Schedule     |
| Carter DeHaven                                                                                   | Carter DeHaven    | K. G. McLean      | Cliff Sahn       | Monty Brice        | "A Waggin' Tale"                | Schedule     |
| <b>ROACH STUDIO.</b> Culver City. Warren Doane, Mgr.                                             |                   |                   |                  |                    |                                 | 761-721      |
| Hal Roach Comedies (Pathe release).                                                              |                   |                   |                  |                    |                                 |              |
| Hutchison-Parrott                                                                                | Snub Pollard      | Roach Doran       | Hackmey          | Hutchison-Parrott  | 2-Reel Comedy                   | Schedule     |
| Davis-Howe                                                                                       | "Paul" Parrott    | Frank Young       | Henecke-Brandie  | Staff              | Comedies                        | Schedule     |
| M'Gowan-M'Namara                                                                                 | All-Star          | Len Powers        | C. Morehouse     | Tom McNamara       | "Our Gang"                      | Schedule     |



| Director                                                                           | Star             | Cameraman        | Ass't Director    | Scenarist        | Type                          | Progress             |
|------------------------------------------------------------------------------------|------------------|------------------|-------------------|------------------|-------------------------------|----------------------|
| <b>SENNETT STUDIO. 1712 Glendale Blvd.</b>                                         |                  |                  |                   |                  |                               | <b>Wilshire 1550</b> |
| <b>Mack Sennett Comedies. (First National Release).</b>                            |                  |                  |                   |                  |                               |                      |
| F. Richard Jones                                                                   | Phyllis Haver    | Fred Jackman     |                   | R. McConville    | "Alice in Screenland"         | 2d Week              |
| <b>UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President.</b> |                  |                  |                   |                  |                               | <b>Holly 4080</b>    |
| Ben Zeidman                                                                        | Gaston Glass     |                  |                   |                  | "Spider and the Rose"         | 5th Week             |
| <b>Allen Holubar Productions.</b>                                                  |                  |                  |                   |                  |                               |                      |
| Allen Holubar                                                                      | Dorothy Phillips | Jennings         | Harry Bocquet     | Tay Barrett      | "The White Frontier"          | 3d Week              |
| <b>Jackie Coogan Productions.</b>                                                  |                  |                  |                   |                  |                               |                      |
| Eddie Cline                                                                        | Jackie Coogan    | Frank Goode      | Harry Weil        | Eddie Klein      | "Toby Tyler"                  | 4th Week             |
| <b>Lloyd Hamilton Corporation. (Educational release).</b>                          |                  |                  |                   |                  |                               |                      |
| Lloyd Bacon                                                                        | Lloyd Hamilton   | Park Reiss       |                   | Archie Mayo      | Comedy                        | Schedule             |
| <b>Hawks-Morosco Productions</b>                                                   |                  |                  |                   |                  |                               |                      |
| <b>Jos. M. Schenck Productions.</b>                                                |                  |                  |                   |                  |                               |                      |
| <b>Selznick Productions. (Select Release).</b>                                     |                  |                  |                   |                  |                               |                      |
| Vic Heerman                                                                        | All-Star         | Gerstad          | Ed. Sturges       | Heerman          | "Rupert of Hentzau"           | 4th Week             |
| <b>Maurice Tourneur Productions (First National release).</b>                      |                  |                  |                   |                  |                               |                      |
| Maurice Tourneur                                                                   | All-Star         | Arthur L. Todd   | Scott R. Beal     | Charles Maigne   | "Isle of Dead Ships"          | 2d Week              |
| <b>United Studios Productions. (Pathe release.)</b>                                |                  |                  |                   |                  |                               |                      |
| Marshall-McCloskey                                                                 | Ruth Roland      | Thompson         | H. C. Updegraffe  | Frank Leon Smith | "The Haunted Valley"          | Schedule             |
| <b>Jack White Corporation (Educational release).</b>                               |                  |                  |                   |                  |                               |                      |
| Fred Fishback                                                                      | Conley-Adams     | White Corby      | Rea Hunt          | Jack White       | Comedy                        | Schedule             |
| <b>UNIVERSAL STUDIO. Fred Datig Casting.</b>                                       |                  |                  |                   |                  |                               | <b>570-081</b>       |
| <b>Universal Film Manufacturing Co. (Universal Release.)</b>                       |                  |                  |                   |                  |                               |                      |
| Harry Pollard                                                                      | All-Star         |                  |                   | Eddie Lowe       | "His Good Name"               | 1st Week             |
| Wallace Worsley                                                                    | Lon Chaney       |                  |                   | Rupert Julian    | "Hunchback of Notre Dame"     | 1st Week             |
| George Archainbau                                                                  | All-Star         | Charles Stumar   | Leo McCarey       | A. P. Younger    | "Flesh"                       | 3d Week              |
| Hobart Henley                                                                      | Reginald Denny   | Virgil Miller    | Tom Regan         | Lucien Hubbard   | "The Abysmal Brute"           | 6th Week             |
| Tod Browning                                                                       | Priscilla Dean   | Wm. Fildew       | Leo McCarey       | Jeffrey Moffitt  | "Drifting"                    | 3d Week              |
| Jack Allen                                                                         | Jack Allen       |                  |                   | Robert Dillon    | Animal Adventures             | Schedule             |
| Edw. Laemmle                                                                       | Art Acord        |                  |                   | Robert Dillon    | "Oregon Trail"                | At Big Bear          |
| Robt. F. Hill                                                                      | Jack Mulhall     |                  |                   | Carl Coolidge    | "Social Buccaneer"            | 9th Week             |
| Robert F. Hill                                                                     | Wm. Desmond      | Reeves           | Frank Messenger   | Scott Darling    | "Around the World in 18 Days" | 14th Week            |
| Scott Darling                                                                      | Lewis Sargent    | Irving Riese     | Mack Wright       | Scott Darling    | Comedy                        | Schedule             |
| Wm. Watson                                                                         | Neely Edwards    | Wm. Daniels      | Arthur Smith      | A. Thompson      | Comedy                        | Schedule             |
| Rupert Julian                                                                      | All-Star         | Kaufman-Daniels  | Sowers-Sullivan   | Von Stroheim     | "Merry-Go-Round"              | 15th Week            |
| King Baggett                                                                       | Gladys Walton    | Vic Milnar       | Joe Barry         | Hugh Hoffman     | "Carey Came to Town"          | 3d Week              |
| Stuart Paton                                                                       | All-Star         | Allen Davey      | Harry Webb        | Albert Kenyon    | "Attic of Felix Bavu"         | 5th Week             |
| Duke Worne                                                                         | Roy Stewart      |                  | Dave Brandeman    | George Hively    | "Exploits of Norroy"          | Schedule             |
| <b>Belasco Productions, Inc. Al Kelly, Prod. Mgr.</b>                              |                  |                  |                   |                  |                               |                      |
| <b>Cruelywed Comedies. Herbert D. Newcomb, Bus. Mgr.</b>                           |                  |                  |                   |                  |                               |                      |
| <b>William Steiner Productions.</b>                                                |                  |                  |                   |                  |                               |                      |
| <b>Sturgeon-Hubbard Productions. (Federated release).</b>                          |                  |                  |                   |                  |                               |                      |
| <b>VIDOR STUDIO. 7200 Santa Monica Blvd.</b>                                       |                  |                  |                   |                  |                               | <b>Holly 2806</b>    |
| <b>King Vidor Productions.</b>                                                     |                  |                  |                   |                  |                               |                      |
| <b>VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr.</b>                     |                  |                  |                   |                  |                               | <b>598131</b>        |
| Robert Esminger                                                                    | Alice Calhoun    | Steve Smith, Jr. | Vincent McDermott | Bradley Smollen  | "One Stolen Night"            | 4th Week             |
| <b>WARNER BROS. STUDIOS, 5842 Sunset Blvd.</b>                                     |                  |                  |                   |                  |                               | <b>Holly 6140</b>    |
| <b>Harry Rapf Productions.</b>                                                     |                  |                  |                   |                  |                               |                      |
| Sidney Franklin                                                                    | All-Star         | Norbert Brodin   | Millarde Webb     | Julien Josephson | "Brass"                       | 5th Week             |
| <b>Warner Brothers Productions.</b>                                                |                  |                  |                   |                  |                               |                      |
| Wm. A. Seiter                                                                      | All-Star         | Scott-Du Par     | Frank Kingsley    | Olga Printzlau   | "Church Around the Corner"    | 6th Week             |
|                                                                                    | All-Star         |                  |                   | Julien Josephson | "Main Street"                 | Starting             |

## NORTHERN STUDIOS

*For Week Starting Monday, November 27*

| Director                                                                  | Star      | Cameraman   | Ass't Director | Scenarist       | Type                 | Progress     |
|---------------------------------------------------------------------------|-----------|-------------|----------------|-----------------|----------------------|--------------|
| BEAVERTON STUDIO. Portland, Ore.                                          |           |             |                |                 |                      |              |
| Premium Pictures Productions. J. J. Fleming, Pres. Russell Release.       |           |             |                |                 |                      |              |
| GERSON STUDIO. Jos. C. Gonyea, Casting. 353-61 10th St., San Francisco.   |           |             |                |                 |                      | Market 844   |
| Paul Gerson Pictures Corp. (F. B. O. release).                            |           |             |                |                 |                      |              |
| Robert Eddy                                                               | Dan Mason | Roy Vaughan | Frank Capra    | A. H. Giebler   | Plum Center Comedies | 10th Picture |
| PACIFIC STUDIOS. San Mateo, Cal.                                          |           |             |                |                 |                      |              |
| Motion Picture Utility Corp., 822 Chronicle Bldg. Spencer Valentine, Mgr. |           |             |                |                 |                      |              |
|                                                                           | All-Star  |             |                | Wm. H. Clifford | "Scottish Chiefs"    |              |
| Graf Productions, Inc. (Metro release).                                   |           |             |                |                 |                      |              |
| Max Graf                                                                  |           |             |                |                 | "The Fog"            | In Progress  |

## EASTERN STUDIOS

*For Week Starting Monday, November 27*

| Director                                                | Star         | Cameraman   | Ass't Director | Scenarist                 | Type    | Progress        |
|---------------------------------------------------------|--------------|-------------|----------------|---------------------------|---------|-----------------|
| BENNETT STUDIO, 537 Riverside Ave., Yonkers, N. Y.      |              |             |                |                           |         | Kingsbridge 270 |
| Whitman Bennett Productions. (Affiliated Distributors). |              |             |                |                           |         |                 |
| John Adolfi                                             | Betty Blythe | Edward Paul | John MacKnight | "The Darling of the Rich" | Editing |                 |
| BETZWOOD STUDIO, Morristown, Pa. Albert E. Lowe, Mgr.   |              |             |                |                           |         |                 |
| Independent Productions.                                |              |             |                |                           |         |                 |



| Director                                          | Star                                                      | Cameraman                 | Ass't Director      | Scenarist          | Type                     | Progress                  |
|---------------------------------------------------|-----------------------------------------------------------|---------------------------|---------------------|--------------------|--------------------------|---------------------------|
| <b>BIOGRAPH STUDIOS.</b>                          | W. J. Scully, Casting.                                    | 807 E. 175th St.          |                     |                    |                          | <b>Freemont 5100</b>      |
| Malcolm Strauss                                   | All-Star                                                  |                           |                     | Malcolm Strauss    | "Salome"                 | 13th Week                 |
| <b>Edwin Carewe Productions.</b>                  | (First National Release).                                 |                           |                     |                    |                          |                           |
| <b>Inspiration Pictures, Inc.</b>                 | (First National Release.)                                 |                           |                     |                    |                          |                           |
| Henry King                                        | Lillian Gish                                              |                           |                     |                    | "The White Sister"       | In Rome                   |
| John S. Robertson                                 | Dick Barthelmess                                          |                           |                     |                    | "The Bright Shawl"       | Starting                  |
| <b>CORBETT STUDIO.</b>                            | 29 S. La Salle St., Chicago, Ill.                         |                           |                     |                    |                          | <b>Randolph 6171</b>      |
| <b>F. W. Corbett Productions.</b>                 |                                                           |                           |                     |                    |                          |                           |
| F. W. Corbett                                     | Bob Hayes                                                 |                           |                     | F. W. Corbett      | "The Alley Sheik"        | 4th Week                  |
| <b>FOX STUDIOS.</b>                               | West 55th and 10th St., N. Y.                             | James Ryan, Casting.      |                     |                    |                          | <b>Circle 6800</b>        |
| Herbert Brenon                                    | All-Star                                                  | T. Molloy                 | N. Hollen           | Paul Sloane        | "Ponzie"                 | 7th Week                  |
| <b>GRIFFITH STUDIO.</b>                           | Herbert Sutch, Casting.                                   | Mamaroneck, N. Y.         |                     |                    |                          | <b>Mam. 1190</b>          |
| <b>IDEAL STUDIO.</b>                              | West New York, N. J.                                      | Ben Silvie, Casting.      |                     |                    |                          |                           |
| <b>State Picture Corp.</b>                        |                                                           |                           |                     |                    |                          |                           |
| <b>INTERNATIONAL STUDIO.</b>                      | 126th St., at 2d Ave., New York, N. Y.                    |                           |                     |                    |                          |                           |
| <b>Cosmopolitan Productions.</b>                  | (F. P.-L. release).                                       |                           |                     |                    |                          |                           |
| Sidney Olcott                                     | Marion Davies                                             |                           | D. P. Carle         | Staff              | "Little Old New York"    | 3d Week                   |
| E. H. Griffith                                    | T. Roy Barnes                                             |                           |                     |                    | "The Go-getter"          | 5th Week                  |
| <b>LASKY STUDIO.</b>                              | Astoria, Long Island City, N. Y.                          | Ned Hay, Casting.         |                     |                    |                          | <b>Astoria 3500</b>       |
| <b>Paramount Pictures (F. P.-L. release).</b>     | Thomas Geraghty, Mgr.                                     |                           |                     |                    |                          |                           |
| Alfred Green                                      | Thos. Meighan                                             |                           | George Ade          |                    | "Back Home and Broke"    | 12th Week                 |
| Chet Withey                                       | Elsie Ferguson                                            |                           |                     |                    | "Outcast"                | 13th Week                 |
| Geo. Melford                                      | All-Star                                                  | Bert Glennon              | Cy Clegg            | Jos. Hergeshelmer  | "Java Head"              | 12th Week                 |
| Henry Kolker                                      | Alice Brady                                               | Gilbert Warrenton         |                     | J. Clarkson Miller | "The Ne'er-do-well"      | Starting                  |
| Allan Dwan                                        | Bebe Daniels                                              |                           |                     |                    | "Glimpses of the Moon"   | 4th Week                  |
| <b>LINCOLN STUDIO.</b>                            | Grantwood, N. J.                                          |                           |                     |                    |                          |                           |
| <b>Pine Tree Pictures Co. (Arrow release).</b>    |                                                           |                           |                     |                    |                          |                           |
| Dell Henderson                                    | All-Star                                                  |                           |                     |                    | "Jacqueline"             | In Canada                 |
| <b>METRO STUDIO.</b>                              | 3 West 61st St., New York.                                |                           |                     |                    |                          | <b>Columbus 8181</b>      |
| <b>MIRROR STUDIO.</b>                             | Glendale, Long Island, N. Y.                              | Dick Thorpe, Casting.     | Roger Manning, Mgr. |                    |                          | <b>Richmond Hill 3545</b> |
| <b>Charles C. Burr Productions.</b>               | (Affiliated Distributors).                                |                           |                     |                    |                          |                           |
| Chas. O. Scessel                                  | Johnnie Hines                                             |                           |                     |                    | "Luck"                   | In Progress               |
| <b>PARAGON STUDIO.</b>                            | Fort Lee, N. J.                                           |                           |                     |                    |                          |                           |
| Clarence Brown                                    | Hope Hampton                                              |                           | Staff               |                    | Drama                    | 14th Week                 |
| <b>PATHE.</b>                                     | T. W. Goodwin, Casting.                                   | 1990 Park Ave., New York. |                     |                    |                          | <b>Harlem 1480</b>        |
| Geo. B. Seitz                                     | Pearl White                                               | E. Snyder                 |                     | B. Millhauser      | 15 Episode Serial        | Schedule                  |
| <b>PYRAMID STUDIO.</b>                            |                                                           |                           |                     |                    |                          |                           |
| <b>Pyramid Pictures, Inc. (American release).</b> |                                                           |                           |                     |                    |                          |                           |
| G. W. Terwilliger                                 | Faire Binney                                              |                           |                     |                    | "Wife in Name Only"      | 12th Week                 |
| <b>RICHMOND STUDIO,</b>                           | Broad and Van Duser Sts., Stapleton, Staten Island, N. Y. |                           |                     |                    |                          |                           |
| <b>Richmond Film Productions, Inc.</b>            | (Clark-Cornelius release).                                |                           |                     |                    |                          |                           |
| Jos. A. Richmond                                  | All-Star                                                  | Horace Plympton           |                     |                    | "2-reel Comedies"        | Schedule                  |
| <b>TEC-ART STUDIO.</b>                            | 318 East 48th St., New York.                              | Chas. M. Seay, Prod. Mgr. |                     |                    |                          | <b>Vanderbilt 4338</b>    |
| Ralph Ince                                        | All-Star                                                  | Thos. Atkins              |                     |                    | "The Has Been"           | 6th Week                  |
| <b>(American release)</b>                         |                                                           |                           |                     |                    |                          |                           |
| J. S. Dawley                                      | All-Star                                                  |                           | J. S. Dawley        |                    | Drama                    | Schedule                  |
| <b>Selznick Productions.</b>                      | (Select Release).                                         |                           |                     |                    |                          |                           |
| <b>THANHOUSER STUDIO.</b>                         | New Rochelle, N. Y.                                       |                           |                     |                    |                          |                           |
| William Burt                                      | Miss Burt                                                 | Walter Miller             |                     |                    | "Tales of the Tenements" | Schedule                  |
| <b>TILFORD CINEMA STUDIO.</b>                     | East 44th St., New York.                                  |                           |                     |                    |                          |                           |
| Jack Pickford                                     | Jack Pickford                                             |                           |                     |                    | Feature                  | 9th Week                  |
| <b>(American release)</b>                         |                                                           |                           |                     |                    |                          |                           |
| Roy Neil                                          | William Strauss                                           |                           | Bernie              |                    | "The House of Solomon"   |                           |
| <b>Thomas H. Dixon Productions.</b>               |                                                           |                           |                     |                    |                          |                           |
| <b>Smart Films, Inc.</b>                          |                                                           |                           |                     |                    |                          |                           |
| Will Morrissey                                    | Billy West                                                |                           |                     |                    | Comedies                 | Schedule                  |
| <b>VITAGRAPH STUDIO.</b>                          | East 14th St., at Locust Ave., Brooklyn, N. Y.            |                           |                     |                    |                          | <b>Midwood 6100</b>       |
| Edwin Hollywood                                   | All-Star                                                  |                           |                     |                    | Yale Historical Series   | Schedule                  |
| <b>WORLD STUDIO.</b>                              | West Fort Lee, N. J.                                      |                           |                     |                    |                          |                           |
| <b>(State rights release).</b>                    | Jake Rosenthal, Casting.                                  |                           |                     |                    |                          |                           |
| Tefft Johnson                                     | Rita Rogan                                                |                           | Johnson             |                    | Special                  | 9th Week                  |
| <b>Christian Herald Motion Picture Bureau.</b>    | Harry Levey, president.                                   |                           |                     |                    |                          |                           |

## SOUTHERN STUDIOS

*For Week Starting Monday, November 27*

| Director                                                                                           | Star          | Cameraman      | Ass't Director | Scenarist     | Type          | Progress                            |
|----------------------------------------------------------------------------------------------------|---------------|----------------|----------------|---------------|---------------|-------------------------------------|
| <b>MIAMI STUDIO.</b> C. B. Collins, Production Manager, John Brunton, General Manager. Miami, Fla. |               |                |                |               |               |                                     |
| <b>Dudley Film Co.</b> Dudley Read, Casting.                                                       | Wray Physioc  | Toto the Clown | Paul Allen     | Jack Brown    | Wray Physioc  | 2-reel Comedies                     |
| <b>Sphinx Picture Corp.</b>                                                                        |               |                |                |               |               | Schedule                            |
| <b>Rex Ingram Productions (Metro Release).</b>                                                     | Rex Ingram    | All-Star       | John Seitz     | Grant Whytock | John Russell  | "Where the Pavement Ends" Finishing |
| <b>Flamingo Productions (American release).</b>                                                    | J. P. McGowan | Helen Holmes   | James Tuers    | Fred Kalgren  | J. P. McGowan | "A Million in Jewels" 9th Week      |
| <b>SAN JUAN STUDIO.</b> San Juan, Porto Rico.                                                      |               |                |                |               |               |                                     |
| <b>Edward A. MacManus Productions.</b> (Associated Exhibitors).                                    |               |                |                |               |               |                                     |



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Famous Players-Lasky Corporation

Fox Film Corporation  
Goldwyn Pictures Corporation  
Hamilton-White Comedies, Inc.  
Thos. H. Ince Studios, Inc.  
Louis B. Mayer Production  
Metro Pictures Corp.  
Nazimova Productions  
Mary Pickford Company  
Renco Film Co.  
Robertson-Cole Studios, Inc.

Hal E. Roach Studios  
Rockett Film Corporation  
Jos. M. Schenck Enterprises  
Selig Polyscope Co.  
Selznick Pictures Corp.  
Mack Sennett Films Corp.  
United Studios, Inc.  
Universal Film Mfg. Co.  
King Vidor Productions  
The Vitagraph Company



**COMING**

From the East.—Dorothy Dalton to start work under direction of Victor Fleming on "The Law of the Lawless" at Lasky.

From New Orleans.—Mildred Harris, for the Christmas holidays.

From New York.—Reginald Barker and Louis B. Mayer to start on their second independent unit picture, "The Valley of Content." The story, based on Blanche Up-right's popular novel, has been scenarized by Marion Fairfax.

From Honolulu—"Smoke" Turner.

From Honolulu—Jack Ross, after photographing a feature.

**GOING**

To New York.—Frank Lloyd, director for Norma Talmadge, and Tony Gaudio, cameraman, to film scenes in Auburn prison, department store interiors and New York subway pictures, for "Within the Law." Miss Talmadge will complete the New York scenes of Bayard Veiller's play, then return to California to resume work at the United studios.

To DeLande (Florida)—Irvin Willat for a vacation in his home town.

**VETS FOR ATMOSPHERE**

One hundred and fifty war veterans of Visalia and other towns in the San Joaquin valley, played state militia in Viola Dana's newest picture, "Noise in Newboro." Miss Dana's company was on location in Visalia ten days.

Sybil and Walter Bacon announce the arrival of a son, November 1, in Edinburgh, Scotland, where Mrs. Bacon is visiting her parents. They will return to Los Angeles the first of the year.

**MORE ROMANCE**

Violet Clark, scenario writer, is to marry Robert Freeman, commercial artist, December 10. Honeymoon schedule: London and Paris.

Sarah Mason is giving a tea for Miss Clark at her home Saturday. Miriam Meredith is giving her another next week.

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## Our News Reel

Day by day in the press

## THURSDAY

Charles de Roche, French actor, who Lasky hopes will succeed Valentino in the hearts of cinemaniacs, arrives in Los Angeles. . . . Makes instant hit with reporters by grinning and asking for cigaret. . . . Labor commissioner's office declares it will rid Los Angeles of all motion picture "make-up school" fakers. . . . City prosecutor of Los Angeles to file charges of obtaining money by false pretenses against many "schools" exposed by Camera! . . . .

## FRIDAY

Emory and Emilie Johnson say they wrote the book, "The Sea Lion," and that Reginald Barker's production "Godless Men," was based on it. . . . Emilie Johnson sues Goldwyn Pictures corporation for accounting on the picture. . . .

## SATURDAY

Mrs. Monte Blue sues for divorce from her actor-husband, two weeks after each denied any estrangement. . . . Edna May Farley files divorce action against Walter Leo Farley, a heavy. . . .

Zane Grey, novelist, sues Benjamin B. Hampton and Eltinge F. Warner, producers, for an accounting of profits of his picturized stories. . . .

## SUNDAY

Executive committee of First National arrives in town. . . . Announces increase of \$7,000,000 in this year's budget. . . .

## MONDAY

Walter Hiers, player of comedy leads for six years, signs five-year starring contract with Famous Players-Lasky. . . . Elliott Dexter marries Nina Christolm Untermeyer at the home of Mr. and Mrs. Cecil DeMille, Laughlin Park. . . . Jesse L. Lasky decides to call a convention of the production department as an aftermath to the sales convention of last week. . . . Directors, scenario writers and actors in the conclave. . . .

## TUESDAY

Ethel Chaffin, Lasky costume designer, sues for divorce from George D. Chaffin, art dealer. . . . Doug and Mary announce they have secured Ernest Lubitsch to supervise their productions for United Artists. . . . Also that Evelyn Brent will be Fairbanks' leading woman in his next picture. Interviewed, Miss Brent says she is in California to stay. . . .

## WEDNESDAY

Mary and Doug Fairbanks arrive home after two months in the east. . . . Mrs. Lotta Woods, scenario editor, and Edward Knoblock, playwright, with them. . . .

Edith Sterling, actress, was sentenced to five days in jail for speeding by Police Judge George F. Richardson. . . . Irving G. Thalberg, Universal director general, stages entertainment at dance of West Gate Lodge, No. 335, F. and A. M. at Ebell club house. . . . Richard Talmadge, Roy Stewart, Ruth Stonehouse, Wedgewood Newell, Snowy Baker, Roach and Dent Edwards, Louise Dresser, Kathleen Clifford on program. . . .

Herbert Regiandi Gaston Blachi, 40, a director, marries Mary Helen Hayes Broderick, Minnesota writer, 29. . . . First National directors entertain 100 guests at dinner at Hillcrest Country club in honor of executive committee. . . .

## THURSDAY

Thanksgiving day. . . Turkey cast for star role on menus. . . .

Samuel Goldwyn arrives in Los Angeles to launch new company. . . . His first visit to the film capital since his resignation from Goldwyn Pictures corporation.



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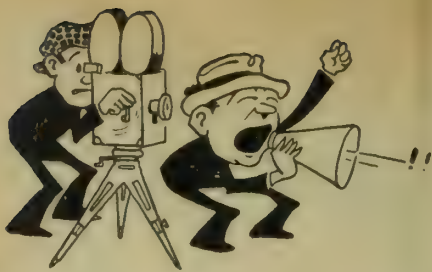
### SUNSET TAXI

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Special Rates on Studio Trips and Touring





# CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, December 2, 1922

No. 34

## Overheard



Camera!'s campaign against the fake movie schools, that formerly advertised extensively in classified want ad sections of Los Angeles newspapers, affected one of the established producers in an amusing manner.

Officials of this studio decided to recruit new feminine faces for the screen by means of a "blind" want ad, to avoid applicants in person. The veteran press agent of the studio tendered the ad at the Examiner office.

The ad stated that an established film producer sought new faces, and requested letter and photograph sent to a box number. "This is no acting or make-up school," the ad specified.

"We can't take this for the help wanted columns," said the clerk. "We're fighting these fellows. We list them as employment agencies, and we've raised the rate to \$1.25 a line—but they still seem to pay it."

The press agent explained that he represented one of the oldest and largest of producing companies. The clerk referred him to the classified manager. Finally, after much explanation, that official said he would "think it over" and decide whether the ad could be run or not. In disgust the film company decided to recruit new faces in some other manner.

Fox is planning to produce the stage comedy "Six Cylinder Love" and trying to borrow Neely Edwards from Universal for the lead.

Al Green is taking Thomas Meighan to South America for his next production.

### THE LITTLE BIRD

### KIESLING TO MARRY

Barrett Kiesling of the Lasky publicity department, treasurer of the Western Motion Picture Advertisers, is scheduled to marry Lillian Windley, a non-professional, next Thursday. Miss Windley is the niece of G. Spencer Shimmis, secretary-treasurer of the Troy Laundry company.

## Exhausts

From Al Martin

Bert Lytell had to bleach his hair for "The Rupert of Hentzau," which proves that all is fair in love and motion pictures.

Frederick Kohler, playing the heavy in "The Smoke Eater," was overcome by smoke. Lucky, Fred, you weren't doing "The Poison Eater."

Stuart Paton recently had his hair cut. Reason unknown.

If the speed laws aren't changed soon we'll have to shoot our pictures in jail.

Neely Edwards has turned over a new leaf, so to speak. He turned his Paige in for a Rickenbacker coupe.

Many of the cast of Sidney Franklin's production have doubled in "Brass."

Al Santel and his entire company tried to catch a runaway monkey on Sunset boulevard. In their confusion it became a battle royal.

Rollin Sturgeon finished "What's Your Daughter Doing," at Universal. You ought to know, Rollin, it's your picture.

Charlie the elephant got temperamental and tore a shed at the "U." Well, elephant does an elephant sees.

Cecil B. DeMille adopted a baby girl that was left in an automobile. You're lucky, C. B. I left my car out and all I got was a ticket.

It is reported that Lasky is scrapping Arbuckle's unreleased films. It is also reported that the United States is scrapping the navy.

## In the Ring with Toreador

### PAGE TONY!

Tom Mix (making after-dinner speech to Wampas)—"My kingdom for a horse!"

### HANDLING DUMBBELLS OR THROWING THE ———?

Arthur Leslie, film press agent, established a new world record for a man of his years by lifting 600 pounds at the physical culture show in New York.

We can almost guess how he trained for the stunt.

Physical Culture magazine has sixteen photographs of Leslie performing his feats.

That magazine could get some startling pictorial stuff by trailing Harry Wilson, Mike Boylan, Roy Miller, Arch Reeve around newspaper offices with a graflex camera.



## The P. A.'s Friends

Katherine B. Spear is doing movies, music and general assignments for the St. Paul (Minn.) Daily News. She was formerly on the society department of the Duluth News-Tribune.

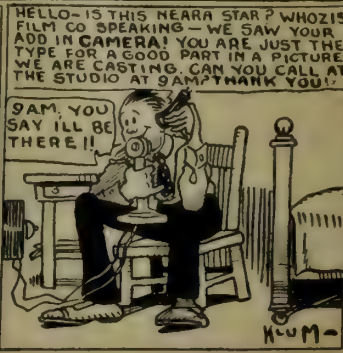
It's now the Washington (D. C.) Times-Herald. William Randolph Hearst purchased the Washington Herald, and will issue it from the office of his afternoon paper, the Times.

The Huntsville (Ala.) Times has purchased the circulation of the Huntsville Telegram, who publisher is in bankruptcy.

Leo V. Smith is acting as dramatic editor of the Syracuse (N. Y.) Journal until the return of Franklin H. Chase, now touring the world.

### "THIRTY" FOR NEWSMAN

Charles E. Hughes, former representative in Los Angeles of the International News Service, died last week in Prescott, Arizona, after an illness of eight months. Hughes was in his journalistic practice a staunch friend of motion picture people. In articles, carried all over the country by the International service, Hughes recorded the fight against censorship two years ago in the most sympathetic manner.





Cal

# "Camera!"

(The Digest of the Motion Picture Industry)

December 9, 1922

Price 10 cents



## Nikolai de Ruiz

Hopes that his associates will find as much  
pleasure in viewing ~

## EAST IS WEST

As he did in supporting

Miss Constance Talmadge.

~~~~~ GOD ~~~~~

Senor de Ruiz has entrusted the Spanish
Grotto opposite Universal City to
capable hands while he shares
honors with Stuart Paton's All-Star
Cast in the filming now of —
"The Attic of Felix Bavu..."

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Estimates furnished on productions
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"ZAN"



Why not a Little Picture movement?

THIS is addressed to those conscientious objectors to motion pictures who flock to the theater en masse should a title savor of the suggestive, and whose leisure time is devoted to writing scathing letters and articles or to making scalding comments from club platform or pulpit.

Dear Folks:

If motion pictures as they are being produced and exhibited do not meet with your approval (and of the most enthusiastic of us, who does approve of everything?) why not do your bit?

If you have worthy ideas, use them in making pictures.

Experiment. Find out where you are wrong—or maybe wake up the world! The field is clear for you.

Persons with ideas are valuable to motion pictures. We want you and them.

Organize a Little Picture movement in your community.

Take some of the funds that are squandered on expensive bridge parties and the dansants. Instead of paying princely fees to a long-haired mystic holding the torch of a new aestheticism, invite some practical film men and women to talk to you. Engage studio space and a working staff. Use professionals or your fellows. Work out your own ideas, learn what the producer with artistic ideals is up against—and if you can do the things he can't, do them.

* * *

We acknowledge thanks to the New York Telegraph for the suggestion:

Is a little theater movement to flourish among the motion picture fans?

Broadway is being convulsed by "The Torch-Bearers," a play for and about those who have been trying to uplift the drama these many years. And, simultaneously, Ben Turpin is bowling over lovers of comedy with one of the best films he ever made—"Home-Made Movies." A Johnny Jones comedy recently released and called "Making Movies" is very similar.

With all of this talk about what's wrong with the motion pictures, it is surprising that some of our progressive society and club women have not started out in dead earnest to reform the films by making and acting in them themselves. Would it

not be a splendid opportunity for idle women killing time who really feel that they have a mission in art? It will probably be much easier to photograph film drama in the home than it has been to stage Ibsen and Tolstoy at the Century club rooms. Especially in the small towns should the home-made movie have a wide popularity. Potential Mary Pickfords and Nazimovas, who would never have a bona-fide screen debut, can make their own opportunities in the home-made scenario. Resultant close-ups might be more awful in their effect than some of the manifestations of the Little Theater movement described in "The Torch-Bearers."

Interesting statistics might be gathered, too, about what sort of motion pictures the public really wants. Would the eternal triangle be eliminated? Would every leading man be expected to act like Rodolph Valentino? What actresses would be copied most often? Here is an excellent way of finding out just what is wrong with the motion pictures. Let the public work it out themselves.

* * *

Sees the light

Dr. G. A. Briegleb, pastor of the Westlake Presbyterian church, will not carry out his proposed plan to head the Lord's Day Alliance in a great movement favoring blue laws, with censorship as one of the main objects.

We believe that Dr. Briegleb, like many other good but mistaken persons, has seen the light.

Therefore he will remain in his pulpit and attend faithfully, we believe, upon the spiritual welfare of his flock.

When Dr. Briegleb entered the limelight at the national conference of his church by denouncing motion pictures almost as a whole, his knowledge was somewhat limited as to motion pictures. Since that time he has been fair enough to study the subject at close range, and to discuss pictures with film men of equal wisdom.

As a result, we believe that the good doctor has discovered that he had seen too much evil in places where it did not exist and, incidentally, was gratified to find that the industry itself was doing its own uplift work in a manner which should be entirely satisfactory to all fair-minded men of the gospel.

If it be true that Dr. Briegleb has discovered that he had done many good people injustice in his first attacks, and that he is more needed in his pulpit than in the field of over-ultraism, we are genuinely happy of the fact and would not ascribe any other motive to his change of heart.

TED TAYLOR

Film Capital Production Notes

Starting

"Her Fatal Millions," starring Viola Dana under direction of William Beaudine at Metro.

Hugh Deirker, on a series of dramatic stories with an all-star cast, at Fine Arts. Charles Stumar, cameraman, and J. Farrel McDonald assistant director. American release.

Frankie Lee in "Last Night When You Kissed Blanche Thompson," by Bess Aldrich at Federal. Clarence Bricker, director.

Neal Hart, on five-reel features, for the Wm. Steiner productions at Universal.

ANIMAL PRODUCTIONS SCHEDULED

William Campbell, director and producer of animal pictures, has been engaged by Universal City to direct a series of condensed features in which animals will play the leading roles. Napoleon, an educated chimpanzee, Charlie, the elephant, dogs, cats, beasts and birds will be seen in humorous and romantic attitudes. Harry Burns, previously associated with Mr. Campbell, will co-direct the series.

Dorothy Dalton will shortly start work under the direction of Victor Fleming in "The Law of the Lawless," a Paramount picture, written by Konrad Bercovici and adapted by E. Lloyd Sheldon. Charles de Roche, French actor, is to play the male lead.

Complete

"The Flower Girl," Baby Peggy's current production, has been finished. It is now being titled by Bob Hopkins.

"Detective K-Nine" has been finished by Harry Edwards, Century director.

"Alice Adams," starring Florence Vidor, has been completed, and is being titled.

"The Social Buccaneer," a new Universal serial, has been completed. Robert Hill directed and Jack Mulhall was the star. Margaret Livingston appeared as leading lady.

Monte Banks has completed his twentieth comedy for Federated. The title is "Four O'Clock in the Morning."

Rowland V. Lee has finished cutting and titling of his production of Tarkington's Pulitzer prize novel, "Alice Adams," starring Florence Vidor.

Roy Stone is completing the cutting of "A Man of Action," a novel mystery comedy directed by James Horne from an original story by Bradley King. Douglas MacLean, Marguerite de La Motte and Raymond Hatton head the cast.

One single idea may have greater weight than the labor of all the men, animals and engines of a century.—(Emerson).

JOHN CORNYN

824-713

Advertising—Publicity
231 Byrne Bldg. Los Angeles, Calif.

Lois Weber has arrived at Universal City to direct "Jewel," story by Clara Louise Burnham. Miss Weber will work from a continuity of her own writing. Arthur Ford has been assigned as her assistant. Claude Gillingwater is the only member cast so far.



Sid Smith is a busy person these days. He is vacationing, planning future productions, reading stories and planning a new home.

Casts of the Week

Selznick

"RUPERT OF HENTZAU"

Victor Heerman, director

Glen MacWilliams and Jules Cronjager, cameramen

J. M. Voshal and L. B. Fisher, assistant directors

Edward J. Montagne, scenarist

CAST

| | |
|--------------------|-----------------|
| Elaine Hammerstein | Hobart Bosworth |
| Bert Lytell | Bryant Washburn |
| Lew Cody | Marjorie Daw |
| Claire Windsor | Adolphe Menjou |
| Irving Cummings | Mitchell Lewis |
| Elmo Lincoln | Nigel DeBrulier |
| Josephine Crowell | James Marcus |

Paramount

"MR. BILLINGS SPENDS HIS DIME"

Wesley Ruggles, director

Charles Schoenbaum, cameraman

Leo Pierson, assistant director

Albert Shelby LeVino, scenarist

CAST

| | |
|------------------|--------------------|
| Walter Hiers | Lucien Littlefield |
| Jacqueline Logan | Patricia Palmer |
| George Fawcett | Guy Oliver |
| Robert McKim | Josef Swickard |
| Clarence Burton | George Field |
| Edward Patrick | |

Screen Rights Purchased

By Warner Brothers to "Babbit," by Sinclair Lewis, author "Main Street."

By Warner to "Irene," popular Broadway success, to be produced next year.

Rupert Julian, director of "Merry Go Round," is seeking to purchase the celebrated English stage success, "Peg Woffington," as a vehicle to follow the present picture. "Peg Woffington" is a story of an English actress, famous in British history.

JACK LONDON'S STORY SECURED

All motion picture rights to Jack London's great dog story, "The Call of the Wild," were purchased by Hal E. Roach after several months of negotiations.

The director, Fred Jackman, with a full company, and the wonder dog, "Bunk," was already on location in Yellowstone Park when he was advised that Mrs. London had consented to the screening of Jack London's classic. The director immediately started shooting. Several months will be spent in the filming.

Continuity By—

George H. Plympton, late of Universal, for the Richard Talmadge production, "The Smoke Eater."

Florence Hein for "Refuge," an original story by Lois Zellner in which Katherine MacDonald is starring under Victor Schertzinger's direction.

Title Changes

"The Bitterness of Sweets," a Rupert Hughes-Goldwyn production to "Look Your Best."

G. M. Anderson, producer of "Mud and Sand," will next make a burlesque, "When Knighthood was in Flour." Stan Laurel is the star.

Arthur Maude, actor, director, and author is to produce a series of twelve two-reel pictures written from famous masterpieces of paintings. Mr. Maude wrote, "The Beggar Maid," and "The Bashful Suitor," which brought fame to Mary Astor. He will also direct the new series which includes, "The Angelus," "The Doctor," "Speak! Speak!" and other famous paintings.

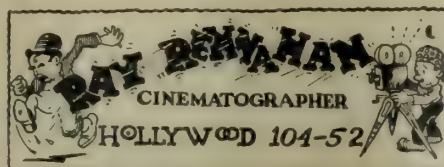
"The Law-Bringers," a novel by G. B. Lancaster, has been selected for production as Reginald Barker's second all-star special for Louis B. Mayer instead of the Blanche Upright story, "The Valley of Content," as originally planned. The Barker company will embark for the North very soon in order to reach the old Yukon Trail country before the cold and snow make production operations impossible.

HUGH HOFFMAN

Scenarist and Production Supervisor
Gladys Walton, production unit, Universal. Current production, "When Carey Came to Town." In preparation, "The Chicken."

King Baggot, Directing

Joe Barry, Asst. Vic Milner, Camera V. O. Smith, Props.



EARLE TO DIRECT THEDA

NEW YORK, Dec. 6.—Ferdinand Earle will direct Theda Bara in "The Easiest Way" for Selznick. Production will start as soon as the script is completed. The picture will be an art super-feature.

Earle arrived here a few weeks ago with the key print of "The Rubaiyat," cut the negative of the picture that has been two years in production and turned it over for release. Hodkinson is slated to handle it.

Earle's contract with David O. Selznick to picture Eugene Walter's melodrama, with strong emphasis on pictorial beauty, will not interfere with his personal production of "Faust." Earle's elaborate preparations for this art production are nearing completion at his studio workshop in Hollywood under direction of Paul Detlefsen, who will head Earle's western unit.

HOPPER THROUGH

E. Mason Hopper's contract with Goldwyn expired Monday. Hopper is the last of the original Goldwyn directors, who included Reginald Barker, Frank Lloyd, Clarence Badger, Victor Schertzinger, Mason Litson and Wallace Worsley.

PREVIEW MAKE-UP-LESS PICTURE

"Tansy," said to be the first picture with players who used no make-up, was previewed at the Ambassador theater last night. It is a Burr Nickle Production starring Alma Taylor.

Vincent Coleman, screen juvenile, was married in Chicago to Marjorie Grant, a featured dancer in "The Perfect Fool." Mr. Coleman has closed his stage engagement and will again devote his attention to the screen.

On her return from Paris, Andree Peyro, Pathe player and aviatrix, brings news of motion picture conditions in France:

The burden of taxes imposed on motion picture theaters has become so heavy that French exhibitors state they will close down their houses if the taxation continues. Such a move will not immediately affect American motion pictures as films reaching the French market are generally sold outright to foreign distributors who will suffer any loss. The Gaumont organization in Paris is said to be mapping out an extensive production program with the idea of invading the American market.

ARREST FILM PROMOTER

Norman E. Cameron, president of the Educational Film corporation of Missouri, was arrested this week in Kansas City on a warrant signed by the district attorney of Los Angeles county. He is charged with embezzling \$15,000 in violation of California blue sky laws. Cameron has been sought since April.

"Hollywood Confessions" Appears

CHICAGO, Nov. 23.—Editor Camera!—Who is this Guy—Price? And what is he trying to do—pull a press agent stunt for the Hollywood Publishing company? The "short-lived but famous brochure"—"The Sins of Hollywood"—has been on sale in Chicago for months, and nobody got wildly excited about it. Its sale has been confined mostly to morons, "wise-crackers" (the boys who like to step into a smoking room, or a parlor, and tell the world how much they know about actors and actresses) and a few really honest motion picture fans who wanted to learn how vile and despicable an ex-motion picture scribe could become.

But now comes this bird, Price, to tell Chicagoans that Hollywood is wildly agitated over the forbidden (in Hollywood) volume; and the chances are good that the book will have a considerable sale here.

What is the big idea with the Hearst people anyhow? Are they trying to pull down enough screen idols to make easier sailing for the dumbbell favorite of Lord Didmore? In the history of motion pictures, nothing has ever approached the brazen efforts of the Hearst clan to buy the highest screen honors for a young woman whom Mae Tinee calls "the wooden Miss Davies." In Chicago, money has been spent like water to put "Knighthood" over. "The Prisoner of Zenda" was "bought" out of the Roosevelt theater; renters of hundreds of billboards were generously compensated in return for the giving up of their leases for a time; and every writer on the staffs of the Hearst Chicago dailies was pressed into service, and compelled to give his—or her—department over to the gushy boosting of the impossible Marion. And along comes Mr. Guy Price with his sly little quip about "The Sins of Hollywood!"

Today a new publication made its appearance on our news stands; "Hollywood Confessions"—a nasty mess of salacious junk, naming no one in particular, and making no effort to be anything except a dirty attack on the morality of motion picture people in general. It is from the Hollywood Publishing company, 428 Wall street, Los Angeles. Unless I miss my guess, the man behind the gun was at one time connected with a short-lived Los Angeles motion picture publication.

* * *

Have you read Cinea, the leading French motion picture magazine? In the November 3 number, Louis Delluc—the foremost European screen authority—names the greatest stars of the screen. His American screen choices are Hayakawa, Hart, Fairbanks, Ray, Chaplin, Nazimova, Mabel Normand, Priscilla Dean, Mary Pickford, Lillian Gish, Norma Talmadge, and Pauline Frederick. In France, Delluc is considered the oracle supreme.

* * *

Wouldn't it be nice if some of the movie knockers told us about "The Producer Who Once Carried a Spear!" I'm getting awfully tired of reading that statement.

JOHN D. CAHILL.

ASSEMBLE INDEPENDENTS

Plans of independent producers on the west coast for a protective association of their own, announced exclusively in Camera! last week, are progressing toward fruition.

The preliminary organization meeting will be held at Fine Arts studio, December 14 (Thursday) at 7 p. m. Every independent producer in the southland has been invited to participate.

Producers already enlisted for the cause include Doubleday Productions, G. M. Anderson Productions, Chester Bennett Productions, Halperin Productions, Charles Seeling Productions, Jess Robbins Productions and Al Rogell Productions.

Along the Rialto

NEW YORK, Dec. 1.—Rodolph Valentino appeared in supreme court today to appeal from the injunction restraining him from working for anyone but Famous Players-Lasky corporation. His attorney described him as a "young man who was unable to speak English when he arrived here eight months prior to making the present contract," and "wholly unfamiliar with the salaries paid to motion picture stars." Louise Marshall, Lasky attorney, stated that Valentino's contract called for \$325,000 in three years.

George Auger, circus giant signed by Harold Lloyd for his next comedy, died in Bridgeport, Conn., last week. Auger was 8 feet, 7½ inches tall, and was 36 years old. He was with Ringling Brothers' circus.

D. W. Griffith's "The Birth of a Nation" is being revived at Selwyn theater for a week, as part of Griffith's annual repertory season. "Intolerance" will follow.

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Justice to Performer

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Where to Find People You Know

"Curley" Dresden has deserted the movies for a stock selling proposition.

A. George Volck has been advanced to the position of vice-president of the Selznick Pictures corporation. Mr. Volck will continue as personal aide to Myron Selznick.

Rankin plays one of the principal roles in "The Knight in Gale," the second of H. C. Whitwer's "Fighting Blood" stories which Mal St. Clair is producing for F. B. O. release.

Warner Baxter has been signed on a long-term contract by the R-C pictures corporation as co-star or featured player in future F. B. O. productions. He will begin work shortly in his first vehicle under the new arrangement.

Otto Lederer will be seen in the role of an artist in "Your Friend and Mine," the Metro-S-L film adaptation of Willard Mack's vaudeville sketch which Clarence G. Badger is directing.

Jack Donovan, hero of the Allen Holubar production "Hurricane's Gal," is filling an engagement with the Sandford productions featuring Pete Morrison.

Wheeler Dryden is playing in and producing his own stage play, of which he is co-author, at Egan's Little theater, beginning Monday, December 11. The play is titled "Under Suspicion" and includes many actors in the picture profession.

Little Jackie Parker, child actor, has been doing a good part with Mabel Ballin in "Vanity Fair," at Goldwyn.

George Hackathorne is playing the role of the hunchback in Universal's special "The Merry-go-round."

Jack Earle, seven feet, five inches in height, has been placed under contract by Century Comedies.

Selection of players to support Lon Chaney in the forthcoming Universal-Jewel dramatization of "The Hunchback of Notre Dame," progresses slowly. Raymond Hatton is the latest player to be selected. He will play the role of the poet, Gringoire. Patsy Ruth Miller will play Esmeralda. Wallace Worsley is to direct the production from the screen adaptation of Perley Poore Sheehan and Edwin T. Lowe, Jr.

Allan Dwan, director of "Douglas Fairbanks in Robin Hood," is to direct a Famous Players production, "Glimpses of the Moon," by Edith Wharton.



This little dramatic actress, Baby Muriel McCormac, likes to "play dead" in a picture, and she likes to play with dolls, too!

Charles Seeling has arranged with Aywon, New York, for the release of four special and six short reel productions to be made at the Fine Arts studios.

Jack Mulhall will be Norma Talmadge's leading man in the forthcoming Schenck production of "Within the Law." In this pleasant capacity, Mr. Mulhall succeeds Eugene O'Brien and Conway Tearle as the brilliant Norma's heroic lead.

Carmel Myers is finishing a part in "McFee's Sensational Rest," a Saturday Evening Post story.

Lewis Dayton, a young English actor, will support Dorothy Phillips in her new production, "The White Frontier."

Warner Baxter has signed a contract to play leads with Pat Powers of the Robertson-Cole studio.

Corinne Griffith has arrived in California, and will shortly commence production.

Harry Beaumont has been signed to screen "Main Street," the last of the Warner Bros. seven screen classics for 1922. Actual camera work will not commence until after the new year, and it will take from six to ten weeks to produce.

Fred Stanton has been added to the all-star cast of "The Little Church Around the Corner," which Wm. A. Seiter is directing from Olga Printzlau's story, at Warner's.

Baby Bruce Guerin is the latest addition to Harry Rapf's all-star cast for "Brass."

Frank Cavender has been made assistant to the president of the Anchor Film distributors, Morris R. Schlank.

William H. Clifford, scenarist, directed "The Law of the Sea," featuring Hobart Bosworth, now being released on the independent market through the Anchor Film distributors. Clarence Badger wrote the continuity.

J. Herbert Frank has been engaged to portray the role of the artist "friend" in "Your Friend and Mine," which Clarence G. Badger is directing at Metro. Mr. Frank recently completed a role in "Jazzmania," a Tiffany production for Metro starring Mae Murray.

Sidney Ullman is in charge of a staff which will build the cathedral under the supervision of Elmer Sheeley, art director.

Mary McClintock, of the staff of the Photo Dramatist, is a new member of the Studio club.

Emma Lou Harrison of the Palmer Photo-Play, has left the Studio club to live with her aunt, who came recently to California.

Joe Murphy has been assigned a part in support of Fatty Karr in the comedian's latest picture, "Long Skirts," which Bruce Mitchell is directing.

"Tiny" Sandford will no longer appear as heavy for Fatty Karr. He will henceforth act as assistant director to Bruce Mitchell and Clarence Bricker.

Hal C. Norfleet, former Southern states exhibitor and producer of short subjects, has joined the Anchor Film distributors, Incorporated, as general sales manager.

Jack Okey, art and technical director, is back at the United lot after six months with the Miami studios in Florida.

Dorothy Giraci, who played opposite Beban in "The Sign of the Rose," has been selected for a part in the Maurice Tourneur production of "The Isle of Dead Ships."

MOTION PICTURE PRODUCERS' ASS'N, 1004 Hollingsworth Bldg. Main 1072

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Charlie Chaplin Studio
Century Film Corporation
C. L. Chester Productions
Clune Theatres Co.
Jackie Coogan Productions
Douglas Fairbanks Picture Corporation
Famous Players-Lasky Corporation

For Film Corporation
Goldwyn Pictures Corporation
Hamilton-White Comedies, Inc.
Thos. H. Ince Studios, Inc.
Louis B. Mayer Production
Metro Pictures Corp.
Nazimova Productions
Mary Pickford Company
Rmco Film Co.
Robertson-Cole Studios, Inc.

Hal E. Roach Studios
Rockett Film Corporation
Jos. M. Schenck Enterprises
Selig Polyscope Co.
Selznick Pictures Corp.
Mack Bennett Film Corp.
United Studios, Inc.
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Current Reviews



"Trifling Women"

ONE admires Rex Ingram because he is not a one-idea director. He is continually receptive, reaching out for this and that and taking only the best of what he sees. However, his contemporaries may resent this—unless they deem it tribute to them them—it is a way to achieve greatness. Thus Shakespeare climbed.

"Trifling Women" is a working chart of Ingram's state of mind.

Imagine a motion picture in which are incorporated a dash of the continental frankness of Von Stroheim, symbolic motif a la Griffith in flashes of a white Persian cat pawing for gold fish, the slapstick relief we expect from Mack Sennett, a castle that vies with Robin Hood's, a suggestion of Dr. Caligari, with an undercurrent of inexplicable, relentless horror.

Imagine then tacking on the apology that it is only the manuscript of a novelist! This may have been the necessary sop to the censors. But better far to let the fascinatingly unreal tale go unexplained.

Incidentally "Trifling Women" is a poor substitute for "Black Orchids." Presumably Universal would not release Ingram's original title for Metro's use.

In entertainment appeal "Trifling Women" is an improvement over the romantic mush of "The Prisoner of Zenda" and the home-and-mother hokum of "Turn to the Right."

Lewis Stone as the suave, avenging husband had best opportunities and made the most of them.

Joe Martin's shaggy figure haunts the first half of the picture, and lays uncanny, effective foundation for the weird story, together with the presence of John George, Jesse Weldon and Hyman Binunsky as the dwarf servants of the clairvoyant.

Barbara La Marr is the only woman in the cast, and hers is the major role. She is piquantly intriguing as the vamping clairvoyant, and ingenious enough as the girl of the pro-and epilog.

Ramon Novarro—for whose discovery Ingram must thank Ferdinand Earle—has not found his acting stride. Perhaps he has not yet been given the role to bring it out.

Edward Connelly gives an amusing exaggeration of the old foppish suitor that tunes in with the weird note of unreality.

Hughie Mack and Joe Murphy, ridiculous in themselves, became picturesque under Ingram's masterly lighting.

"Kick In"

IF you desire to see good, old melodrama which is far from its best, and Betty Compson, with Bert Lytell at their best, go and see "Kick In."

Lovers of rapid-fire hokum, such as that which is confidently expected by Pomona audiences, should be pleased with this Paramount production. No Main street audience will fail to greet it heartily. At that some of the select will be secretly pleased. Most folks love speeding.

George Fitzmaurice directed this somewhat amazing mixture of underworld plot, regeneration, and pretentious sets in a manner which does him no discredit whatever. At least he snaps up the material at hand in a way highly satisfactory to any audience.

May McAvoy, Garreth Hughes, Kathleen Clifford and Walter Long aid in keeping up your interest in this mixture, and the remainder of the cast is impressive.

"Kick In" will not disappoint you, but it will not leave you with long-lived impressions.

"East is West"

"EAST is West" does not quite satisfy our expectations although it provides a very pleasing and happy entertainment. At all times we are aware of witnessing a picture which runs along smoothly, but fails to grip or enthrall. Sidney Franklin has done some admirable directing and made a delightful picture in spite of a few inconsistencies in the story.

The settings and photography are striking and beautiful.

Constance Talmadge is a charming, happy little heroine although not consistently Chinese. At times she is having so much fun that she forgets she is an Oriental and loses herself in mannerisms typically "Constance." But that can be forgiven because Constance has that rare gift of enjoying her work so thoroughly that her happy personality radiates over the audience, and no one can fail to enjoy himself with her.

The outstanding characterization of the piece is that of Lo San Kee in the person of E. A. Warren. We refuse to say "played by" as he is so natural that it is difficult to imagine him other than the old Chinese merchant.

Warner Oland's work as Charlie Yong is individual and good, but it bordered on becoming rather tiresome.

Frank Lanning is a great success as the irate Chinese father.

Edward Burns as the leading man and Nigel Barrie as his friend are both highly satisfying and attractive. We would like to see Nigel Barrie in a more deserving role.

It was good to see Winter Hall with his usual courtliness.

Lillian Lawrence looked her part, but seemed to be conscious of her chances to do a bit.

Nick de Ruiz gives an interesting and realistic performance. He has good atmosphere.

Altogether, "East is West" has the makings of a great picture. We are sorry it is not.

"Hungry Hearts"

A dreadfully tedious production splendidly acted—that is the one conclusion which thrusts itself upon the spectators of "Hungry Hearts." It is obviously a propaganda picture, saved only by the truly exceptional work of the cast under the able direction of E. Mason Hopper.

We grant that the author, Anzia Yezierska, has an extremely keen insight into the inner feelings and characteristics of the Semitic race. The producers and directors evidently concentrated their work along this line in an effort to make the production as homey, natural and crudely true to life as possible.

Here's where it fails. Everything and everyone is so unbeautiful, so persistently drab and unattractive, that the audience derives no pleasure from looking at it. Of course this may be art, but we do some-

times crave a little spark of beauty, or uplift, to lighten it up.

As for the players—we have in Rosa Rosanova a "greater than" Vera Gordon. She is superb in her sincerity and detail. It is a great triumph for her to uphold the reputation of this production through a character forced into many unnecessary bits of acting.

We have the unsurpassable character actor, E. A. Warren, with us again, this time a Hebrew. He is so pathetic and lovable in his hopeless attempts at earning money for his family that we feel genuinely sorry for him.

Helen Ferguson is natural throughout and has done a great piece of work in spite of many trying close-ups.

Our inimitable actor, Otto Lederer, has a splendid chance to overact, but never once does he overstep his bounds.

A. Budin makes a fair rival to Otto Lederer.

Bryant Washburn is an acceptable lover although rather colorless. We would like a little fire and vim in his characterization.

Edward B. Tilton as the judge is fine!

George Seigmann probably did good work, but he was so repulsive that we didn't care to watch it.

The rest of the cast, even to the children, were faultless.

"The Top of the Morning"

GRANDFATHER was chuckling as we left the Hillstreet theater. We presumed that the expression of deep satisfaction was because of the many corking vaudeville skits, but the guess was all wrong.

Grandad was hugging up old memories aroused by the Universal picture, "The Top of the Morning." Inquiry brought about the explanation. Our aged ancestor had been a constant attendant upon the stage sob stuff in his youth and, it seems, he had just met up with an old friend.

It was a story dear to his heart, that of the step-daughter treated cruelly by the new step-mother. The manner in which convenient circumstances outwitted fate and said step-mother, caused grandad to chuckle all the way home.

Well, period plays are the thing at present. Therefore the Universal feature should be right in line.

In order to be genuinely fair we must state that Gladys Walton, and the remainder of the very good cast, save the ancient tale from rude laughter on the part of the elders in the audience. We saw Miss Walton in one of her earliest film productions. She revealed signs of talent. In the present feature Miss Walton may claim all of the merry press agent's revelations as regards a true star of the screen.

Despite the fact that the picture seems to have been directed by "props," Miss Walton reveals her true worthiness as a film star. She has youth, charm and a true sense of dramatic values. She does not over-act.

Harry Myers is the Prince Charming. Advancing age has not left this young man in the juvenile class but, to be very fair, Mr. Myers was another brace for the ancient tale. He is an actor of merit.

Ralph McCullough, playing as a brother of the heroine, contributed additional strength to the production. Other members of the cast were adequate.

The Screen Writers' Page - Conducted by William E. Wing

Uneasy Lies the Head

THERE is no more dangerous ground in commerce than that of knowing more about the other fellow's business than he himself. One does not have to travel the back trail far to stumble over sad demonstrations.

This is the character of wisdom which, despite a certain amount of success, eventually brings about very sad results for the Solomons.

Yet this is one of the ailments which has fastened itself to the studio and the film industry. Every writer who has wasted much of his time to accomplish moderate results in the line of photoplay construction, has been aware of the menace for years.

Since pictures were as novel as they were brief, studio managers, actors and many directors whose literary judgment was very good as regards food, but quite shy as per-



taining to books and stories; all of these were very superior to scenario writers when it came to the mere matter of selecting worthy tales for the screen.

It made no difference that the coterie often judged the merits of professional writers, the latter were utterly outclassed in matter of judgment as to all things literary or artistic.

To a great extent, this same condition exists today, and with it is a somewhat utter disregard for the rights of writers, or the respect due their efforts.

Since a certain letter was published in Camera! six weeks ago, this publication has received a flood of letters confirming the already-known fact that some scenarios are never returned, while others are held for months and then sent back to the owners with no apologies or explanations whatever.

Yet these same studios not only need scenarios, but advertise for them.

Once upon a time the whole membership of the Authors' League of America fairly frothed at the mouth, because of disgraceful treatment from studios. Many very famous authors advised all writers to keep their wares from film people.

Many of the conditions complained of then, still remain. Some of them hint at a



contempt for the original writer. But conditions are threatened with changes by the several organizations behind various groups of writers, and the pot once more is boiling.

Will unwise studios change their tactics before much needed talent again is turned from market channels?

Heart Interest

GOOD effort must be repeated to have results, so some very wise philosopher has said. Therefore if mediocre writers repeat now and then, it is a matter of following a good rule.

Therefore we will say it again. Writers who hope to strike a popular chord in the heart of the studio editor, as well as the heart of the public, will do well to stick by their guns and write—for one subject—heart-interest stories.

This has been brought home to us very impressively recently by reviewing "Robin Hood," and, immediately thereafter, "Timothy's Quest."

The one was a gorgeous spectacle; the other a gripping appeal to everyone who is genuinely human as to childhood.

The fact that we had witnessed the really big Fairbanks' super-special did not inject itself in any manner when we sat in the theater and lived with the children of "Timothy's Quest."

One was as absorbing as the other to the genuine human, despite the little matter of

nearly a million dollars which divided—in a commercial way—one from the other.

Those who saw both pictures will remember "Robin Hood" for a long period. But, many who witnessed "Timothy's Quest" never will forget it.

A lesson, brothers of the pen and type-writer, but a straw which truly reveals the direction in which the wind is blowing in these days of uncertainty as to "what character of story goes?"

Shadows

PURSUING shadows is quite as dangerous in the picture game as in any other line of business, where the ring of cash register means so much to the men behind the money-bags.

We referred to this fact last week in an article, modestly endeavoring to air the troubles of writer and studio. Now comes support from an authoritative editor of a certain well-known publication which carries conviction with his words. Read it:

"There is nothing in mere persistence to admire. It may shadow forth vicious intent. It may be the expression of a blind and blundering folly. When a man is en-



gaged in a hopeless task, and declines to realize the hopelessness of it, continuing to batter his pate against the wall that fate has erected across his path, he may merit pity, for that he lacks brains; he may deserve advice, because of some other quality he possesses. No admiration is due. Persistence is without color of morals. It may be good and it may be evil. Certainly it is not good when it causes the waste of time, energy and capital."

One word impresses us as we follow the reading of this essence of wisdom.

It is the world "folly."

What Folks Think

LIKES EXPOSITION NUMBER

CULVER CITY, Dec. 2.—Editor Camera!—I want to congratulate you on the exposition number of Camera! It's very attractive to look at, and very interesting to read.

JOSEPH A. JACKSON.

HOLLYWOOD, Dec. 5.—Editor Camera!—I enjoy Camera! more and more each week, and am sending my copies East to friends.

CLAYTON (EDDIE) JONES.

LOS ANGELES, Nov. 30.—Editor Camera!—On the 25th of August I sent a scenario to the Belasco Studio, 803 Market street., San Francisco, taking the address from a current number of Camera! I called it "The Bread and Butter Girls" and it had been criticised by Mrs. Corbaley and had been accepted for sale by the Photoplaywright's League. When the Screen

Writer's Forum took over the league I took it out and sent it out myself. I have never got it back from Belasco and two letters inquiring its fate have not been answered or returned. My address was written plainly on the outside of all the envelopes, also on the manuscript. Please advise me what I should do. It's a dandy comedy if I do say it as shouldn't!

(Mrs. H. C.) ANABEL M. FERRIS.

HOLLYWOOD, Dec. 6.—Editor Camera!—Yesterday I heard a charming woman say: "Camera! is more than a good magazine,—it is a friend to every honest person connected with the M. P. business."

I, too, feel this way, and so do thousands of others. Here is hoping that we all may prove worthy of the efforts put forth in our behalf.

Wishing you every success, I am,

WINONA BOUTREE.

Four Years Ago in Hollywood

(From Camera! of December 8, 1918)

Six pictures are in progress at Universal.

Chet Withey has gone east to direct Norma Talmadge.

William Russell is in 'Frisco producing "Little Boy Blue."

Jack Blystone resigns from L-KO to join Henry Lehrman.

Clara Horton is being a sister to Shirley Mason at Lasky.

Leatrice Joy returns to stock at the Strand theater in San Diego.

Tom Santschi has been engaged for Bert Bracken's new picture.

Maxwell Karger, director-general of Metro, arrived Thanksgiving day.

Edward Sloman has gone to the desert to film exteriors for his Margarita Fisher film.

Herbert Sutch, former assistant director at Griffith studio, returns from Canadian army.

Rosemary Theby supports May Allison in "Peggy Does Her Darndest."

Jack Mower had to walk the plank in the Monroe Salisbury film at Universal.

Constance Talmadge will start her next Select picture at Morosco studio in about ten days.

Brentwood Film company's publicity man suggests "optience" as cinema synonym for audience.

Herbert Blache and Henry Otto are the latest Metro directors to arrive in the western migration.

Mary MacLaren is to be supported by Ethel Lyons and Virginia Chester in "Whose Widow?" at Universal.

Evangeline Booth of the Salvation Army is making a picture at Lasky studio. Edward Jose will direct.

Charles E. Gunn, leading man for Enid Bennett, Olive Thomas and Bessie Barriscale, died Friday of influenza.

Harry Van Meter is still limping from the sprained knee he received while working in Roy Stewart's picture.

Hale Hamilton, new Metro star, starts "Johnny-on-the-Spot" tomorrow under Harry L. Franklin's direction. June Mathis adapted the story.

Alla Nazimova starts work tomorrow at Metro on "The Red Lantern." June Mathis and Albert Capellani completed the script enroute from New York.

Pulse of the Studios

For Week Starting Monday, December 11

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|-----------------|--------------------------------|--------------------|--------------------------|----------|
| BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd. Glen. 1933-W | | | | | | |
| Rose Fisher Productions (Independent release). | | | | | | |
| Kenneth Bishop | Bumps Adams | Floyd Humphreys | Art Hilton | Larry Adams | 2-Reel Athletic Comedies | Schedule |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. Holly 3130 | | | | | | |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Eugene DeRue | Bobbie Dunn | A. Gosden | Joe Cooke | | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Ward Hayes | Monte Banks | | | | Comedies | Schedule |
| Federated Radio Comedies (Federated Film Exchange) | | | | | | |
| Mark Goldaine | | Wm. Nobles | Montague | | Radio Comedy | Schedule |
| BRENTWOOD STUDIO. 4811 Fountain Ave. 598-146 | | | | | | |
| Security Production Co. (Independent release). Geo. A. Hill, Sr., Prod. Mgr. | | | | | | |
| Elite Production, Inc. (First National release). | | | | | | |
| Fred Reel Jr. | Frank Mayo | Fowler-Walker | Arthur J. Coe | Fred Reel, Jr. | "Scarlet Shadows" | 5th Week |
| BRONX STUDIO. Beatrice Barrett, Casting. 1745-51 Glendale Blvd. 54109 | | | | | | |
| Western Arts Film Co. | | | | | | |
| Bob Horner | | Al McClain | Cliff Saum | Bob Horner | "Midnight Hummer" | 8th Week |
| BURBANK STUDIO. Burbank, Cal. Joe Murphy, Casting. Burbank 54-R | | | | | | |
| Sacred Films, Inc. | | | | | | |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. Holly 96 | | | | | | |
| Century Comedies (Universal release). | | | | | | |
| H. C. Raymaker | Baby Peggy | Jerry Ash | Dave Smith | Alf. Goulding | "Flower Girl" | 2d Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070 | | | | | | |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Monte Bell
Eddie Sutherland | J. Wilson | "Destiny" | 3d Week |
| CHOICE STUDIO. A. Gunard, Prod. Mgr. 6044 Sunset Blvd. | | | | | | |
| Choice Productions | | | | | | |
| And. Gunard | All-Star | Abe Schultz | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. Holly 3100 | | | | | | |
| Harry Beaudine | Bobby Vernon | Nagy | Lavelle | Graham | Two-Reel Comedy | 3d Week |
| Al. Christie | Henry Murdock | Archie Stout | Hagerman | Conklin | Two-Reel Comedy | Honolulu |
| Regent Pictures. | | | | | | |
| FEDERAL STUDIO. 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr. Wilshire 2115 | | | | | | |
| Federal Photoplay, Inc. Lincoln Hart, Prod. Mgr. | | | | | | |
| Pilot Productions, Eric Ergenbright, Mgr. | | | | | | |
| Popular Pictures, Inc. (East Coast Release). | | | | | | |
| Bruce Mitchell | Fatty Karr | Vernon Walker | Sandford | Ward Hayes | "Long Skirts" | 3d Week |
| Trimble-Murfin Productions. | | | | | | |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. 598-165 | | | | | | |
| Albert Rogell Productions. | | | | | | |
| Camera Players Picture Corp. (Independent release). | | | | | | |
| William King | All-Star | Dal Clawson | W. R. Demming | W. E. Wing | Educational | Schedule |
| Chas. R. Seeling Productions. (Aywon) | | | | | | |
| Charles R. Seeling | All-Star | | Park Frame | Charles R. Seeling | Drama | Casting |
| Cosmopolitan Film Company (F. B. O. release) | | | | | | |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Henry McCarty | Lester Cuneo | Floyd Jackman | Charles Mack | Henry McCarty | Western | 1st Week |
| Fine Arts Productions. (Independent release) | | | | | | |
| Halperin Productions. | | | | | | |
| | All-Star | Ross Fisher | Crone | Victor Halperin | "Tea With a Kick" | 3d Week |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Jess Robbins | E. Everett Horton | | Jack Boland | Mac Mackin | Comedy-drama | Editing |
| Hugh Deirker Productions. | | | | | | |
| Hugh Deirker | All-Star | John Stumar | J. F. McDonald | Staff | Drama | Casting |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | Fred Church | Staff | Two-Reel Comedy | Schedule |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. Holly 3000 | | | | | | |
| Emmett J. Flynn | Charles Jones | Joe August | Ray Flynn | Bernard McConville | "Pay Day" | 8th Week |
| Jerome Storm | Wm. Russell | David Abel | Jimmy Dunn | Joseph F. Poland | "McFee's Rest" | 5th Week |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Erie Kerton | Stock | Vic. Scheurich | Regaie | | Comedies | Schedule |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "Brass Commandments" | 5th Week |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Jack Ford | "The Hostage" | 7th Week |
| Norman Turog | Joe Roberts | | Roberts | | Comedies | Schedule |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthelon | Strumwasser | "The Buster" | 2d Week |
| GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting. Wil. 81 | | | | | | |
| (Metro release). | | | | | | |
| King Vidor | Clara K. Young | O'Connel | Dave Howard | Hope Loring | "The Woman of Bronze" | 6th Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------|--------------------|-------------------|--------------------|---------------------------------|---------------------|
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. | | | | | | 761711 |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 2d Week |
| Hugo Ballin | Mabel Ballin | James Diamond | | Hugo Ballin | "Vanity Fair" | 7th Week |
| Tiffany Productions. (Metro Release). R. G. Edwards, Prod. Mgr. | | | | | | |
| Robt. Leonard | Mae Murray | Oliver T. Marsh | Robt. Ross | Edmund Goulding | "Jazzmania" | 11th Week |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. Patricia Foulds, Casting. | | | | | | Holly 1431 |
| Frank R. Adams Productions (American Release). | | | | | | |
| Bertram Bracken Productions. | | | | | | |
| Ferdinand Earle Productions. | | | | | | |
| Chas. J. Hall & Son Productions. | | | | | | |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Martin Justice | Carlton King | Carl Widen | Harry McCabe | Justice | Comedy-Drama | Editing |
| Wm. R. Lighton Productions, Inc. | | | | | | |
| J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.) | | | | | | |
| A. B. Maescher Productions. (Arrow Release.) | | | | | | |
| Jack Pratt | All-Star | Harry Keepers | Walter Mayo | J. Grubb Alexander | "Rip Tide" | Editing |
| Arthur Trimble Productions. | | | | | | |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Burston Films. 6050 Sunset Blvd. Holly 3939. | | | | | | |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Al Santell | Alexander Alt | Billy Williams | Roland Asher | Jean Havez | Comedies | Schedule |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. | | | | | | |
| Bob Horner | All-Star | Al McLain | Ted Medford | Bob Horner | "Valley of Shadows" | 2d Week |
| Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693. | | | | | | |
| Jack Melson | Richard Talmadge | Earl Ellis | Leon Metzert | George Plympton | "The Smoke Eater" | 6th Week |
| Malobee Productions. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr. | | | | | | |
| Maloney-Beebe | Leo Maloney | Latham-Thompson | Bob Williamson | Maloney-Beebe | 2-Reel Western | Schedule |
| Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945. | | | | | | |
| Sanford Productions. (State Rights release). Holly 975. | | | | | | |
| Marcel Perez | Pete Morrison | Cotter | Alex Alt | Perez | "College Rancher" | 4th Week |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Del Andrews | "The Tinsel Harvest" | 1st Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| W. S. Van Dyke | Leah Baird | Andre Barlatire | Charles Chic | Leah Baird | "The Destroying Angel" | 4th Week |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | George Hill | Frances Marion | "The Nth Commandment" | 5th Week |
| Thos. H. Ince Productions. (First National Release). | | | | | | |
| John Wray | May McAvoy | | Frank Gerahty | Bradley King | "News" | 7th Week |
| Gene Stratton Porter Productions. | | | | | | |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Wesley Ruggles | Walter Hiers | Charles Schoenbaum | Leo Pierson | Albert LeVino | "Mr. Billings Spends His Dime" | 2d Week |
| Joseph Henabery | Jack Holt | Faxon Dean | Richard Johnson | Jack Cunningham | "Tiger's Claw" | 5th Week |
| Charles Maigne | Mary Miles Minter | James Howe | Leo Pearson | Will M. Ritchey | "Trail of the Lonesome Pine" | 3d Week |
| J. C. Ivers | Betty Compton | J. C. Van Trees | Harry Fellows | J. C. Ivers | "The White Flower" | Editing |
| Cecil B. De Mille | All-Star | Wyckoff | Cullen Tate | Jeanie MacPherson | "Adam's Rib" | Editing |
| Sam Wood | Gloria Swanson | A. L. Gills | John Waters | Monte Katterjohn | "Prodigal Daughters" | 5th Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Bergere | "Bella Donna" | 8th Week |
| James Cruze | All-Star | Karl Brown | Vernon Keays | Jack Cunningham | "The Covered Wagon" | Finishing |
| Paul Powell | Agnes Ayres | Bert Baldrige | Fred Robinson | Will M. Ritchey | "Racing Hearts" | Editing |
| LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| John P. Mills, Productions | | | | | | |
| Rex Thorpe | All-Star | Elmer Dyer | | Joseph Northup | "Black Gold" | 8th Week |
| Milburn Morante Productions. (State right release). | | | | | | |
| Ranger Productions | | | | | | |
| Tom Gibson | Willard Mack | Elmer Dyer | | | "Red Bulldogs" | 6th Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Fred Niblo | All-Star | Charles Van Enger | Doran Cox | Frances Marion | "The Famous Mrs. Fair" | 11th Week |
| Olver Morosco Productions. R. R. Killion, Comptroller. | | | | | | |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Victor Schertzinger | K. McDonald | Joseph Brotherton | Wyatt Brewster | | "Refuge" | 3d Week |
| Louis J. Gasnier | All-Star | Karl Struss | Geo. Yonalen | | "Poor Men's Wives" | 4th Week |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | Eve Unsell | "Are You a Failure?" | 12th Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Wm. Beaudine | Viola Dana | John Arnold | Frank Strayer | Bernard McConville | "Fatal Millions" | 1st Week |
| Irvin Willat | All-Star | Robert Kurlle | Curt Rehfeld | Julien Josephson | "All the Brothers Were Valiant" | Editing |
| S-L (Sawyer-Lubin) Productions. (Metro release) | | | | | | |
| Clarence Badger | All-Star | Rudolph Bergquist | Charles Hunt | Winifred Dunn | "Your Friend and Mine" | 4th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| Individual Productions. (United Artists Release.) | | | | | | |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| James F. Horne | Ethel Clayton | Joseph Dubray | Wyndham Gittens | Carol Warren | "The Greater Glory" | 2d Week |
| Vaj Paul | Harry Carey | Thornley-DeGrasse | Ted Brook | John W. Grey | "Canyon of the Fools" | Editing |
| Chester Bennett | Jane Novak | Jack MacKenzie | Douglas S. Dawson | Bennett Staff | "Rock of Ages" | 2d Week |
| Sherwood McDonald | Gloria Joy | John Thompson | | Douglas Bronston | Comedy-Dramas | Schedule |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Monty Brice | "A Waggin' Tale" | Schedule |
| William Howard | Johnnie Walker | Wm. O'Connell | Woolstenhume | Paul Scofield | "Fourth Musketeer" | 2d Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|------|-----------|----------------|-----------|------|-----------------|
| BENNETT STUDIO. 537 Riverside Ave., Yonkers, N. Y. | | | | | | Kingsbridge 270 |
| Whitman Bennett Productions. (Affiliated Distributors). | | | | | | |
| BETZWOOD STUDIO, Morristown, Pa. Albert E. Lowe, Mgr. | | | | | | |
| Independent Productions. | | | | | | |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|---|-------------|----------------|---------------|-----------------------------------|-----------|
| MIAMI STUDIO. C. B. Collins, Production Manager, John Brunton, General Manager. Miami, Fla. | | | | | | |
| Dudley Film Co. | Dudley Read, Casting.
Wray Physloc
Toto the Clown | Paul Allen | Jack Brown | Wray Physloc | 2-reel Comedies | Schedule |
| Sphinx Picture Corp. | | | | | | |
| Rex Ingram Productions (Metro Release). | Rex Ingram
All-Star | John Seitz | Grant Whytock | John Russell | "Where the Pavement Ends" Editing | |
| Flamingo Productions (American release). | | | | | | |
| J. P. McGowan | Helen Holmes | James Tuers | Fred Kalgren | J. P. McGowan | "A Million in Jewels" | 10th Week |
| SAN JUAN STUDIO. San Juan, Porto Rico. | | | | | | |
| Edward A. MacManus Productions. (Associated Exhibitors). | | | | | | |

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OUR TRAVELOG

COMING

From New York—Edwin Carewe to produce
"The Girl of the Golden West."

GOING

To Montreal—Pauline Garon, to spend the holidays with her parents, after playing in "Adam's Rib."

To Honolulu.—Al Christie, Henry Murdock, Mr. and Mrs. M. R. Hageman, Earl Rodney, Babe London, Anne Christie, Dorothy Devore, Olive Leeds, Cameramen Phillips and Stout, Walter Graham and Robert Hall of the scenario staff, to film "A Hula Honeymoon."

"Souls For Sale," the Rupert Hughes novel of motion picture life, is under production with the author directing. The company will go to Palm Springs, December 10, for desert scenes.

CORRECTION

Marie Percival excellently portrayed the role of "Ma Moll" in "Tess of the Storm Country," but was not credited with the part in Camera's! review, solely through oversight.

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Our News Reel

Day by day in the press

THURSDAY

Helen Ferguson gives Thanksgiving Day address at Wilshire Congregational church. . . . "Upon the shoulders of the motion picture are rests the carrying of the proper messages to all races; it is the one language understood by all nations and all people," Miss Ferguson declared. . . . Oakland war veteran says his 14-year-old son has been vamped by Texas Guinan, and asks Will Hays to page the boy on theater screens over the country. . . . Miss Guinan says when she locates the boy she'll tell father. . . . Boy met her at stage door, she says. . . .

FRIDAY

Mary Flugrath, mother of Viola Dana, Shirley Mason, and Edna Flugrath Shaw, dies. . . . Grace Darmond accuses P. H. Daniels of larceny by trick and device. . . . Says he asked endorsement and got her to sign mortgage on own goods. . . . Wallace Beery admits engagement to marry Virginia Sutherland, of Leavenworth, Kan., a non-professional. . . . Jack E. Phillips, 21, non-professional, and Mary Winn, actress, 18, elope and are married at Riverside. . . .

TUESDAY

Police judge issues warrant for arrest of Jackie Saunders when she fails to appear on speeding charge. . . .

Gaston Glass, actor, awarded \$3500 damages against Pacific Electric railroad for injuries December 2, 1921 when train hit his auto at Vine and Hollywood boulevard. . . . Herbert Rawlinson's attorney makes motion to strike from complaint of Mrs. Ethel Clark a quoted newspaper statement on which she is suing him for \$25,000 libel damages. . . . Mrs. Charlotte Pickford purchases lot next to Mary's and across from Chaplin's for \$100,000 residence. . . .

WEDNESDAY

Will T. Gentz, publicity director for R-C studio, is ordered to produce his seven-months-old child in Judge Weyl's court on writ of habeas corpus obtained by Lillie M. Gentz. . . .

Film merger rumor denied by Charles M. Schwab, Adolph Zukor, Joseph Godsol and Marcus Loew. . . . Harriet Hammond, actress, sues Fox for \$118,500 damages as result of alleged dynamite explosion in "The Fast Mail." . . . Norman Selby, alias Kid McCoy, files petition in bankruptcy with liabilities \$9,056.57 and assets \$200 exempt clothing. . . .

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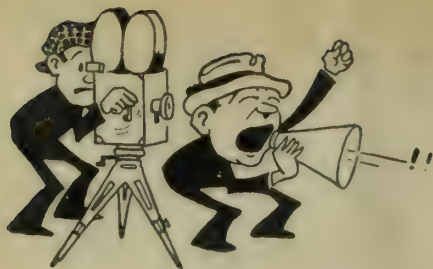
Also a James Colnay production, is now under preparation at the

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Casting



CAMERA!

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Published in Los Angeles by Ted Taylor

Vol. V.

Saturday, December 9, 1922

No. 35

Special Coins for "Expo"

Fifty-cent pieces of special design to commemorate the first annual American Historical Revue and Motion Picture Exposition will be struck off by the United States mint, if a bill introduced in the senate this week by Senator Hiram Johnson of California is carried.

The bill would authorize the coining of 300,000 exposition half dollars to be delivered to the Los Angeles clearing house for circulation. The bill was referred to the committee on banking and currency.

Frank B. Davison, director-general of the exposition, and Mayor George Cryer of Los Angeles are in Washington to invite President Harding to attend, and to obtain congressional recognition of the project.

COMEDIANS AS PATRONS

The Hamilton-White company at United studio is the first company to report 100 per cent on the sale of patron certificates for the first annual American Historical Revue and Motion Picture Exposition.

Every member of the company subscribed as a patron, paid cash, and sent in the request that their allotment be increased 100 per cent, according to E. F. VonYeast, director of sales.

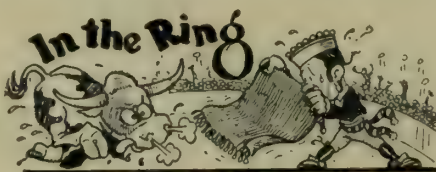
James Young, who has returned to Los Angeles to direct "Trilby" for Richard Walton Tully, was taken seriously ill a few days ago. He is reported better but is still confined to his bed.

Edna Purviance, star in Charles Chaplin's direction, is ill with pleurisy at her home. She is expected at the studio in two weeks.

Larry Semon is ill with la grippe from playing golf in the rain.

The Motion Picture Directors' Association will hold its annual ball, February 17, at Hotel Alexandria.

Johnny Jones, the boy comedian of note, is enjoying his vacation seated beside his new radio outfit. He is trying for a message from Mars, according to his press agent.



With Toreador

Clara Phillips, convicted hammer murderer, escaped from Los Angeles county jail by sawing bars and walking ledge in bare feet.

Real life is getting too much like the movies.

* * *

It's a question who'll find Clara Phillips first, the detectives or the vaudeville managers. If the latter win, Houdini had better look to his handcuffs.

* * *

YOU'RE WELCOME, RADIO

"Radio is only in its infancy," says expert.

Hooray! The curse is off motion pictures at last.

With the P. A.s

and their friends

Wallace W. Ham succeeds C. F. Hodge, resigned, as Vitagraph director of publicity in the east.

Exclusive photographs are desired by Eugene Swarzwald for the Pacific Press Syndicate, 440 Chamber of Commerce building. One New York paper has asked for a layout of 12 cars and stars—both with "class". Name of each to accompany photo, and negative to be delivered if possible. Swarzwald is also seeking informal poses of film folk about their homes and in every day life.

The Baltimore (Md.) Daily Post, Scripps-Howard evening tabloid, appeared November 20. It's the second tabloid in three weeks there. The Times was first.

Jack Cunningham has resigned as editor of the Script. The new editor is Al Cohn Bill Younger Wells Hastings Percy Heath Marion Lee, if you know him.

Elsie Jane Wilson (Mrs. Rupert Julian), formerly a director for Universal, is planning to again produce pictures.

Hays' Aide Here

Will Hays is to have an agent in Hollywood.

Thomas G. Patten, western representative of Will Hays, is organizing his office in Hollywood. He arrived Monday with Mrs. Patten and a cousin, Joseph Jefferson O'Neill, another of Hays' assistants, who will help Patten get started here.

On his arrival Patten began to visit the studios of members of the Motion Picture Producers and Distributors of America, Inc., and to meet the executives with whom he will deal.

Patten was postmaster of New York city while Hays was postmaster general of the United States.

INVENTS STEREOSCOPIC LENS

Joseph B. Walker, cinematographer and lens expert, has created a new motion picture lens designed to carry out certain stereoscopic effects on the screen, and will employ it in photographing "The Scarlet Shadow," produced by Frederick Reel, Jr.

Perley Poore Sheehan, who is engaged in adapting for the screen Victor Hugo's "The Hunchback of Notre Dame," for Universal, starring Lon Chaney in a super production of that famous classic, has been solicited by Motion Picture News to be one of a jury of 100 to name twelve people who have done the most for the art and industry of motion pictures for their construction and real progress, announcements to be made December 30. Mr. Sheehan finds the task no easy one, his problem being to keep within the twelve for he feels so many in different ways are doing such wonderful things for the industry.

Sanford productions, starring Pete Morrison, has been working at the Fine Arts studios for the past two weeks filming scenes for "The College Rancher," a semi-western story.

Grace Darmond's latest starring vehicle, "The Wheel of Fortune," will be state-righted through the Anchor Film distributors.

Forty chorus girls have been engaged by Bruce Mitchell to support Fatty Karr in his latest comedy, "Long Skirts."

The law offices of Attorney Minor Blythe are now located at Suite 620 Pacific Finance Building. Telephone 134-88.

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"Camera!"

[[The Digest of the Motion Picture Industry]]

Los Angeles, California

Saturday, December 16, 1922

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Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

S. W. (DOC) LAWSON.....Publisher and Manager

DELBERT E. DAVENPORT.....Editor

FRED W. FOX.....Advertising Manager

C. NEIL LYKKE, JR.....Associate Editor

DORIS MORTLOCK.....

Studio Editor

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Issued on Saturday afternoon of each week at 4513 Sunset Boulevard, in Los Angeles, California. Phone 595-179

ADDRESS ALL COMMUNICATIONS TO CAMERA!

Vol. V.

SATURDAY, DECEMBER 16, 1922

No. 36

Greetings from the New Editor

Hello there! Here we are full of confidence that you are "there" ready to welcome a renewed Camera!

The fundamental purpose of the new editorial regime is to develop this weekly publication into "the digest of the motion picture industry" in fact as well as in name.

Incidentally, Camera! henceforth will do more than digest, too. It will seek to become a potential factor in the upbuilding of the motion picture industry through a thoroughly constructive policy replete with fairness to all and partiality to none.

As you will soon discover, it will not be possible to classify Camera! as either a trade paper or a "fan" periodical for the simple reason that it will be a composite of both. Every issue will be a serious attempt to bridge the gap between those in film-
dom and those out of filmdom, interesting and informing all alike.

Our greatest concern is to completely cover the Southern California field so far as the picture-making business is concerned—to publish regularly ALL the news and gossip of interest to anyone and to be the medium through which countless news stories, by no other publication, may reach the reading public. In addition to the news, there will be plenty of special features pertinent to the times and the films.

In the retirement of the esteemed Ted Taylor, who has served capably as editor for some time, Camera! loses a tireless worker and a brilliant mind. He is retiring because of other interests demanding his time. However, he will retain his financial interest in this magazine. The question as to what Camera! gains through the acquisition of its new editor can be answered only by time and the people. The answer will be awaited eagerly of course.

It is scarcely necessary to call attention to the fact that beginning with this issue Camera! becomes not only a composite of the trade and the "fan" periodical, but a combination of a magazine and a newspaper. Hereafter it will be the rule to have this news section in the center of the book and to devote the other pages to features of magazine value. Illustrations will be increased gradually until such a time as the pictorial value approximates the reading worth.

Several prominent photoplay producers join in the enthusiastic prediction that 1923 is going to be the greatest of all years for the film industry, and it just occurs to us that one way in which these prophets can insure the fulfillment is to keep thoroughly industrious, since there isn't anything which helps an industry like industry.

According to a famous director, a moving picture theater audience possesses a composite soul. The average audience likewise possesses a pronounced ability for judging the merits of a photoplay. "Film spectators are like children," the director says. "They demand different and unexpected toys all the time." Explicitly, they demand the goods—new goods—constantly. Could not this demand be more adequately met if new blood were encouraged to a greater extent in all branches of the industry?

Someone raises a question as to the sincerity of the producers in their repeated declarations in favor of elevating the screen. Guess this someone doubts the ability of the average producer as an elevator. Still, if the same someone could only see some of said producers go up and down financially, we are sure they'd agree they were some elevators.

If they ever do succeed in inventing a machine that will shoot moving pictures all the way to Mars, what we want to know is who is going up there and collect the admission fees?

A fellow who was imitating Charlie Chaplin was recently run over by an automobile in Philadelphia. This is one more proof of the fact that it does not pay to imitate.

Practically all the film producers are constantly looking for new stars, but all too generally their astronomy is astoundingly bad.

Then Hollywood Would Have a Conservatory Just Like Paris

If the definite and interesting suggestion of Leon Bary, the celebrated French star of the drama and formerly Mme. Sarah Bernhardt's leading man, is acted upon by the powers that be in the motion picture industry, the day of haphazard, misguided aspiring among the unknown for screen honors will be ended and simultaneously the power of newspaper beauty contests to entice winners into hopeless invasions of the Hollywood film colony will wane immediately. Mr. Bary's remedy for the "ills" coincident with having a constant surfeit of the uninitiated striving desperately to gain recognition in this field of artistic intricacies is the establishing of an official conservatory, or clearing-house, through which all applicants for engagements of any importance whatsoever must pass successfully before being eligible to the consideration of those who select casts for photoplays. Even the present-day stars would have to pass an examination as a test of their dramatic ability and would have to be armed with a diploma before they would be considered for stellar roles.

Mr. Bary frankly admits that his plan is patterned after one long in vogue in his native Paris, where there is a Conservatory which provides the only sure channels for reaching legitimate stage productions. He claims that the outstanding result of the existence of this institution is that French actors and actresses are uniformly competent, because all prominent producers recognize the value of an artist first having his or her talents ascertained and established by the dramatic masters in charge of this "school of self-determination," as he terms it.

The most vital effect of a conservatory for moving picture performers of every



Leon Bary as he appears in support of Mabel Normand in "Suzanna."

type and ability would be, according to Mr. Bary, one of elimination of deluded persons and the addition of really capable people who seldom get any sort of opportunity under the present system. Another important effect would be the classifying of capable artists in their respective lines and keeping them there, thus removing a cause of much miscasting. In the final analysis it would be practically the same thing as is

the case with the lawyer or the doctor. An actor would not be free to pursue his profession until he had been granted a proper certificate by this Conservatory.

Mr. Bary is of the opinion that Hollywood is the one ideal place to establish this Conservatory and he suggests as a method of procedure for all the leading producers to get together and organize to cooperate in the furthering of the movement to an extent which would exclude the possibility of there being enough loop-holes to allow a few incapable hangers-on from eking out an existence as parasites instead of doing what they should do by embracing trades or professions to which they happened to be more suited.

"I am not claiming much in the way of histrionic achievement myself, but I know that whatever I have been able to accomplish in characterizing I owe to the training given to me by the conservatory in Paris and the training I was forced to take before I could get any consideration at the hands of play producers," Mr. Bary declares. "I am confident hundreds of ambitious people would feel similarly indebted to a Hollywood cinema conservatory designed along the same lines and for the same purposes and this feeling of indebtedness would not be slow in coming. Above all it would facilitate the tasks of producers, saving them from having to take chances on new people, and would improve motion pictures through the increased artistry shown by the performers all of whom would fit into the pictures perfectly."

Mr. Bary is considered one of the best actors on the American screen. His next notable appearance will be in support of Mabel Normand in "Suzanna" and this will be followed by an unusual character portrayal in Betty Compson's "The White Flower."

How Aged Can Retain Youth Without Goat Glands

It is a secret and yet it is not. That is, it should not be a secret: everybody should know it naturally, but evidently few do, according to Forrest Robinson, just now prominently in the movie limelight because of two remarkable character portrayals he has given to the screen, one as Grandpa Hatburn in Richard Barthelmess' "Tol'able David," and the other as Daddy Skinner in Mary Pickford's new "Tess of the Storm Country." The secret is, how he keeps young and appears to be about forty years of age when as a matter of fact he is sixty-four years old and has been an actor for forty-seven years. In private life, Robinson is noted for his youth-like vivacity and no one would ever judge him to be as old as he is by a score of years.

How does he do it? Let him tell it himself.

"By avoiding as much as is respectful all aged persons and associating only with young folks—being one of them and just like them," Robinson divulges. "If because you are old in years, you take the accepted customary course of sitting down to mope it out with others of your advanced age, you will act, feel and appear old and decrepit. But, if you will get up on your feet and move around with youthful people at the youthful pace, the psychological effect, sure and inevitable, is, you'll impress everybody as being yet a colt, because you feel and look it."

Mr. Robinson adds that his idea of the worst thought any man or woman can have

in this life is that he or she must yield to a relegating to the back-ground of the remote corner by the family fireside after turning the half-century mark. In lieu of this, each human being of this ripe age should turn all thoughts and fancies to



Forrest Robinson (left) and William H. Crane (right), both actors since a half century ago, discussing the goat-gland fad and—deprecating it.

juvenile proclivities. Thereby will the supply of sustaining buoyancy be maintained, according to his doctrine.

"There can be no doubt as to the influence environment has on humanity," he continues. "Hence there isn't anything far-fetched in asserting that an old man can keep himself young in spirit and feeling by simply taking pains to have the proper youthful environment incessantly. Anyway, old age is more a state of mind than anything else. You really are as old as you think you are. Therefore, if you'll think you're a mere forty when you're really seventy, everybody else will judge you to be forty and you will note a freedom from physical infirmities such as come with the passing of years if one is foolish enough to sigh at the said passing."

Friends agree that Mr. Robinson can keep up with the procession of the liveliest in any wholesome direction. He is the life of many a high-class party where he is the one guest with a tinge of gray in his hair. In fact, he is welcome at any social function given by the younger set and he attempts a great many of them.

"Keep moving to keep your energies in trim when you start getting on in years," he advises. "Keep away from old people, old things and old ideas. That's all. Try that on your longevity once. And forget about goat glands and the other tommyrot about any kind of glands with which surgeons are supposed to rejuvenate folks with so much ease."

Challenging the Attention of the Whole Wide World

By Garrett Graham

FOR the past hundred years the nations of the New World have enjoyed the security left them as a heritage by James Monroe, President of the United States a century ago. The proclamation that was little more than a statement of foreign policy on the part of a nation still considered an upstart among world powers, gradually came to be recognized as an inviolable tradition throughout the world. The year 1923 is the centennial of this historic pronouncement and the Motion Picture Industry has taken the lead in organizing a great international celebration, appropriately to commemorate the hundredth anniversary of the Monroe Doctrine.

Much has been said already about this coming event. Much remains to be said and much remains to be done. It is an undertaking to which every branch of the Motion Picture Industry has pledged its whole-hearted support, a project that has been assured the active assistance of the city, state, and national authorities, from Mayor George E. Cryer of Los Angeles to President Warren G. Harding at Washington. It is an event that has commanded the attention and co-operation of diplomatic representatives of all Central and South American countries. It is a great undertaking of which Southern California and the Motion Picture Industry may feel justly proud.

The Revue and Exposition will be held in Exposition Park, Los Angeles, and will dedicate the huge stadium now nearing completion there. The month of June has been selected as the most appropriate time. It is planned to show in pageantry the history of the New World, from the aboriginal life in North and South America before the coming of Europeans down through the discovery by Columbus and the settlement and the growth of the two continents, until the promulgation of the Monroe Doctrine in 1823. It is also planned to film this story, giving it continuity by showing greater detail, and, through the magic of the screen, to give the world an adequate and an accurate conception of the history of the three Americas.

The artistic and dramatic possibilities of this are infinite. The good that such a Revue and such a picture can accomplish in a patriotic and an educational way is beyond estimation. There are millions of potential theatre-goers in the United States whose interest in the possibilities of the screen might be aroused anew by such a story told in films. Presidents of all the colleges and universities in Southern California have united in approval of the project. They are working with the Exposition management to select the high lights of history for portrayal in pageantry and for recording on the screen. These eminent educators have placed themselves and the institutions they represent completely at the command of the Exposition.

A Los Angeles delegation headed by Mayor Cryer has just returned from Washington where a personal invitation on behalf of Southern California was extended to President Harding to be present for the Exposition Premiere. The President declared himself in the greatest sympathy with the undertaking and indicated that only unforeseen complications in the affairs of the nation would prevent him from being here at that time. Those in close touch with the White House regard it as extremely likely that the President will visit Los Angeles for this event.

While in Washington the Los Angeles delegation gave a banquet for Latin-American diplomats at which their personal attendance at the Exposition Premiere and the participation of their countries was invited. These men showed the same high degree of interest with which the project has been met in every quarter and pledged their support. Photographs were taken of the original Monroe Doctrine and of other historical documents in the Government archives at Washington and brought back to Los Angeles for use in connection with the Revue and Exposition.

A bill introduced in Congress by Senator Hiram W. Johnson provides for the coinage of 300,000 half dollars commemorating the hundredth anniversary of the Monroe Doctrine. The early passage of this bill is expected and the coins will be distributed through the Los Angeles Clearing House Association as a part of the Exposition program.

The Exposition Premiere will be the greatest event of its kind ever attempted in Southern California. The tentative program of the Premiere is as follows:

From 9 to 10 P. M., official inspection of the Revue and Exposition with President Harding, the Governor, the Mayor, Stars, Queens, and other dignitaries participating.

From 10 P. M. to midnight, Stars' and Queens' ball.

At 12 o'clock, Midnight, the President will proclaim the official opening. This will be followed by a pyrotechnic display, the Queen of the Revue pressing the button to ignite the first flare bomb.

At 1 A. M., Exposition breakfast, the first event of its kind ever held.

At 2 A. M., all Stars' and Queens' reception and ball.

At sunrise, taps for the Premiere, followed by reveille for the public opening of the month's fiesta.

Attendance at the Premiere will be necessarily limited and only the holders of Patron Certificates will be admitted. Applications for these certificates are now being offered to the personnel of the Motion Picture Industry at \$10 each, payable in installments. This is being done because it is the industry itself that is sponsoring this great event. The purchase of a Patron's Certificate means a saving of \$2.50, for in addition to admittance to the Premiere, these will be accompanied by 10 tickets of admission to the Revue and Exposition grounds, 10 tickets to

the grandstand, and 1000 vote coupons for Queen of the Revue and Exposition. The Motion Picture Industry will select the Queen of the event. It is essential that members of the industry send in their applications at once. As soon as the industry's allotment has been subscribed the certificates will be offered to the public. A great public demand for them is anticipated, on account of the novelty of the Premiere and the extra value in tickets which these certificates carry.

The art of music will be featured throughout the Exposition by one of the most complete, instructive, and entertaining programs ever planned. This program will present the evolution of music from the first savage tom toms of primitive man down to the elaborate symphonies of today. While in Washington the Los Angeles delegation opened negotiations for having the famous United States Marine Band come to Southern California for this event.

Another important feature of the Exposition program that augers well for its artistic success is the contest now on among the art directors of the industry in the design for the buildings of the Exposition. The industry unquestionably has among its numbers some of the foremost architectural and constructional artists of the world. The drawings in color already submitted are striking in their beauty and their originality of design. The general motif for the entire Exposition will be obtained from drawings submitted in this contest. It is hardly likely that any previous Exposition has had such a wealth of talent from which to draw for their preconstruction plans.

A novel idea has been worked out for presenting the exhibits to the public. It is planned to erect these on a huge turn-table and have them pass in review before the spectators in the stadium, instead of following the usual plan of having the spectators file past the individual exhibits. These successive floats will take the public into the Land of Make-Believe and give an intimate picture of the secrets of the film industry, as well as of the allied businesses dealing with motion pictures.

There will be a change of program every night with sufficient diversity to maintain unflagging interest throughout the month of the celebration. Like the evolution of music, the history of the dance will be presented, beginning with the reign of David, 1000 B. C., and carrying it down through the ages to the present day. To all of this will be added much entertainment in lighter vein.

The Exposition management is simply representing the whole of the Motion Picture Industry in carrying these plans to fruition. Without the moral and actual support of everyone the project can not be attended with the success which it deserves. The chief way in which the personnel of the industry can help now is by buying Patron Certificates. The advantage of this is mutual. The purchaser gets more than his money's worth in ticket values and assures himself of a place at the Exposition Premiere, an event none will want to miss when the time arrives. Through the sale of these certificates the Exposition gets the funds needed for financing its preliminary work. Department heads at any of the studios can give full particulars about this offer or further information may be obtained at Exposition headquarters, 1005 Hollingsworth Building, Los Angeles.





Brice's Boiled Beef

By Monty Brice



I never had a piece of bread
So big and thick and wide,
But what it fell upon the floor,
And always on the buttered side.

I never turned to take a look
At a girl with dress held high,
But what some heartless gust of wind
Blew something in my eye.

I never dine out with the boys
When my bank account's a wreck,
But what some bone-head waiter
Slips me the dinner check.

WANTED: Independent producer wants
"sure-fire" story with robbery the motive.

Rodolph Valentino,
That ladies' heart upsetter
Has had his ears remodeled,
So he can hero better.

Someone ought to tell the Sultan what we
do to Turkey around the winter holidays.

King of Greece quits! Thank the Lord
(lard) for that.

Our silver-voiced tenor from the Golden
West will sing, "Your eyes shine just as
bright as Valentino's hair."

"What air yuh fixin' the house all up fur
Missis Clancy?"

"Me two boys, Pat and Dinty, git home
today from San Quentin."

"Ah, 'tis a blessin' to have two such foin
sons!"

A Jew from a small middle western town
made his first visit to New York City. His
friend, Ginsburg, in showing him around
took him through one of the large ceme-
teries, and pointed out a very large and
beautiful mausoleum.

"See dot? Dot belongs to the Vanderbilt
family and to build it cost over \$250,000!"

His friend looked at it a moment and
said, "Is dis de true? Vell, dere's no use
talking, those Christians certainly know
how to live!"

Since the three-mile limit embargo has
been put on boats carrying booze, it is
rumored our old friend Henry is going to
make a sea-going flivver. Agents not
wanted.

Many a "wise crack" is pulled at the
Legion Stadium bouts. We heard one last
week that deserves mention.

Fighter (to manager after bad showing):
"That guy was a bum! He wouldn't fight!"
Manager: "But why make it unanimous?"

Popular Fiction

It's right off the boat!
It belongs to an old couple who never
drove much.

I'll pay you Tuesday.

That's the least I'll work for.

It'll knock 'em dead.

Prices going up next month.

Rare bargain.

Make offer.

Hays told me.

It's in its infancy.

Submitted at usual rates.

Sins of Hollywood.

I've got a release.

One barrel out of every 3500.

What the men are wearing.

You're just the type.

Federal Tax Collector's office announces
drive to round up those making false income
tax reports. Any one worried 'by this re-
port step forward! Company, halt!

That Other Two-Fifty

By Bernard Hyman

Mr. Fiber Kipp of the Idle Hour Theatre,
Podunk, Ill., tore another ticket from the
roll, smiled a stock smile at a steady lady
customer and deposited her gingerly pro-
ffered twenty-two cents in the till. Then he
settled back in his high swivel chair to con-
tinue in his most aggravating half-interested
manner with a perspiring salesman who had
managed to squeeze into the stuffy box-
office with him.

"Seven fifty," quoted Mr. Kipp with final-
ity. Most picture salesman swore Kipp
couldn't think any higher than seven-fifty.
But this particular salesman was tenacious
—and an optimist.

"Look here, Mr. Kipp," he protested for-
the-Lord-knows-how-many-times, "look here,
Mr. Kipp, you want these pictures, don't
you?"

"Sure," said Kipp, "for seven-fifty."

"But man, don't you realize what these
pictures cost to produce?"

"Producing ain't my business. All I got
to realize is how many tickets I got to sell
for seven-fifty." And Mr. Kipp leaned for-
ward again with his usual customer smile,
tore off another brace of duckets, made a
careful mental deduction of forty-four cents
from the dollar and passed the change on
out.

The salesman tilted back his hat and
scratched his head in a gesture of perplex-
ity. He was a young salesman and he be-
lieved in his product. His boss, the Big
Boss, back in New York had something of
a reputation for talking "straight from the
shoulder" and this salesman was pretty
well sold on the firm he was working for.

"The trouble with you exhibitors," he de-
clared, looking Kipp straight in the eye, "is
that you don't encourage the producers to
make better pictures. When we come
around with good, honest, saleable box-office
attractions, you try to beat us down in our
price. You could make a profit on these pic-
tures at ten dollars, yet you refuse to pay

more than seven-fifty for them. If we had
assumed the same attitude in making these
pictures, if we had hired cheaper talent to
act in them, if we had spent less money on
exploitation, preparation and production, we
could afford to sell them for two dollars and

MEET TENNESSEE BILL



This is Billie Lord of Memphis. He is in
pictures now—just finished in "Vanity
Fair." Bill's as handsome as the deuce at
the age of four—won high prize in L. A.
Express Baby Contest. He's mighty prom-
ising—may become a star some day.

a half less. But what good would that do
you? You'd be getting a cheaper inferior
product. We are making better pictures
and we've got to sell them on that basis.
Are you going to fall in line and help us
give you better box-office values? Or shall
I go back and tell my boss that the town
of Podunk can't see good pictures because
it won't pay for them? The price of these
pictures is ten dollars. What do you say?"

"Seven-fifty."

Mr. Kipp stolidly watched the energetic
young salesman stuff his "stills" and press
books back into the much-battered portfolio.
The young man had been sincere in his
arguments, and Mr. Kipp was only a victim
of the callousing struggle. He didn't know
much about diplomacy, but he was honest at
heart.

"Wait a minute, young feller," he com-
menced as the other was about to leave,
"you talked to me pretty honest, and I know
you believed what you was talking about.
Now I want to tell you somethin', somethin'
for your own good."

The energetic young salesman paused,
consulted his watch significantly and looked
at Fiber Kipp, showman, with a sort of dis-
dainful tolerance. But Mr. Kipp had made
up his mind to talk, so he did.

"In the first place," proceeded Kipp, em-
phasizing his point with a not very delicate
looking forefinger, "in the first place,
whether I buy your pictures or not you're
gonna keep on makin' better pictures,
'cause all the other firms is, and you gotta
compete with them. In the next place, I
gotta figure on how is Fiber Kipp gonna
make out. I got rent, light, operator's sal-
ary, taxes an' rainy weather to look out for,
and a small town with only so many people
to buy admissions. And I'm satisfyin' those
people pretty well with pictures I can buy
for seven-fifty. You people make about a
dozen big special pictures every year and I

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Art Is Second Nature, But Business Is a Matter of System

Little Mary Pickford is an honorary captain of big business.

The big business here referred to is the Mary Pickford Company, a very large producing concern requiring an outlay of eight dollars a minute for its maintenance during production times. Miss Pickford bears the title of honorary captain because of the fact that Mrs. Charlotte Pickford, her mother, is the actual, active business manager, the famous Mary being too engrossed in her love of the cinema art and too much a youthful ingenue in all the term implies to be amenable to the rule of hard, cold commercialism such as obtains in the film-making industry the same as any other of grim necessity. Forsooth, this illustrious Mary is never reluctant in giving full credit to her maternal parent for the striking display of business acumen which distinguishes the actuating forces of her unusual organization.

However, despite the little star's aversion for being challenged by too many facts and figures commercial and also despite the fact that the mother is the undisputed titular head of all her film affairs, the latter insists upon holding frequent conferences in order to keep her posted on the general progress of the business side of her career.

It is doubtful whether any picture-making company is blessed with a more unique and more efficient system than that in operation in the Mary Pickford Company. And, it is interesting to note that the originator, promulgator and promoter of this system is Mrs. Pickford, who is perhaps one of the best business executives in her field. She is about as creative of sound business plans as her daughter is creative of fine art and therefore both are emulated widely—the one for the sake of dollars and cents, the other in the hope of attaining the exalted zenith of artistry which is so much her own.

In making "Tess of the Storm Country," her latest photoplay classic, Miss Pickford was obliged to go to a "location" thirty miles distant from her studios in order to get the right "atmosphere" and scenic surroundings for a fishermen's village in which locale the most of Grace Miller White's famous story is unfolded. She chose a spot on Chatsworth Lake, a very inaccessible, out-of-the-way place. The nearest telephone wire was twelve miles away and the very nature of the business of making moving pictures requires more despatch in communication than is possible with even motor car couriers. In this case, it was indispensable to the proper advancement of the star's best interests that she be within reach constantly. Mrs. Pickford had to be at the studios conducting the numerous details entering into the operation of this big business most of the hours of each day while Miss Pickford had to concentrate her efforts on characterizing the lovable Tess before the camera those thirty miles away. Mrs. Pickford, being thoroughly up-to-date in all her ideas and ideals, thought fast as she realized she was confronted by a problem. The quick result was the embracing of a new invention with a speedy subsequent installation of radiophones. Thus she provided the way of conferring with her distinguished daughter on a moment's notice and thereby saved thousands of dollars, a saving made possible by a commendable readiness to resort to mankind's ingeniousness for enhancing system. The upshot of it was, certain air waves were kept pretty busy transmitting the business words of a true business woman to the center of an activity she had to keep under her control constantly.

Within the confines of the general business offices of the Mary Pickford Company,

Mrs. Pickford has perfected a system which precludes the possibility of inefficiency. The basic principle she has instilled throughout the various departments is one prohibiting any dependance upon human memory and substituting an unalterable rule requiring written memorandum of even the smallest detail. Even the office boys must make "memo notes" of every item centering into their work which is to be remembered. Likewise must the highest executive in any department follow the same rule. Just to insure an unbroken adherence to this memorandum habit, she has supplied the force with especially attractive memorandum tablets, which must be kept in a prominent position on each desk and she rigidly enforces the rule of each employee referring to this "reminder" at regular intervals. As a result of the thorough-going manner in which she has put this memory system into practice, there is no such thing as forgetting any duty in the Pickford offices.

Mrs. Pickford is a film believer in a definite placing of personal responsibility with a clear mutual understanding as to exactly what constitutes that responsibility. She

assigns each executive to the task of carrying out a certain part of the work and she will not permit him to proceed with it until after he has recited his understanding of it to her satisfactorily. Then she decrees that he place that understanding in memorandum form whereupon she is confident of one hundred per cent efficiency in performance.

"I am sure our co-workers are happier for the elimination of misunderstandings and they are encouraged by their own consciousness of a clear comprehension of what is expected of them," Mrs. Pickford says. "I am of the opinion it is a fundamental of business to obliterate its greatest bane first, and, I consider forgetfulness its worst bane."

An eloquent proof of the statement that employees are more contented when they thoroughly understand their duties and work under the reassurance of being as free from mistakes as is humanly possible, it need be only mentioned that the staff Mrs. Pickford organized when Miss Pickford first started producing her own pictures is still with her

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Her Tresses "Baffle" Painter



Gloria Hope, whose glorious titian locks seemed so chameleon-like to Andre Von Cortlandt, famous Dutch painter, that he has delayed painting her portrait until he can "get the shade." He says Miss Hope's hair is not only a beautiful mixture of red and gold, but of orange and a touch of very pale pink also.

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

Many times have we referred to the trite Shakespearean observation that "the play's the thing," and many more times would we like to impress it upon all producers of photoplays. The folly of parading so-called stars without stories has been patent these many moons. No one cares to waste a minute watching a star struggle through a deficient, uninteresting story it makes no difference how clever the star might be. First of all, the popular demand is for a plot that holds together and simultaneously holds the attention, and secondly, the characters who are used to make that plot cohesive must be portrayed adeptly by artists of comprehension and not of automatic mechanics. There is still hope for the arrival of the day when the story will transcend the star, but it has not yet arrived. However, occasionally there is the picture drama which is all story and no parade of a celebrity's fame. Now to have those cases in the majority. The two prime leaders among the stellar personalities of the screen, Charlie Chaplin and Mary Pickford, have continued to rule supreme because they usually demanded material to work with. If either had permitted egotism to lead them into presenting any kind of a story in the belief that the public simply wanted them under any circumstances, their finish as drawing-cards would have come long ago. Frequently Mr. Chaplin appears in a comedy of distinct merit—a comedy which would score a hit even without him, and Miss Pickford has even more frequently presented character studies in the midst of superior narratives which would command popularity if properly offered by anyone capable of "doing" such parts. Naturally the personality of each has helped matters along prodigiously in every story they have essayed, but no master or mistress of the histrionic art could be constantly saving bad stories by dint of his or her own particular ability. It is to be hoped that many other stars will learn this; it is also to be devoutly hoped that producers will see it and act accordingly. Unless the play is kept the thing and the star idea is relegated to the background, there is the danger of stagnation which comes from disgust on the part of the patrons. We recall having seen a splendid actor appear in two very bad photoplays in succession. Later he appeared in a most meritorious one, but it was a complete failure from the box-office standpoint. The people had had enough of him in unsatisfactory surroundings and could not be persuaded to come back a third time. Needless to add, it required several costly pictures to get that star back on his old footing again. He or someone erred to the extent of thinking the people would accept him in anything he chose to do. Now why will producers persist in ignoring the fact that the play is the thing?

Among the more interesting releases of the current moments is the Metro production of "Quincy Adams Sawyer," which has been received by most critics with rather unstinted acclaim. *Motion Picture News* calls this picture "thoroughly enjoyable" and predicts it "will surely find a place in the category of better things." Equally complimentary is *Moving Picture World*, which says "it is doubtful if there has ever been such a noteworthy cast assembled before for one picture." It is interesting to note in this connection that among the players in this cast there are nine who have

TENDENCIES TERSELY TOLD

A marked trend towards the heavily dramatic theme is discernible in the prospectus of the near future in the movie world. Nevertheless, there is still ample indication that the majority of the fans prefer comedy drama.

Rev. Moses Breeze, of Columbus, secretary of the Presbyterian Movement in Ohio, advocates the installation of moving picture outfits in rural churches as an aid to promoting the cause of education and religious uplift. Here's a Breeze that's for everybody's good.

News weeklies are growing more popular with photoplay audiences and it is at once evident that no program is complete without animated scenes of the big events of the day. Every exhibitor owes it to the cause of public information to offer late news pictures at every performance.

Now it comes to pass that American photoplays are gaining a wide vogue in China, and it is evident that Mongolians have a marked preference for the Yankee variety. Perchance, after all, the Chinese are not so ires about the Shantung matter as some Republican senators would have us believe.

Period photoplays are back with a zest. Douglas Fairbanks started it with his "Robin Hood" and Marion Davies advanced it with her "When Knighthood Was in Flower." One of the succeeding notable examples in emulation of the tendency is Bennie Zeidman's "The Spider and the Rose," just completed, and which is a romance of the early Spanish days in Southern California.

The general inclination of producing firms to improve the quality of their animated products is reassuring and is accentuated by the everincreasing persistency with which Universal and other similar concerns are getting out of the idea of machine-made program pictures. Universal, by the way, is at present making twenty-five pictures simultaneously and among these are two which seem destined to cost nearly a million dollars each.

been starred. These include such popular celebrities as Blanche Sweet, Lon Chaney, Barbara LaMarr, Louise Fazenda, June Elvidge and John Bowers. The *Exhibitors Trade Review* is also deeply impressed by the personnel of the cast and adds that "the whole picture holds every needed requirement that goes to make up a thoroughly good box-office attraction." Nearly all of the reviewers wax enthusiastic as they vie with each other in dividing praise between especially Mr. Chaney, Miss Sweet, Miss La Marr and Mr. Bowers. Every indication points to Metro having a real winner in "Quincy Adams Sawyer" and the whole achievement furnishes one more striking demonstration of the fact that much of the

best screen material ever devised in all history was devised years before there was any such form of entertainment as the cinema.

We were particularly interested in the pre-view showing of Monty Banks' latest two-reel comedy to be released by Federated. This one is called "Six A. M.," and it is about as full of laughs as any two reels can be filled. The most important thing about it, however, is the fact that Mr. Banks goes farther towards proving he does possess a spark of real genius as a mimic than he ever has before. It is evident that he had little to work with—a small production and little help in the way of a cast or mechanical "props" such as many comedians depend on so extensively. Therefore, it is almost single-handed that the dapper Monty puts the picture across, his personality and clever clowning providing the entire attraction. Not so long ago we believe it was Edwin Schallert, who ventured the prediction that Monty Banks had all the qualities for bidding fair to head the ranks of screen fun-makers just as Rodolph Valentino climbed to the top rung of the ladder among the romantic actors. Both of these artists are Italians and both came to the United States without money and without the least semblance of fame.

"Broken Chains," the widely heralded \$10,000 prize story which the *Chicago Daily News* selected and which Goldwyn produced with a great deal of care and expense, did not "take Los Angeles by storm" from the critics' standpoint although no one ventured to brand it a failure in any way. However, just as the *Los Angeles Evening Express* points out, this picture seems to have contained more of the elements of a rapid-fire serial than a mere seven-reel feature. One thing is certain, no one can complain over any lack of action, because there is no such lack. Action abounds in a vast majority of the numerous feet of film and those who like a story to move forward with dizzy rapidity will be fully satisfied with this picture. However, there is undoubtedly foundation for the opinions of several prominent critics to the effect that this photoplay is shy of quality—not in production or cast, but in story. The players do not achieve any unprecedented feats in character portrayals, but Ernest Torrence enhances his reputation as a great character delineator somewhat at least while Colleen Moore gives an excellent performance.

At a recent pre-view of Rupert Hughes' "Gimmie," it seems there was some division of opinion as to the worth of the production as a whole. Most of the experts who were privileged to pass first judgment upon it were prone to praise it, but not without taking a few exceptions here and there. "It is a better story than picture," is the way one described it. Gaston Glass and Helene Chadwick, the principal players in the cast, lend much charm to the production, it is said.

"Omar, the Tent-Maker" looks like a money-maker, too. As one quite erudite New York critic says: "there is distinct value to this production from the standpoint of its being a spectacle, but there is additional value in that it brings vividly to

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, DEC. 16, 1922.

WILL HAYS IS HERE WITH BIG IDEA

Will H. Hays, the czar of film-dom, is here in the role of Sir Knight Bountiful so far as his attitude towards Hollywood is concerned and if this noted statesman and organizer succeeds in accomplishing half of the plans he has promulgated, this already great film capitol will blossom forth as a veritable magic city with architecture surpassing that of ancient Athens and with more culture prevalent everywhere than could have been crowded into all Greece and Rome in their heyday.

There is every evidence of this energetic president of the Motion Picture Producers & Distributors of America being serious in his announcements of a plan for spending something like two million dollars in remodeling Hollywood into a community of almost countless marvels, including fine parks, bejeweled illumination, amphitheatres and all manner of architectural achievements which would be the envy of every other American city. It seems that one of Mr. Hays' fundamental reasons in sending Thomas G. Patten as his personal representative to Southern California in advance of him was to start the ball to rolling in such a way as to get the whole motion picture industry back of the movement for some unprecedented civic enterprise. The results have been amazing—the whole populace was excited to the point of arising as one to co-operate to the maximum limit in aiding in the working of near-miracles.

Mr. Hays reiterated his intentions of improving Hollywood immediately to the extent of making it an ideal industrial community center, where all fine arts could flourish unhampered and where the scientific business of creating photoplays could proceed within environments which would tend to cause evil or objectionable forces to abscond instantaneously. His whole basic idea is to reach a climax in his campaign to "clean up films" by making their center creation center a community of such rare beauty and irreprehensible spirit that the last vestige of stigma may be removed from the escutcheon of the cinema.

'Sins' Author to be Tried Monday

Ed Roberts, alleged author of "The Sins of Hollywood," purported to be an expose of the inner lives of prominent photoplayers, but, said to be, in reality a scurrilous attack upon the characters of these artists, will appear before Judge Bledsoe next Monday morning to answer to a charge of misusing the United States as set forth in an indictment returned against him by the Grand Jury last week.

Roberts was released from custody under a \$5,000 bail. His apprehension was the result of the activities of the publicity committee of the Hollywood Chamber of Commerce, which worthy organization is back of the prosecution on the theory that the center of film-making must be vindicated for such unjust and unfounded insults as this objectionable pamphlet contains.

CALIFORNIA LEADS IN FILM CENSUS OF UNCLE SAM

Uncle Sam has completed giving full recognition of the motion picture industry as a national project of the first magnitude by including the full statistics of it for the year of 1921 for the first time in history and the Department of Commerce at Washington made the facts and figures its executives have compiled public last Tuesday. The outstanding features of this enlightening portion of the manufacturers' census are the facts that Los Angeles produced during that year sixty percent of all the films made in the United States and that sixty-eight studios were operated in California alone. Other interesting figures are that 10,000 persons were directly engaged in the work during that twelve-month and the total payroll was more than \$37,000,000. The total valuation of the product was almost \$100,000,000.

The essentials of the census compilation are that there were 127 establishments engaged primarily in the production of motion pictures during 1921, with products valued at approximately \$77,397,000, but this does not include concerns which reported production valued at less than \$5,000 each. Of the 127 establishments, 83 have been classified as producers of motion pictures and forty-four as producers of projection films (positive), which classification includes the development of exposed films and other laboratory work.

The combined output of all establishments in California was given as approximately 65 percent of the maximum capacity. It is interesting to note in this connection that it has been estimated by local statisticians that this percentage has been advanced to at least 85 percent during the year of 1922.

KITCHEN PERSISTS IN MUSSING UP FILM PARLOR

Karl K. Kitchen, whose disparaging articles pertaining to Hollywood in general and the motion picture industry in general created a profound sensation a few months ago, has renewed his attacks. This time he levels his guns on film magnates and fires a few broadsides which seem destined to be followed by thunderous verbal detonations in several high quarters.

Following is an excerpt from Mr. Kitchen's latest effort to muss up the palatial parlor of those in supremacy just now:

"In the first place, the film industry in America, is controlled by a group of foreign-born speculators, the majority of whom are actually unable to speak the English language with any degree of correctness. Pants pressers, delicatessen dealers, furriers and penny showmen started in the picture business when it was in its infancy, and they are the type of 'magnates' who preside over its destinies today. * * *

"The whole industry is in the grip of men of this type—uncultured opportunists from Central Europe from whom, until they are retired from the motion picture business, the American public can never hope to see any real improvement in the photoplay. A few better pictures will be made, of course, but the great bulk of the product will be cheap, and without taste—like the men who make them. * * *

"Harsh words, you say. But it is necessary to point out this fundamental fault with the movies before setting forth the others. When a better class of producers make motion pictures there will be better pictures.

However, Kitchen believes "the situation is not hopeless"

(Continued to Page 22)

FILM INDUSTRY TO AID CIVIC PROJECT

If the Los Angeles Park Commission acts favorably upon the voluntary offer of the motion picture industry, as every sign indicates it will, the problem of financing the construction of an outer Administration Building and a most attractive boulevard leading from it to the Los Angeles Stadium, the largest in the world, will be solved, because the public-spirited executives of the film world will defray all the expenses incurred in the project.

The plan, as proposed, is to construct a permanent entrance as an arcade through the Administration Building, which will be some distance from the Stadium and adjacent to Figueroa street. The architecture will be highly artistic and significant of the great cinema art. The idea is that it shall stand as a durable monument to the industry which has contributed so much to the development of the city of Los Angeles.

The boulevard leading from this entrance to the Stadium will be exceedingly wide, perfectly paved and curbed, and, will be lined on both sides by trees and flowers, arranged by an expert landscape gardener with the view of producing the most pleasing effects possible.

A shortage of funds at the immediate disposal of the Park Commission had made it necessary for the city to forego carrying out such an elaborate plan and it seems a foregone conclusion there will be no obstacles placed in the way of the film industry to thus demonstrate its loyalty to the cause of upbuilding and beautifying the center of photoplay-making.

This Stadium will be the scene of the great International Exposition to be given next June.

Globe-Trotting For "Info"

Robert G. Vignola, who directed the Cosmopolitan production of "When Knighthood Was In Flower," starring Marion Davies, has started a tour of the world in the interests of gathering intimate information of various countries in order to make future films he will direct for Cosmopolitan more authentic. This is said to be the first time a motion picture director has gone to the trouble of such extensive traveling to such far-flung lands merely for "direct inspiration."

Boiled Down and Served Up!

Film News of This Week You May Have Overlooked.

Billy Franey is recent addition to Century comedies.

Buddy Messinger is starting out on his starring career via the "Century" route.

Arthur Carew is with the Louis Gasnier all-star company in "Poor Men's Wives."

Edith Grant will play an ingenue role in a Century comedy to be directed by Harry Edwards.

Buddy Messinger, Century comedy star, has started work on his next picture for this company.

Marguerite Clayton is now doing her second successive lead with Harry Carey at Robertson-Cole.

Noah Beery has moved to the Ince studio where he is doing a characterization with Leah Baird.

Roy Stewart is being directed by Duke Worne in "Tales of the Old West," a series of two-reel dramas.

Lydia Knott was selected by Charley Chaplin to do the mother role in the initial Edna Purviance picture.

Betty Francisco is playing one of the principals in the Shulberg-Gasnier production, "Poor Men's Wives."

All the boys who played in Neilan's "Penrod" have been engaged to appear in a forthcoming Century comedy.

Michael Dark has been signed for a supporting role with Norma Talmadge in "Within the Law" at the Metro studios.

Kathleen Myers, on returning from Europe where she made several pictures, was signed to play lead to Larry Semon.

William S. Hart is in New York, making preliminary arrangements to stage his comeback to the screen after a year of idleness.

Mme. Nazimova has abandoned the screen temporarily at least. She will open in "Dagmar," a new stage play, in New York within the next fortnight.

Theda Bara is well on the way back to the screen. The vehicle is "The Easiest Way" and Ferdinand Pinney Earle has been selected as director.

"McTeague," by Frank Norris, has been selected as the first von Stroheim contribution to

Goldwyn. No announcement is made as yet as to cast or other details.

Sol Cohen, violinist and composer, has written the musical score for "Michael O'Halloran," Gene Stratton-Porter's own production of her novel for the screen.

James Leo Meehan, who recently finished directing the Gene Stratton-Porter's own production, "Michael O'Halloran," will spend the Christmas holidays in New York.

Jane Mishkinin, eleven-year-old actress, has been chosen by Lois Weber to play the part of "Jewel" in the refilming of Clara Louise Burnham's novel at Universal.

Lloyd Hughes and May McAvoy and the other members of the cast appearing in Thomas H. Ince's latest special production are in Yuma, Arizona, filming exteriors.

D. W. Griffith has started another feature production back east. The working title is "The White Rose." Mae Marsh and Ivor Novello, the English actor, will play the leading roles.

Mary Jane Temple of Los Angeles won the Marion Davies Beauty Trophy in the contest conducted by the Cinderella Roof. Finn Haakon Frolich, noted sculptor, was the judge.

Gloria Swanson has purchased the famous Gillette home in Beverly Hills at a cost of \$250,000. The famous Gloria has moved in already and she calls it the realization of a life ambition.

Harry Gribben, actor, has sued Bull Montana and Hunt Stromberg jointly for \$1,400, which he claims is due him through a verbal contract to work for the defendants for a period of four weeks at a weekly salary of \$350.

Buster Keaton, Baby Keaton and wife, nee Natalie Talmadge, are back in Hollywood after an extended visit in New York. Buster has gone back to work before the camera while Baby has gone back to growing a la Hollywood.

Wallace Beery has been cast in the role of Felix Bavu in the film adaptation of Earl Carroll's stage play, "The Attic of Felix Bavu." This play was a past season sensation on the New York stage and is now being filmed by Universal.

Although it is reported to be

contrary to the star's judgment, Dorothy Gish was assigned the leading role opposite him in his newest picture instead of Nat-acha Rambova, who, according to the first reports, had the job.

Rupert Hughes started the actual filming of his "Souls For Sale" on the desert near Palm Springs, Calif., this week. It is expected that about fourteen days will be required for this "location" work after which the author-director will return to Goldwyn studios at Culver City to do the interiors.

Herbert Howe, well-known feature writer, has returned to New York from an extensive tour of Europe and is attached to the special editorial staff of Photoplay Magazine. Herb's brother, Harold, is making the Howe influence felt in Hollywood in creditable emulation.

Thomas Meighan and George Ade were guests of honor at a conference of governors of the United States held at White Sulphur Springs, Va., recently. Ade's "Back Home and Broke," in which Meighan is the star, was shown to the statesmen, this being its first public viewing.

Rupert Julian, who is finishing Von Stroheim's work on "The Merry-go-Round," is contemplating the purchase of the celebrated English stage play, "Peg Woffington." It is understood Mr. Julian very much desires to film this story upon the completion of "The Merry-go-Round."

Mae Busch has been added to the all-star cast enacting Rupert Hughes' production, "Souls For Sale," now being filmed. This is Miss Busch's third consecutive engagement on the Goldwyn "lot," she having starred in "The Christian," and enacting an important role in "Brothers Under the Skin."

Adam Hull Shirk, west coast publicity director for Paramount, has been re-elected president of the Los Angeles Society of Magicians. Mr. Shirk has the reputation of being a most adept exponent of the art of conjuring, but he manages to religiously abstain from incorporating any of his deceptive sleight-of-hand in his publicity, he being one of the most truly truthful press agents in the business.

Rex Ingram, with his company including Ethel Terry, Ramon Navarro and Harry Morey, is in Cuba this week after three months at Miami, Florida, where the major portion of his newest

picture was filmed. There is little prospect of Mr. Ingram returning to Hollywood at an early date, mainly for the reason that he says he likes to direct in the east. Richard Barthelmess and his company are also working in Cuba for the present.

Mary Alden has completed "This Wife Business" at New York and this week started to play the featured role in "Something For Nothing." Her press agent is anxious to make the point that the latter title in no way refers to or reflects upon the former.

David Kesson, cameraman, and Frank Urson, associate director, have just returned from England where they photographed a number of scenes for Marshall Neilan's production of "Tess of the D'Urbervilles," now under way at the Goldwyn studios. They report London doubly wet—rainy and well supplied with liquor.

Warner Brothers will build a theatre in which previews of their new releases will be shown to the public. These showings, however, will be made in the evening only, as the structure will be used as a projection room in the day time. A select orchestra will be engaged to accompany the shows and there will be a seating capacity of 450.

"Tansy," the first release of the Burr Nickle Production Company, after nine months' work, has been completed. This picture is a novelty, inasmuch as it is the first production where in none of the artists were permitted to use make-up.

Count Jacques Van Maurik de Beaufort, famous Belgian war hero who is equally famous for his adventures in love, has arrived in Los Angeles with the idea of winning more fame, but this time as a motion picture director. Besides his other accomplishments, the Count is the author of "Behind the German Veil," published in 1918, and which is in its fifteenth edition.

According to latest dispatches from New York, it now develops that Corliss Palmer, the Georgia beauty who won first place in a beauty contest Eugene V. Brewster, the millionaire publisher, conducted in one of his motion picture magazines, had a love affair in her native state before she became enamored of Brewster, who has publicly announced his intention of discharging his present wife, a second one, for this intended-to-be-third-one.

BRITISH MAJOR SUGGESTS BOON FOR "EXTRA" MAN

Several complaints from the ranks of "extras" have been made regarding the present system of receiving and cashing their daily vouchers. After receiving his voucher, the actor is obliged to make a trip to the bureau from which he obtained his work, and as these bureaus are usually closed by the time the vouchers are issued, he is forced to visit the bureau in the day time, thus losing a day's work. Maurice Talbot, formerly a major in the British Artillery, suggests that these vouchers be replaced by a check, minus the bureau's commission, on some bank that is open after regular working hours, so that the recipient may deposit the check to the credit of a bank account. He thinks this system would be just as convenient for the studios, and certainly would be a boon to the "extra" people.

A WEALTHY STAR



Irene Rich—rich not only in name, but in beauty and dramatic talent.

Fighting for Independence

The fight for film independence has been transferred from New York to Hollywood. The Anchor Film Distributors has dedicated its new Hollywood building to independent producers. The structure, which will be known as the Anchor building, has quarters for about forty film organizations. A large patio will afford adequate space for meetings and discussions. The Anchor building was built by the William Horsley Laboratories interests and promises to rival the New York film building as a clearing house for independent pictures.

Lincoln Plumer is playing "Cassidy" in "Within the Law," the Norma Talmadge production.

PICTURE OF ENID BENNETT IS MADE FOR PICTURE

Enid Bennett, who is appearing in the leading feminine role in "Your Friend and Mine" for Metro, began her work in this production two weeks before any of the other members of the cast. Clarence G. Badger, the director, had practically nothing to do with this episode of the picture.

Miss Bennett did not spend the two weeks working before the camera, but instead was posing for a painting which plays an important part in this screen adaptation of Willard Mack's sketch.

Ferdinand Basatini, whose paintings have won him coveted prizes in art exhibits the world over and who is now a resident of the artists' colony at Laguna Beach, California, was selected to do this painting of Miss Bennett for the picture.

During the filming of "Your Friend and Mine" this painting was placed under the care of a special property man who had instructions to personally guard it at all times. He was the only one who could move it and was responsible for it at all times.

The painting, which was life-sized, showed Miss Bennett dressed in the character of Lady Marian in "Robin Hood," in which production she appeared in support of Douglas Fairbanks.

Miss Storey to Get Story

Edith Storey, who a very few short years ago occupied a prominent position in the galaxy of Metro stars, but who has since been in retirement, has yielded to the lure of Come-Back and has just announced her intention of accepting a contract to star in a big independent production, the name of which she says cannot be divulged as yet. Miss Storey will be remembered best for her artistic performance in the original film version of Hall Caine's "The Christian."

FRISCO PRODUCER HERE

Max Graf, supervising director of Graf Productions, Incorporated, of San Francisco, arrived in Los Angeles Tuesday to collaborate with H. H. Van Loan in writing the continuity of William Dudley Pelley's novel, "The Fog," which will be filmed for Metro distribution in the immediate future.

While in Los Angeles, Mr. Graf will complete the final arrangements for the filming of the story and then return to San Francisco to arrange for the building of the many settings required.

Director Val Paul and the entire Carey company have gone to the Carey ranch in the San Francisco canyon to film scenes in "Canyon of the Fools," Carey's fourth starring vehicle for F. B. O. release.

FRANK MAYO TO JOIN STARS MAKING OWN FILMS

Frank Mayo, who has completed a three-year contract with Universal, for whom he starred successfully, is now with Goldwyn for a feature role in the Rupert Hughes picture, "Souls for Sale." Richard Dix, Claire Windsor and Lew Cody have also been cast for this production. It is said Mr. Mayo will head his own producing unit as soon as he finishes this one Goldwyn picture.

Rudy Seems "In Rude"

The latest on the Rodolph Valentino situation is that he will probably go to Europe and appear either in vaudeville or in pictures, pictures which would be barred from the United States because of Paramount's contract, which a New York court sustains. Valentino's plea that he could not live on the salary of \$1,250 this contract calls for did not make an impression upon the judge and under his ruling it will be impossible for the man who has made the word "sheik" so popular to accept any offer from Goldwyn to star in their proposed film version of "Ben Hur." Unless Valentino changes his mind and returns to his Paramount job, he will either be compelled to repair to Europe for a livelihood or else remain idle so far as acting is concerned in any part of America he might choose as his abiding place. Moreover, he will be obliged to continue to abide until his present contract expires nearly three years hence by which time—but why speculate on what the volatile American public will be interested in on a day so distant!

In Russian Extravaganza

An attractive feature of the Russian extravaganza, "Ivanoushka," the second production of the Co-operative Repertory Theatre association which is comprised of many in the motion picture industry, will be the ballet work under the supervision of Natty Frei. The famous continental dancer, Deirdre, will assist Mr. Frei in his own Peacock dance. Deirdre will also do a dance special in an enchanted forest scene in this fantasy which will take place the middle of January. Harl McInroy is directing the production.

Rights Purchased

By Paul Gerson to "The Man Behind" and twelve Saturday Evening Post stories by Peter B. Kyne to be directed by David Kirkland and Craig Hutchinson.

Dan L. Sharits, cinematographer, starts his third picture for Pathe this week with the Malobee productions featuring Leo Maloney. They are shooting at the Russell studio.

BABY MURIEL DANA TO APPEAR AT PANTAGES HERE

Muriel Frances Dana, four-year-old screen star extraordinary, will make personal appearances at the Pantages theatre of Los Angeles during the week beginning January 1st as an added attraction to the local premiere showing, "The Forgotten Law," the Max Graf picture in which she plays a principal role. Little Miss Dana will offer a regular little song-and-dance act such as she scored a big hit with recently in San Francisco. She knows and can execute adeptly thirty-four different dance steps, which is considered a remarkable terpsichorean repertoire for one of her tender years. Her next notable screen appearance will be in support of Ethel Clayton in "The Greater Glory."



Muriel Frances Dana

Extremely Thin Soles

Willard Mack, who has a leading role in the S-L (Sawyer-Lubin) production for Metro of his own play, "Your Friend and Mine," was telling other members of the cast of a soldier who complained to his sergeant that the soles of the shoes issued him were so thin as to make walking painful.

"Sergeant," said the private, "the soles of those shoes are so thin that if I stood on a dime I could tell if it was heads or tails."

"Bull" Takes Vacation

"Bull" Montana, Metro's comedian with the clock-stopping face, is taking a two weeks' vacation in San Francisco before starting on the next Hunt Stromberg comedy production, "They Call It Dancing."

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

If Hays Will, Hollywood!

Photoplay at its peak! That's a slogan.

Cooperation is one operation which does not cut things out for you.

If Camera! should fail to cut a wide swath, it is determined to cleave a straight course of usefulness in behalf of the motion picture industry.

The "wet" question simply will not dry up. Rum and rummies seem destined to keep the country in an upheaval for many years yet to come.

Holly time for Hollywood approaches in the midst of happy dreams of this community becoming a veritable Garden of Eden, thanks to Will Hays. Now for a prayer that we don't wake up and find it was all a dream!

Peace comes piece by piece between picture magnates and lay reformers. The day may yet come when all wide-flung opinions will be reconciled to a common theory that all enemies can become friends with comparative ease.

Los Angeles newspapers are the papers which should refrain from all inclinations to feature in box-car letters the misfortunes of motion picture people smacking of scandal. Envious newspapers of envious other cities will do enough of this.

One way to raise the standard of quality in pictures is to lower the claims too frequently advanced in advertising. It is an error to make the public expect too much; it is better to give them surprises in the form of the time-honored "more than they expect."

The biggest forthcoming event in Filmland is the International Exposition to be given in the largest stadium in the world in Los Angeles. A biggest event deserves a biggest effort on the part of everyone in any way interested in the promotion of the welfare of the cinema art.

If some of the young girls who show wilful tendencies to become involved in romances with screen idols would devote more time to learning how to sew buttons instead of devoting so much of it to sowing wild oats, they would contribute something towards improving the future home life of America.

SOMETHING For ANYTHING

Oh, how they jangle the tomtoms every time they buy the screen rights of some well-known author's latest work! And, then what a wonderfully disappointing picture they turn out later! Even the reputation of Shakespeare would not save the effort. Even the merest layman knows why, and many of the so-called erudite producers do not know why. So goes it and it does go so! Yes, it's a subject worth harping on. The fallacy of essaying to choke men's reputations down the public's throat is too flagrant to be ignored. Somehow, some producers must be forced to learn that their patrons want good pictures and not so much "big name." No one gives a continental cent if a corking good photoplay was written by John Doe, of Podunk, Arkansas, or a distinguished Long Islander. The thing desired is the good picture. The spirited rivalry among producers to grab the literary output of celebrities is more amusing than the output. No one endorses the short-sighted policy of giving something for just anything. Meanwhile the tall timbers of chilly oblivion are literally full of new material which would actually enrich screen literature. There are hundreds of amateur photoplaywrights in Unknown Land whose works would make some of the efforts of some professionals look decidedly amateurish. This material could be secured for less—it would encourage economy. The new blood would be a boon to pictures. It would entail so little extra trouble and it promises such a lot in the way of betterment. The producers who would make a specialty of exploring the regions inhabited by the aspirants to honors as screen writers would certainly be rewarded richly, and it would not be at all difficult to develop a big new school of photoplay builders and plot originators who would eclipse the attempts of all the present-day celebrities. The absurd notion of paying vast sums of money for the products of men and women of fame simply because reputation is back of them will never help the cinema in its forward march. The only thing that should count is merit, and if a celebrity writes an inferior work, it must be rejected and the habit of not reading manuscripts bearing names of unknown authors must be stamped out. If a producer pays something he must get something if he is to be justified in hoping to succeed. Let the so-called dark horse come into his own and the quality of photoplays will become higher.

If a rolling stone gathers no moss and a setting hen never gets fat, isn't it a good idea for mere man to divide his time between rolling forward and "setting steady?"

EACH of VERY HIGH WORTH

There is sound reason for asking the Government to treat the screen with the same consideration as it does the press. The sound reason is, the screen is pushing the press for high honors in the work of disseminating intelligence and leading people in the right direction. There was a time when the screen was merely an experiment as a factor in enlightening the public, but that day is gone. Now the movies can be depended upon to do an equal share towards spreading any propaganda in behalf of laudable causes. No single at-home agency performed a greater war service than film, and the war establishment leaned heavily upon it in crises. Distinguished public officials bestowed encomiums upon the whole industry and the masses applauded without stint. Yet at this very moment there is an underhanded movement to undermine the power and usefulness of the screen. Everywhere reformers are brazenly trying to harry the whole art and the press is not generous in its defense of a co-worker. As a matter of strict justice, every newspaper and magazine in the country should fight the battles of the screen persistently. The press is materially aided by the supplementary work of the screen, and the populace is innately benefited. We would like to see the fans conduct an irresistible and invulnerable campaign to let the whole world know that the photoplay art cannot be assailed with impunity, and we would like to see severe rebuke administered to those who presume the right to cast aspersions upon achievements of the camera as a public benefactor. If the press cannot comprehend the wisdom of defending and promoting its mighty aide, it will surely be pushed for honors more than ever.

JUST PUNNING

John Corker was fined in Frisco for getting drunk. It would seem that Corker is more of an uncorker.

Frank Rough has been arrested in Baltimore for fighting on the street. Question: Is Frank living up to his name or his reputation?

A man by the name of Locks and a girl traveling under the cognomen of Upp have just been united in the holy bonds of wedlock in Chicago. Sounds like a couple going to jail for life.

Ralph J. Crabbed, of New York, has announced his intention of starting legal proceedings to get his name changed. He claims that though he is Crabbed he is not crabbed, as everyone would naturally think he is when he tells them he is Crabbed.

MIDNIGHT MUSINGS
IN MOVIELAND

Gee, there's a powerful "ax" in tax.

An ideal rattle for baby—a second-hand Ford.

Yes, a wisacre is naturally cultivated—perhaps.

Big business too often makes mighty little men.

Fight to a finish and avoid your own premature finish.

No clean sweep was ever made by dirty methods.

A lick that will count against you is a lick of liquor.

The greatest of outdoor or indoor sports is outpointing evil.

If you can't be practical, you can at least avoid being foolish.

We once knew a grouch—but, we never want to know one again.

Honorable ambition will never hurt you while a lack of it will.

Fight your own battles bravely and honestly and Fate won't fight you.

Laziness insures plunging your chances into an impenetrable laziness.

Fancy weaves pretty pictures and Fact makes 'em disappointingly moving.

If you do not intelligently aspire, your hopes will be consigned to a pyre.

It is curious how many so-called help-mates become absolutely helpless mates.

A great many folks resent preaching, which is a good reason to present more of it.

People who do not help a good thing along are sure to automatically help a bad thing along.

Time and the tide never waited for man and now we discover the prices won't wait either.

The person who overlooks helping others seldom gets a chance to oversee any worthwhile job.

If you cannot weather the storm, you're up against it, because there is no way to stop a storm.

It is said physical exercise will save the mentality. Not always. We are acquainted with many a mentality utterly beyond salvation.

"JOKE" ALMOST PUTS ACTOR IN JAIL

What started out to be a practical joke developed into a close call for Robert Agnew, the victim, last Tuesday, when out of a desire to be accommodating he hauled a mysterious case to his hotel apartment for a friend, a well-known screen star. Just as Mr. Agnew was driving away from the William Fox Studios with his "cargo," he was intercepted by two stalwarts wearing badges and who announced themselves to be federal prohibition officers. They demanded to search the car and upon discovering the suspicious case, took the young actor into custody.

However, when Agnew explained that "the goods" belonged to a friend, the officers relented somewhat by giving their permission for him to make the delivery as originally intended, but with the disconcerting supplementary statement of determination to confiscate the automobile.

Worry beset Agnew so overwhelmingly that in making the trip to his hotel, accompanied by the officers, he narrowly escaped colliding with most everything in the streets. But upon reaching his destination he had cause for augmented concern. The two accompanying officers also evinced marked proclivities for showing some extreme nervousness. It was all because a big, burly Prohibition officer met them as the car came to a standstill and indicated from the inception a total lack of inclination towards making any kind of concessions.

Then Agnew realized the two men in his car were not officers, but were only actors playing a practical joke at the instigation of his star friend. Simultaneously he likewise realized the man who awaited him at his hotel was a Prohibition officer bent on doing his share towards seeing to it that the Eighteenth Amendment is enforced. Worst of all, he wanted to take Agnew straight to jail without minute examination of the contents of his car. The make-believe officers in apprehension lest the guardian of Volstead's law would do that very thing and thus inconvenience the innocent Agnew, tore the lid off of the suspicious case and exposed to the eagle eye of the real officer a box full of—

What do you suppose?

Only a lot of broken glass and brick-bats.

"It was a good joke all right, but it almost got me in mighty 'bad'," Agnew commented afterwards.

TOLD IN A HEAD-LINE

DOROTHY KEATING, 18, JUST OUT OF L. A. HIGH SCHOOL, DENIES SHE'S ENGAGED TO HERBERT RAWLINSON. RUMOR BUSINESS BECOMES ABSURDLY MONOTONOUS.

* * *

SURVEY SHOWS EVERY BRANCH OF FILM INDUSTRY IS ACTIVE IN HELPING TO INSURE A HAPPY CHRISTMAS FOR THE POOR.

* * *

WARNER BAXTER, FORMER MOROSCO LEADING MAN, IS RECOVERING FROM ACCIDENT IN WHICH HIS AUTO TURNED OVER TWICE BEFORE STOPPING.

* * *

CHAMPION JACK DEMPSEY'S RETURN HERE HAS BEEN THE SIGNAL FOR REPORTING HIM ENGAGED TO A HALF DOZEN NEW GIRLS, HALF OF WHOM HE DOESN'T EVER KNOW.

* * *

PLAYCRAFTERS OPEN SEASON BY PRESENTING THREE ONE-ACT PLAYS AND BY GIVING PART OF THE PROCEEDS TO THE MILK FUND OF THE PARENT-TEACHERS' ASSOCIATION.

* * *

FERDINAND PINNEY EARLE ANNOUNCES HIS PLANS FOR FILMING "FAUST" WILL BE CARRIED OUT LATER: AFTER HE IS FINISHED DIRECTING THEDA BARA IN HER SCREEN COME-BACK IN "THE EASIEST WAY."

* * *

LOIS WILSON IS PLAYING THE ONLY OTHER FEMININE ROLE IN "BELLA DONNA" IN WHICH POLA NEGRI HAS THE STELLAR ONE.

* * *

ERIC VON STROHEIM IS GOING NORTH TO WRITE THE SCREEN VERSIONS OF FRANK NORRIS' "McTEAGUE," WHICH WILL BE VON'S FIRST GOLDWYN PICTURE.

* * *

A. L. ERLANGER HAS RETURNED TO NEW YORK WITHOUT ANNOUNCING WHO WILL DIRECT OR PLAY IN HIS PICTURIZATION OF "BEN HUR."

* * *

VIOLET CLARK, SCENARIO WRITER, WEDS ROBERT FREEMAN, COMMERCIAL ARTIST. THEY'LL HONEYMOON IN EUROPE FOR THREE MONTHS.

* * *

J. WARREN KERRIGAN, HAVING COMPLETED HIS ENGAGEMENT IN "THE COVERED WAGON," IS SAID TO BE BUSY PLANNING THE ORGANIZATION OF HIS OWN UNIT.

* * *

HOLLYWOOD CHAMBER OF COMMERCE PLANS A BANQUET IN HONOR OF WILL H. HAYS FOR NEXT WEEK.

* * *

BUERKEL BROLUND, THE THINNEST MORTAL EXISTANT, WHO WEIGHS ONLY 98 POUNDS THOUGH HE IS MORE THAN SIX FEET IN HEIGHT, HAS ARRIVED IN LOS ANGELES IN QUEST OF A COUPLE OF HUNDRED POUNDS OF HEFT.

* * *

THOMAS G. PATTEN, PERSONAL REPRESENTATIVE OF WILL H. HAYS, EMPHASIZED HIS DETERMINATION TO WORK WITH THE MOTION PICTURE INDUSTRY TO UPBUILD BOTH IT AND HOLLYWOOD IN AN ADDRESS AT A WAMPAS MEETING THIS WEEK.

* * *

VITAGRAPH IS PUSHING ITS SUIT FOR MILLIONS AGAINST THE FAMOUS PLAYERS-LASKY CORPORATION UNDER THE ANTI-TRUST LAW.

WRITERS PLAN GAY PARTY FOR NEW YEAR'S EVE

There will be very special events at the Play Room of the Screen Writers' Guild New Year's Eve and the wielders of pens mightier than swords seem determined to eclipse several previous records in social achievements.

The reservations have been limited to 200 and after they are filled there will be nothing left for the late ones but attend watchnight services at The Little Church Around the Corner.

Inasmuch as New Year's Eve falls on Sunday this year Al Cohn's entertainment committee has had several ticklish situations to circumvent, so as to say.

After taking the executive board into conference, the decision was reached to have the program begin at 9 o'clock with dinner, etc., and dancing to begin promptly at midnight.

Aubrey Stauffer has charge of the musical part of the program and is lining up the club members who can sing, play musical instruments, etc., so that the best possible program can be arranged.

It will be the Play Room's initiation as a cabaret of the jazziest caliber.

Another feature will be the drawing for the Lorna Moon automobile which has finally been scheduled by Mary O'Connor's Welfare Committee.

Tourneur Films Scenes On Board Liner

Accompanied by twenty members of the company selected for "The Isle of Dead Ships," Maurice Tourneur, producer, and Anna Q. Nilsson, star, have left for San Francisco on the H. F. Alexander and they filmed scenes enroute for the new Tourneur production. The Alexander was used by Tourneur for the opening sequences of his story, through special permission of the officials of the Admiral Line. "The Isle of Dead Ships" deals with a palatial liner wrecked and caught in the entwining tendrils of the miles of kelp which form the Sargasso Sea, and drawn to the isle of dead ships.

Film Notables to Aid Indians

Monte Blue, Mrs. Rupert Hughes and Mrs. Raymond Hatton were selected by the Los Angeles Woman's Club to represent the motion picture industry in an endeavor to bring about the enfranchisement of the American Indians, and cause them to be made American citizens. Mr. Blue has prepared petitions and will circulate them among the members of the profession. He is said to be of Indian descent.

Gossip About the Moving Throngs of Movieland

Denials of Nuptials Deluge

Dame Rumor has been exceedingly busy announcing all kinds of forthcoming unions in holy wedlock among motion picture notables and as a result almost countless denials are being issued. Charlie Chaplin and Pola Negri have both denied they would be married as reported and each has repeated the denial at least a dozen times. Wallace Beery denies he will wed the daughter of a Kansas supreme court judge as was published. Walter Emerson denies he was married secretly, as certain newspaper reports indicated. He points out that he has been sick in bed for a month and couldn't very well face a clergyman. Pauline Toler denies that she has plans of eloping to Old Mexico to have a matrimonial knot tied. George Rigas, who was erroneously reported among the more recent benedicts, says he is only engaged. Orlando Cortez issues an emphatic denial of the rumor that he had led beautiful Claire Windsor to an altar. Verily, it's a great 'taint-so season in Hollywood.

Helen's Great-Aunt

Did you know that there has been only one woman initiated into the Masonic Lodge since that order's foundation? Or, hadn't you heard there ever was a feminine Mason? Well, there was one quite a few years ago. Her name was Martha Hawthorne and she was taken into the organization at Glasgow, Scotland, as a matter of contingency, for in a moment of rather audacious curiosity she had climbed up on the roof of a building and peeped in on the secret ceremonies of an important Masonic assembly. Then the men had to make her one of them in order to insure the perpetuity of their secrecy. And, Martha Hawthorne has a direct descendant in Los Angeles, she being the great-aunt of Helen Kesler, popular motion picture actress who for a year was Jimmy Aubrey's leading lady in Vitagraph comedies and whose next screen appearance will be made in Rupert Hughes' "The Bitterness of Sweets." Miss Kesler's mother is Martha Hawthorne's own niece and resides at 4412 West Pico street, Los Angeles.

Complete

"Long Skirts," starring Fatty Karr, directed by Bruce Mitchell for East Coast Productions. Federal.

"The White Flower" starring Betty Compson; written and directed by Julia Crawford Ivers; Paramount.

"Racing Hearts," starring

Agnes Ayres; directed by Paul Powell; Paramount.

Sam Kaufman is with the G. M. Anderson company in the current production, "When Knights Were Cold," as wardrobe man, make-up supervisor, and actor.

Why Directors Play Favorites

There are many adverse and warped opinions as to why motion picture directors are so prone to play favorites in casting their pictures. Director Jimmie Horne arises to defend this proclivity of the members of his profession, declaring that in 99 out of 100 cases, it is the talent of the players which influences the man behind the megaphone. "Yep, talent and nothing else tells in a vast majority of selections," he impresses. As an example it is cited that when Mr. Horne was signed to direct Ethel Clayton in "The Greater Glory," now being filmed at the Robertson-Cole studios, the minute he learned there was a child part in the story, he decided to assign it to Muriel Frances Dana, because this four-year-old artiste extraordinary had demonstrated to him a grand array of dramatic talents such as he could not forget. He knew, because he had directed her in the Max Graf production of "The Forgotten Law" and also in "Sunshine Trail" in which Douglas McLean stars. Consequently, Baby Muriel is getting her share of the camera's attention with Miss Clayton. "Now let me hear someone repeat the old intimation about it being 'inside pull' that got this girl the job." Director Horne says.

Miss Holly Back For Holly Time!

Ruth Holly has just returned to Hollywood from an extensive visit in New York and other eastern cities and after enjoying a Christmas celebration will resume her motion picture work, becoming leading lady for Monty Banks in his Federated comedies. Miss Holly says she was detained in the east much longer than she had anticipated and the main worry of her last days there was that she would be prevented from being in Hollywood Christmas. "After enjoying balmy spring weather at Yuletide in Southern California once, I find one is given twice as much impetus to avoid ever seeing another snow-bound and ice-infested Santa Claus day," she says.

The "Fighting Blood" series of the R-C studio is on its fourth production, "Two Stones With One Bird." Malcolm St. Clair is directing.

M. M. M. and Paramount Part

Mary Miles Minter and Paramount will come to the parting of ways upon the completion of her current starring vehicle, "The Trail of the Lonesome Pine." It is a case of fulfilling a contract with neither party thereto agreeable to a renewal, according to report. Miss Minter probably will return to the stage.

Talmadges Busy With Beauty

Norma and Constance Talmadge have had a busy week of it since returning to Hollywood from Europe last Sunday. In the first place, each has been confronted by all the intricacies of preparation for their next screen productions and in the second place, much of their time has been monopolized by their voluntary initiation into filmdom's inner portals of one Margaret Leahy, England's prize-winning beauty, whom they escorted to this country. Miss Leahy is going to have her chance on the American screen in a second-lead role in the picturization of the famous stage play, "Within the Law," in which Norma will star and the production of which will be started soon under the direction of Frank Lloyd. Meanwhile, the Talmadge sisters' legions of friends have contributed their full share towards keeping them busy via the entertaining route.

To and From oGtham

To New York.—Dave Warner with the finished print of "The Beautiful and Damned," which Wm. A. Seiter directed for Warner Brothers. All of their screen classics will be shown at the Strand theatres in New York City, Brooklyn, Albany, Schenectady and Troy.

From New York.—Katharine Hilliker and H. H. Caldwell to be personal assistants to June Mathis, editorial director at Goldwyn.

"Common Law" Coming

Robert Chambers' novel, "The Common Law," will reach the screen via Selznick, with Corine Griffith and Conway Tearle featured. Edward J. Montagne is adapting the novel. George Archainbaud will direct.

Yeggmen a la Bonehead

It is not so easy to crack a safe with a sledge-hammer as it is to commit a murder with a hammer. Three men tried to accomplish the first-named feat on the big safe in the cashier's office at Universal City some time before daylight last Monday morning, but the best they could do was to make a few dents and make a clean getaway without enriching them-

selves to the extent of even one penny for luck.

Dancer Finds Film Niche

Kathryn McGuire, who appears in support of Clara Kimball Young in "The Woman of Bronze," Harry Garson's latest production, started her career as a classical dancer. While she was dancing at the Maryland Hotel in Pasadena, she was seen by Thomas H. Ince who offered her an engagement as a solo dancer in one of his productions. This engagement was followed by many other parts as a solo dancer and soon she was promoted to parts in two-reel comedies with Mack Sennett. Later she was co-featured with Ben Turpin in several pictures and more recently, has supported such stars as Gladys Walton and Priscilla Dean. Miss McGuire has the distinction of being the only feminine player in "The Silent Call."

Russia Gets Progressive

Pedagogical associations in Russia have organized a motion picture company with which they will produce educational films to be shown in public schools as part of the regular daily routine.

Started Career in "Life"

Huntley Gordon has been signed for a leading part in "Your Friend and Mine," which Sawyer-Lubin is producing for Metro. Mr. Gordon is a newcomer to the Southern California motion picture field, having started his career in New York in a "bit" part of the William Brady production, "Life." Talent, patience and hard work finally won out for this young screen actor, who is at last, a featured player.

A Fog Made to Order

In order to photograph realistic fog scenes, while filming the Cosmopolitan production of "The Face in the Fog," Mr. Kelly, chief electrician, sprayed mineral oil about the studio set with the aid of air pressure and achieved, for the first time in picture annals, an effect that photographed on the screen as a real heavy London fog.

Hoxie to Become Producer

Jack Hoxie, cowboy star, is contemplating launching his own producing unit immediately upon the completion of his current contract with Sunset Productions. Marian Sais, in private life Mrs. Hoxie, will head the scenario department as well as play leads in her husband's photoplays.

Monte Moles, London comedian, has located in Hollywood to join the motion picture colony.

Famous Comedian Defends Women In Taking Issue with Famous Artist

As a direct upshot of Penrhyn Stanlaws, the famous artist, writing some uncompimentary remarks about women in general and some moving picture stars in particular, Monty Banks, the equally famous screen comedian, has gone on the war-path in a most militant and quite potential defense of milady, both from the physical standpoint and in regard to disposition.

"Surely it is at least ungallant to criticise women for physical defects over which they have no control and it is undoubtedly unjust to blame them for not measuring up to standards fixed by mere personal opinion," Mr. Banks says. "I am afraid Mr. Stanlaws has given vent to such mere personal opinion."

That it is all wrong to point out human faults at all for the sake of publicity is the attitude taken by Mr. Banks. In the second place, he brands any attack upon the gentler sex by the so-called stronger one as sufficiently ungracious and ill-tempered as to justify heaping unlimited condemnation upon the head of anyone daring to tread upon such thin ice.

"Whenever I read any sort of an attack upon women as women, the first one I always think about is the mother," he continues. "The idea of calling any mother defective or ridiculing her for any reason is always revolting to me. I grant that even a mother of men may have her own faults, but this does not justify any man in making a football of them before the public."

In referring to Mr. Stanlaws' direct fault-finding with prominent women of the motion picture field, Mr. Banks takes the stand that ninety per cent of the points made by the artist were either trivial or unfair.

"If the physical appearances of certain women stars clash with Mr. Stanlaws' ideas of beauty from his own artistic standpoint, he need not shout it from the house-tops and he probably would not if he paused to reflect upon the fact that perhaps many of the points he considered defects might be appraised as truly admirable by others as competent to judge as he is," the comedy star adds. "I know that I don't agree with him on more than one-half of one per cent of his whole tirade, practically all of which appeals to me as 'sour grapes' and nothing more important."

By way of concluding his defense of woman, Mr. Banks waxes eulogic, declaring, without equivocation, that the fair sex is superior to the masculine one in most all points, especially beauty and freedom from physical defects.

"My main regret is that my vocabulary



Monty Banks

does not permit me to fully express my admiration and respect of womanhood in general, including the feminine luminaries of the photoplay," the comedian declares. "According to my observation, the very vast majority of women are beyond serious reproach and to even criticise them for being a little less beautiful than another is sheer carping. The average woman, whether she is pretty or almost ugly of face or form, is naturally sweet of disposition and as a rule is blessed with the sort of mentality which proves inspiring to the right kind of a man. I do not know of even one woman star of the screen who is utterly devoid of good points as I am afraid many people will infer from Mr. Stanlaws' remarks. Every star I know possesses plenty of good points, both in looks and character. Every non-professional woman I know, and, I am quite widely acquainted, will measure up to a high standard in either case, too. Say, woman is one of the greatest glories of life and I don't care what Mr. Stanlaws says to the contrary, physical attractiveness is the rule rather than the exception—likewise is goodness of character the rule, among motion picture actresses as well as among housewives. Don't let anyone—even a great artist—tell you anything different, and, if you do let them thus express themselves, make 'em prove it, something they can't do!"

New York, Dec. 12.—Leatrice Joy is doing her Christmas shopping early. She will take no chances on getting her things in Cuba, where she will be during the holidays, with the George Melford company.

"Java Head" is finished. Some of the leading members of the cast are about to leave for Hollywood, and pictures they have already been cast in.

Alice Brady and her company of Paramount players have returned to the New York studio from Miami, Florida, where they have been making exterior scenes for "The Leopardess," adapted from Katherine Newlin Burt's novel of that name.

D. W. Griffith's "One Exciting Night"



closes this week at the Apollo Theatre, after an eight-week run. Plans are in progress to continue a repertory season, presenting revivals of "Intolerance," the "Birth of a Nation," and others.

James Kirkwood's play, "The Fool," is popular with the churches. The evening of December 5th and 12th were sold to the

What the Camera Sees and Does

The camera is the mystic instrument of perception, for it alone has 10,000 eyes which no living creature possesses. There is no visible object which it does not dissect from all angles. It actually records and transmits visible motion which is too quick for the vision of the eye, and it absorbs more than the naked eye could discern upon close study. It not only follows the heroes indoors and out, into lonely places or crowded streets, into peaceful privacy or public broil, but it carries with it the picturesque environments in which the characters maneuver. The reading of a book, no matter how interesting, merely unfolds the story, and a person with a scant degree of imaginative power does not combine the atmosphere or location about which the story is wound, hence the forcible impression of the author does not always impress the mind of the reader to the extreme. The camera combines all requisites and compactly unfolds a story so you can see it. It detects every minute detail, as, for example, when a pebble is thrown into a pool a number of circular ripples immediately take form, and, expanding in rings, finally flatten out and lose themselves in the still surface of the pool. The eye is pleased by these expanding ripples and by the endless multiplication of rings which rise mysteriously from the point where the pebble went down. Without the aid of the camera we would fail to appreciate these little points in nature.

The camera is the baton of sorcery; it performs tricks, it appeals to our sense of wonder, it stirs and quiets our emotions, it taxes our judgment, and it stimulates our imagination.

The camera serves as a conveyance in carrying the spectator with it to follow the characters and share their experiences wherever they go, and yet does not distract attention from the principal in the story.

It detects and records a much larger scope than the naked eye, and depicts what the spectator desires at a three-ring circus, namely, to absorb it all with one focus, which is impossible with the naked eye. The camera accomplishes this and reconveys it like a slowly-moving snapshot.

The laws of nature can be upset by the magical wonder of the camera, as brooks may be shown flowing merrily up-hill; people may be shown sitting down to dinner with their feet on the ceilings partaking of their meal, quite unaware that they are living upside down; a man may jump to the top of a high tower, or he may be flattened as thin as paper by a steam roller, only to rise again into erect plumpness and saunter away; a flower may mature into full bloom within a few minutes, and, in a blink of the eye, the flower may return to its original state; in fact, the camera is a wizard as a sorcerer.

"Church of the Healing Christ, and The Progressive Synagogue." The congregations attended in a body. The Theatre Club is attending the Thursday matinee, and the Century Theatre Club will follow suit later.

The dressing rooms in Keith's theatre, Cleveland, are named after prominent cities, thus enabling an artist to make up in New York, pass Los Angeles enroute, and appear ten minutes later in Cleveland.

Richard Barthelmess will star in the "Bright Shawl," another Hergeshimer story. The screen star will spend the next few

(Continued to Page 22)

Within Filmland's Interesting Inner Portals

The big sensation of the week just ended so far as Filmland is concerned—Will Hays! The reason: he announced a marvelous plan for suddenly transforming Hollywood, the film capitol, into a great city of parks, amphitheatres and incomparable architecture as if by magic, and, he set foot right on the ground with a vim and energy quite significant, having arrived from New York in some haste, it seems. The sensation co-incident to his announcement had not even begun to subside when George Rigas, the famous Grecian actor and persistent exponent of the doctrine of reincarnation, came forward with the statement that the prospect of Will Hays working such wonders in converting this same Hollywood into a great city of unending marvels constitutes positive proof of his theory that this center of the cinema art is ancient Greece in its heyday of artistic triumphs and that all the leaders in the various fields of art now residing there are simply Socrates, Euripides, Democritus and a few other notables of yore back on earth again, continuing the very same work they started those many centuries ago. "And, you can depend on it, they are going to even excel their achievements of the past both in all the fine arts and city-building," Mr. Rigas says. "The name Will Hays is merely Caesar's modern 'phrase of identity' and this executive's methods are easily recognizable as of the original conception of his own ancient self." Ah, but—pshaw! it's too much brain work to try to figure out an argument against all this!

Dame Rumor and Danny Cupid have gone in cahoots to keep the tongues of Hollywood wags wagging. The Dame has gone to such an extreme as to cause it to be rumored that even screen celebrities who still have legal help-mates are about to wed again. Meanwhile Cupid seems to be having a lot of trouble accomplishing what Rumor predicts so confidently. Wallace Beery has just been married to a Texas girl, according to Rumor, but Beery denies it most emphatically. Only a week before he was announced as "all set" to wed a Kansas girl. "I think I'll wait and see what Arkansas has to offer before making any final decision," he says. For a while during the current week it looked as if Ora Carew was about to marry three different candidates for her favor. Of course such an absurd procedure was quite impossible under the law and hence the popular actress took pains to correct the impression to the extent of announcing that she might become the wife of one millionaire. And sure enough, she did face the clergyman with John C. Howard, son of the multi-millionaire salad dressing manufacturer of Haverhill, Mass. Mitchell Ingraham, actor, became the husband of Miss Grace McEllece of Prescott, Arizona. This came as the happy fruition of a romance started twenty years ago when both were children. Outside of these two cases, Cupid has been totally unable to keep up with Dame Rumor. Among those involved in reports of prospective nuptials and who entered denials were such leading lights as Charlie Chaplin, who, according to an alleged remark of Pola Negri, will wait a long time if he waits for her. "Do you know what I think all of this avalanche of rumors means?" asked Alan Hale, one of the screen's most popular actors. Nobody could answer, so he did. "I think it means that the foolish Dame Rumor is trying to persuade the kind-hearted Dan Cupid to lead the human race into the ways of polygamy," he said.

Muriel Frances Dana, the wonder child who was heralded as a true cinema star

while she was still in her third year of life and who is only four now, will be a veritable sensation in "The Greater Glory," now being filmed at the Robertson-Cole Studios and in which Ethel Clayton has the stellar role. In the original story the child's part was comparatively small, but, according to report, little Muriel displayed so much adaptability to the character that Director Jimmie Horne, with the full approval of Miss Clayton, built it up until it is second in importance to only the star's characterization. The reason for citing this instance is that it offers one more proof of there being plenty of room on the motion picture screen for juvenile artists who are really talented. Jackie Coogan and Baby Peggy are two other notable examples.

Upon arriving at Yuma, Arizona, with May McAvoy and the other members of the company of players appearing in Thomas H. Ince's latest special production, Lloyd Hughes had the thrill of feeling like a Sherlock Holmes for a few minutes. At the railroad station he discovered a woman hiding behind a pile of freight on the platform. The actor thought he recognized the face of the woman as being none other than Clara Phillips, the convicted murderess who had escaped from the Los Angeles jail. In unabated excitement he notified the station agent, who ran out to take a look at the mysterious one. However, one look constituted a disillusionment for Hughes, because the agent recognized the woman as the wife of a section boss and he informed the actor that she often secreted herself around the station to watch her spouse, who had a weakness for flirting with incoming damsels.

There was a private pre-view showing of B. P. Schulberg's production of "The Hero," recently completed under the direction of Gasnier. It was the consensus of opinion that this feature is the best ever made under the Schulberg banner and that it would serve to bring recognition of the truly stellar proportions of the dramatic ability of Gaston Glass, who plays the title role. "I think all doubts as to Mr. Glass being an inspired actor will be dispelled when this picture is released," declared one famous director who was invited to pass judgment on it. Producer Schulberg demonstrated the impression the popular romantic actor made on him in "The Hero" by re-engaging him to play the hero in "The Girl Who Came Back," now in the course of production at the Mayer-Schulberg Studios.

Helen Kesler, who is now playing an important part in Rupert Hughes' picture version of "Souls For Sale," is the daughter of a wealthy manufacturer, and she does not have to display her histrionic talents for a livelihood, but she is a striking example of the model young woman of today. "Every girl, despite any affluence her father may boast, owes it to herself and posterity to become independent as early as possible by earning her own way," Miss Kesler declares. "The day of woman's utter dependence upon man has passed and I think it shows even an increased respect for the parents for a girl to cleave her own course at her own expense." It would be interesting to know the argument the old-fashioned girl, the girl of a couple of generations ago, would offer to combat this ultra-modern opinion.

Monty Banks is threatened with more work soon. His comedies are proving so popular with Federated exchanges that he has been asked to make two a month instead of only one. However, Monty says he

entertains marked fears lest he would automatically drop his standard down a little in attempting to turn out fun films so rapidly and therefore he is demurring with all of his might. His latest comedy to be completed is entitled "Six A. M."

David Torrence, the never-to-be-forgotten Elias Graves in Mary Pickford's new "Tess of the Storm Country," is back at Universal City again, interpreting an important role in his third-in-a-row U feature. Mr. Torrence is one of the most sterling actors the screen has acquired from the stage for some time. Besides he is a gentleman and a scholar and—we don't know whether he is a good judge of whiskey or not. We do know he never imbibes.

When the roll was called in a recent beauty contest conducted merely as an entertaining feature of a certain social set of Hollywood, Dorothy Manners had first honors as the most comely among brunettes. But the judges could not decide who was the most attractive blonde in the film capitol. As a result they compromised by placing on record the decision that Miss Manners was "the most all-round beautiful girl entered in the test."

Truman Van Dyke is looking for his dog, too. It disappeared from his Hollywood home this week. It is a white bull-dog with a distinguished family tree. One of Alan Hale's costly police dogs also vanished in the port of missing canines. Sid Smith, the comedian, still has one dog missing from his extensive kennels. And, Mary Miles Minter is loser one dog. Apparently this situation has all the ear-marks (or is it dog-marks) of an epidemic of dog-stealing. Van Dyke, like the others, offers a generous reward for the return of his pet.

If present prospects indicate anything, they indicate that Murray Spencer, former Yale man and known in college circles as "Handsome Harry," is headed straight for exceptional prominence in the cinema limelight. Two noted directors have, within the current week, offered to "take this recruit under their wings for careful developing." Murray hasn't decided which kind offer he will accept, but in either case he will get a two-year contract, something entirely unusual in the case of a newcomer in the ranks of photoplayers, ranks always so well filled with well-equipped aspirants.

Billie Lord, the four-year-old Tennessee boy who won first prize in the Los Angeles Express baby contest and who made his debut in pictures several months ago, has just completed enacting a juvenile role in "Vanity Fair" at the Goldwyn studios. It was a small part, but it called for big emotions—tears big enough to be seen at the right moment—and, according to report, Billie accomplished the feat like a veteran.

Pauline Toler has been engaged to appear in Rupert Hughes' "Souls For Sale," beginning when the company returns from location at Palm Springs. This will be the second Hughes picture in which Miss Toler has played, the other one being "The Bitterness of Sweets."

It is not likely that Max Linder will return to Hollywood to make his next feature comedy after all. According to the latest reports, he is still in Paris and has completed all arrangements for making a production there.

Pulse of the Studios

For Week Starting Monday, December 18

Professionals are requested to report to Camera I by phone or letter experiences with any company or studio that professes to teach acting that is operated by non-professional persons, or that does not utilize players in its productions.
Camera I intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|----------------|-----------------|------------------|--------------------|--------------------------|---------------|
| BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd. | | | | | | Glen. 1933-W |
| Rose Fisher Productions (Independent release). | | | | | | |
| Kenneth Bishop | Bumps Adams | Floyd Humphreys | Art Hilton | Larry Adams | 2-Reel Athletic Comedies | Schedule |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Eugene DeRue | Bobbie Dunn | A. Gosden | Joe Cooke | | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Ward Hayes | Monte Banks | | | | Comedies | Schedule |
| Federated Radio Comedies (Federated Film Exchange) | | | | | | |
| Mark Goldaine | Wm. Nobles | Montague | | | Radio Comedy | Schedule |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| Security Production Co. (Independent release). Geo. A. Hill, Sr., Prod. Mgr. | | | | | | |
| Elite Production, Inc. (First National release). | | | | | | |
| Fred Reel Jr. | Frank Mayo | Fowler-Walker | Arthur J. Coe | Fred Reel, Jr. | "Scarlet Shadows" | Suspended |
| BRONX STUDIO. Beatrice Barrett, Casting. 1745-51 Glendale Blvd. | | | | | | 54109 |
| Western Arts Film Co. | | | | | | |
| BURBANK STUDIO. Burbank, Cal. Joe Murphy, Casting. | | | | | | Burbank 54-R |
| Sacred Films, Inc. | | | | | | |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| H. C. Raymaker | Baby Peggy | Jerry Ash | Dave Smith | Art. Goulding | "Peggy's Appointments" | 1st Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Monte Bell | J. Wilson | "Destiny" | 4th Week |
| | | | Eddie Sutherland | | | |
| CHOICE STUDIO. A. Gunard, Prod. Mgr. 6044 Sunset Blvd. | | | | | | |
| Choice Productions | | | | | | |
| And. Gunard | All-Star | Abe Schultz | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. | | | | | | Holly 3100 |
| Harry Beaudine | Bobby Vernon | Nagy | Lavelle | Graham | Two-Reel Comedy | Editing |
| Al. Christie | Henry Murdock | Archie Stout | Hagerman. | Conklin | Two-Reel Comedy | Honolulu |
| Regent Pictures. | | | | | | |
| FEDERAL STUDIO. 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr. | | | | | | Wilshire 2115 |
| Federal Photoplay, Inc. Lincoln Hart, Prod. Mgr. | | | | | | |
| Pilot Productions, Eric Egenbright, Mgr. | | | | | | |
| Popular Pictures, Inc. (East Coast Release). | | | | | | |
| Bruce Mitchell | Fatty Karr | Vernon Walker | Sandford | Ward Hayes | "Long Skirts" | Editing |
| Trimble-Murfin Productions. | | | | | | |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. | | | | | | 598-165 |
| Albert Rogell Productions. | | | | | | |
| Camera Players Picture Corp. (Independent release). | | | | | | |
| William King | All-Star | Dal Clawson | W. R. Demming | W. E. Wing | Educational | Schedule |
| Chas. R. Seeling Productions. (Aywon) | | | | | | |
| Charles R. Seeling | All-Star | Vernon Walker | Park Frame | Charles R. Seeling | Drama | Casting |
| Cosmopolitan Film Company (F. B. O. release) | | | | | | |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Henry McCarty | Lester Cuneo | Floyd Jackman | Charles Mack | Henry McCarty | Western | Editing |
| Fine Arts Productions. (Independent release) | | | | | | |
| Halperin Productions. | | | | | | |
| | All-Star | Ross Fisher | Crone | Victor Halperin | "Tea With a Kick" | Editing |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Hugh Deirker Productions. | | | | | | |
| Hugh Deirker | All-Star | John Stumar | J. F. McDonald | Staff | Drama | Casting |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | | Staff | "When Knights Were Cold" | Schedule |
| California Film Company (Independent). | | | | | | |
| James Calhoy | All-Star | | | Staff | "Why Do We Live?" | Casting |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. | | | | | | Holly 3000 |
| Emmett J. Flynn | Charles Jones | Joe August | Ray Flynn | Bernard McConville | "Pay Day" | 9th Week |
| Jerome Storm | Wm. Russell | David Abel | Jimmy Dunn | Joseph F. Poland | "McFee's Rest" | 6th Week |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Erie Kenton | Stock | Vic. Scheurich | Regaie | | Comedies | Schedule |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "Brass Commandments" | 6th Week |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Jack Ford | "The Hostage" | 8th Week |
| Norman Taurag | Joe Roberts | | Roberts | | Comedies | Schedule |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthelon | Strumwasser | "The Buster" | 3rd Week |
| GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting. | | | | | | Wil. 81 |
| (Metro release). | | | | | | |
| Kling Vidor | Clara K. Young | O'Connel | Dave Howard | Hope Loring | "The Woman of Bronze" | 7th Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------|--------------------|-------------------|--------------------|--------------------------------|---------------------|
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. | | | | | | 761711 |
| Marshall Neilan | All-Star | David Kesson | James Flood | Rupert Hughes | "Red Lights" | Casting |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 3d Week |
| Hugo Ballin | Mabel Ballin | James Diamond | | Hugo Ballin | "Vanity Fair" | 8th Week |
| Tiffany Productions. (Metro Release). R. G. Edwards, Prod. Mgr. | | | | | | |
| Robt. Leonard | Mae Murray | Oliver T. Marsh | Robt. Ross | Edmund Goulding | "Jazzmania" | 12th Week |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. Patricia Foulds, Casting. | | | | | | Holly 1431 |
| Frank R. Adams Productions (American Release). | | | | | | |
| Bertram Bracken Productions. | | | | | | |
| Ferdinand Earle Productions. | | | | | | |
| Chas. J. Hall & Son Productions. | | | | | | |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Martin Justice | Carlton King | Carl Widen | Harry McCabe | Justice | Comedy-Drama | Schedule |
| Wm. R. Lighton Productions, Inc. | | | | | | |
| J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.) | | | | | | |
| A. B. Maescher Productions. (Arrow Release). | | | | | | |
| Arthur Trimble Productions. | | | | | | |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Burston Films. 6050 Sunset Blvd. Holly 3939. | | | | | | |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Al Santell | Alexander Alt | Billy Williams | Roland Asher | Jean Havez | Comedies | Schedule |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. | | | | | | |
| Bob Horner | All-Star | Al. McLain | Ted Medford | Bob Horner | "Valley of Shadows" | 3d Week |
| Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693. | | | | | | |
| Jack Melson | Richard Talmadge | Earl Ellis | Leon Metzger | George Plympton | "The Smoke Eater" | 7th Week |
| Malobee Productions, 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr. | | | | | | |
| Maloney-Beebe | Leo Maloney | Latham-Thompson | Bob Williamson | Maloney-Beebe | 2-Reel Western | Schedule |
| Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945. | | | | | | |
| Sanford Productions. (State Rights release). Holly 975. | | | | | | |
| Marcel Perez | Pete Morrison | George Crocker | Ralph Cedar | Perez | "College Rancher" | 5th Week |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| W. S. Van Dyke | Leah Baird | Andre Barlatire | Charles Chic | Leah Baird | "The Destroying Angel" | 5th Week |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | George Hill | Frances Marion | "The Nth Commandment" | 6th Week |
| Thos. H. Ince Productions. (First National Release). | | | | | | |
| John Wray | May McAvoy | | Frank Gerahty | Bradley King | "News" | 8th Week |
| Gene Stratton Porter Productions. | | | | | | |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Del Andrews | "The Tinsel Harvest" | 2d Week |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Faramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Victor Fleming | Dorothy Dalton | Charles Schoenbaum | Leo Pearson | Albert LeVino | "Law of the Lawless" | 1st Week |
| Wesley Ruggles | Walter Hiers | Faxon Dean | Richard Johnson | Jack Cunningham | "Mr. Billings Spends His Dime" | 3d Week |
| Joseph Henabery | Jack Holt | James Howe | Leo Pearson | Will M. Ritchey | "Tiger's Claw" | 6th Week |
| Charles Maigne | Mary Miles Minter | A. L. Gilks | John Waters | Monte Katterjohn | "Trail of the Lonesome Pine" | 4th Week |
| Sam Wood | Gloria Swanson | Arthur Miller | Frank O'Connor | Ouida Bergere | "Prodigal Daughters" | 6th Week |
| Geo. Fitzmaurice | Pola Negri | Karl Brown | Vernon Keays | Jack Cunningham | "Bella Donna" | 9th Week |
| James Cruze | All-Star | Guy Wilky | George Hippard | Clara Beranger | "The Covered Wagon" | Editing |
| Wm. deMille | All-Star | | | | "Grumpy" | 1st Week |
| LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| John P. Mills, Productions | | | | | | |
| Rex Thorpe | All-Star | Elmer Dyer | | Joseph Northup | "Black Gold" | 9th Week |
| Milburn Morante Productions. (State right release). | | | | | | |
| Ranger Productions | | | | | | |
| Tom Gibson | Willard Mack | Elmer Dyer | | | "Red Bulldogs" | 7th Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Fred Niblo | All-Star | Charles Van Enger | Doran Cox | Frances Marion | "The Famous Mrs. Fair" | 12th Week |
| Oliver Morosco Productions. R. R. Killion, Comptroller. | | | | | | |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Victor Schertzinger | K. McDonald | Joseph Brotherton | Wyatt Brewster | | "Refuge" | 4th Week |
| Louis J. Gasnier | All-Star | Karl Struss | Geo. Yonalen | | "Poor Men's Wives" | 5th Week |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | Eve Unsell | "Are You a Failure?" | Editing |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Joseph M. Schenck Productions (First National). | | | | | | |
| Wm. Beaudine | Viola Dana | John Arnold | Frank Strayer | Bernard McConville | "Fatal Millions" | 2d Week |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 1st Week |
| S-L (Sawyer-Lubin) Productions. (Metro release). | | | | | | |
| Clarence Badger | All-Star | Rudolph Bergquist | Charles Hunt | Winifred Dunn | "Your Friend and Mine" | 5th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Ball Montana | Irving Reis | Doc Joos | Staff | "They Call It Dancing" | Casting |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| Individual Productions. (United Artists Release.) | | | | | | |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| James F. Horne | Ethel Clayton | Joseph Dubray | Wyndham Gittens | Carol Warren | "The Greater Glory" | 3d Week |
| Chester Bennett | Jane Novak | Jack MacKenzie | Douglas S. Dawson | Bennett Staff | "Rock of Ages" | 3d Week |
| Sherwood McDonald | Gloria Joy | John Thompson | | Douglas Bronston | "Comedy-Dramas" | Schedule |
| Malcolm St. Clair | All-Star | Lee Garmes | | Beatrice Van | "Fighting Flood" series | Schedule |
| Carter De Haven | Carter De Haven | K. G. McLean | Cliff Sahn | Monty Eric | "A Waggin' Tale" | Schedule |
| William Howard | Johnnie Walker | Wm. O'Connell | Woolstenhume | Paul Scofield | "Fourth Musketeer" | 3d Week |
| Emory Johnson | All-Star | Ross Fisher | Wyatt | Emilie Johnson | "Westbound 99" | 2d Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|------------------|------------------|-------------------|-------------------|-----------------------------|-------------|
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies. (Pathe release). | | | | | | |
| Hutchison-Parrott | Snub Pollard | Roach Doran | Hackmey | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Davis-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| M'Gowan-M'Namara | All-Star | Len Powers | C. Morehouse | Tom McNamara | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| F. Richard Jones | Phyllis Haver | Fred Jackman | | R. McConville | "Alice in Screenland" | Suspended |
| UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President. | | | | | | Holly 4080 |
| Ben Zeidman | All-Star | | | | "Spider and the Rose" | Cutting |
| Allen Holubar Productions. | | | | | | |
| Allen Holubar | Dorothy Phillips | Jennings | Harry Bocquet | Tay Barrett | "The White Frontier" | 5th Week |
| Jackie Coogan Productions. | | | | | | |
| Eddie Cline | Jackie Coogan | Frank Goode | Harry Weil | Eddie Klein | "Toby Tyler" | 6th Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Reiss | | Archie Mayo | Comedy | Schedule |
| Hawks-Moroso Productions. | | | | | | |
| Jos. M. Schenck Productions. | | | | | | |
| Selznick Productions. (Select Release). | | | | | | |
| Geo. Archinbaud | All-star | | | Edward Montagne | "Common Law" | 2d Week |
| Vic Heerman | All-Star | Gerstad | Ed. Sturges | Heerman | "Rupert of Hentzau" | 6th Week |
| Maurice Tourneur Productions. (First National release). | | | | | | |
| Maurice Tourneur | All-Star | Arthur L. Todd | Scott R. Beal | Charles Maigne | "Isle of Dead Ships" | 4th Week |
| United Studios Productions. (Pathe release). | | | | | | |
| Marshall-McCloskey | Ruth Roland | Thompson | H. C. Updegraffe | Frank Leon Smith | "The Haunted Valley" | Schedule |
| Jack White Corporation. (Educational release). | | | | | | |
| Fred Fishback | Conley-Adams | White Corby | Rea Hunt | Jack White | Comedy | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Lois Weber | All-Star | | Arthur Forde | Lois Weber | "Jewel" | 2d Week |
| Harry Pollard | All-Star | | | Frank Beresford | "His Good Name" | 3d Week |
| Hobart Henley | Reginaid Denny | Virgil Miller | Tom Regan | A. P. Younger | "The Abysmal Brute" | 8th Week |
| Tod Browning | Priscilla Dean | Wm. Fildew | Leo McCarey | Lucien Hubbard | "Drifting" | 5th Week |
| Jack Allen | Jack Allen | | | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | | Robert Dillon | "Oregon Trail" | At Big Bear |
| Robert F. Hill | Wm. Desmond | Reeves | | Carl Coolidge | Around the World in 18 Days | 16th Week |
| Scott Darling | Lewis Sargent | | | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Wm. Daniels | | A. Thompson | Comedy | Schedule |
| Rupert Julian | All-Star | Kaufman-Daniels | | Sowers-Sullivan | "Merry-Go-Round" | 17th Week |
| Stuart Paton | All-Star | Allen Davey | | Harry Webb | "Attic of Felix Bavu" | 7th Week |
| Duke Worne | Roy Stewart | | | Dave Brandeman | "Tales of Old West" | Schedule |
| Tod Browning | Priscilla Dean | Edward Montague | Wm. Crinley | Lucien Hubbard | "Drifting" | 3d Week |
| Belasco Productions, Inc. Al Kelly, Prod. Mgr. | | | | | | |
| Cruelywed Comedies. Herbert D. Newcomb, Bus. Mgr. | | | | | | |
| Joe Rock Productions. (Federated) | | | | | | |
| Joe Rock | Reggie Lyons | Murray Rock | Lee-Havez | | Two-Reel Comedies | Schedule |
| William Steiner Productions. | | | | | | |
| Sturgeon-Hubbard Productions. (Federated release). | | | | | | |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| Robert Esminger | Alice Calhoun | Steve Smith, Jr. | Vincent McDermott | Bradley Smollen | "One Stolen Night" | Editing |
| David Smith | All-Star | D. Smith, Jr. | McDermott | Graham Baker | "Masters of Men" | 1st Week |
| WARNER BROS. STUDIOS. 5842 Sunset Blvd. | | | | | | Holly 6140 |
| Harry Rapf Productions. | | | | | | |
| Sidney Franklin | All-Star | Norbert Brodin | Millarde Webb | Julien Josephson | "Brass" | 7th Week |
| Warner Brothers Productions. | | | | | | |

Flashes from Frisco

San Francisco, Dec. 12.—The Producers' association of San Francisco, out to get the "fake" companies, and the schools here, consists of the following companies: Belasco, Fisher, Gerson, Golden Gate, Northern California Photoplays, Inc., and the West Coast Films corporation.

The Motion Picture Utility corporation has moved its offices from the Chronicle Building to the Gillette Building, 830 Market Street.

Anna Q. Nilsson is spending a few days in San Francisco.

George Fitzmaurice arrived in the city yesterday and joined his wife at the St. Francis.

Dug Pollard is planning to start Pollard City on the outskirts of Oakland, as the home of the Pollard comedies.

May Allison was in San Francisco for the week-end.

Creighton Hale was awarded \$1500 by the court for his script used in "Simple Simon Simpkins," his salary as leading man, and in behalf of Frederick Thompson, director, and Louis Morrison, actor, who joined with him in the suit.

AGNES KERR CRAWFORD.

Casts of the Week

Gerson Pictures Corporation
"POP TUTTLE'S WHITE HOPE"
 Robert Eddy, Director
 Roy Vaughan, Cameraman
 Frank Capra, Assistant Director
 A. H. Geibler, Scenarist

CAST

| | |
|----------------|-----------------|
| Dan Mason | Eddie Harris |
| Wilna Hervey | Reggie Morley |
| Joseph Gonyea | Thomas Rooney |
| Charles Oro | Lus McBride |
| A. H. Hallett | Harry Gregory |
| Edward O'Brien | Billie Williams |

Arthur Sawyer and Herbert Lubin present

Willard Mack's Play

"YOUR FRIEND AND MINE"

Directed by Clarence G. Badger

Adapted by Winifred Dunn

Photographed by Rudolph Burgquist

CAST

| | |
|-----------------------|------------------|
| Patricia Stanton | Enid Bennett |
| Hugh Stanton | Huntley Gordon |
| Ted Madison | Willard Mack |
| Mrs. Beatrice Madison | Rosemary Theby |
| Victor Reymier | J. Herbert Frank |
| Andrea Mertens | Otto Lederer |

Attention Santa Claus

This being the time of the year when it is an unusual p.a. who does not make known the Christmas longings of these artists immediately within his realm, the following wants are listed in Santa's order book:

Rowland V. Lee, who has completed direction of "Alice Adams," wants a world that isn't so fast. No, no, he isn't seeking to launch another reform. He wants the world to move less rapidly around the sun. This will give more hours to the day, thereby contributing more hours in which Lee may work.

Johnny Jones wants a radio set which will receive messages "clear 'round the world."

Andre Peyre, aviatrix and Pathe player, wants an auto-aeroplane—one which will travel on downtown streets as well as in the city.

Shannon Day wants a discontinuation of parties which demand that she dance on the greensward in winter.

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One single idea may have greater weight than the labor of all the men, animals and engines of a century.—(Emerson).

JOHN CORNYN

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Advertising—Publicity
231 Byrne Bldg. Los Angeles, Calif.**THAT OTHER TWO-FIFTY**

(Continued from Page 6)

can handle them by boosting my admission price; but my customers can't stand that as a steady diet. I got to do a Ford business—quantity and good quality. I ain't trying to discourage you like you claim. Make me a price of seven-fifty which I know I can come out on, and I'll encourage you by buying all the pictures you got, because I believe they're good pictures—better than the other fellers'. Did you ever work in a studio? No! That's where you should begin fighting for that two dollars and a half you been arguin' with me about for the last two hours. If all them fellers out there would know how you're sweatin' for this extra two-fifty and remembered it every minute they was on the job, you wouldn't have to sweat—and we'd be better friends. They wouldn't have to make them faster or on a cheaper scale, but just watch those two-fifties and the cost sheets would take care of themselves."

The energetic young salesman extended his hand, smiling. "Good bye, Mr. Kipp," he said genially, "You're on the level, and if you can't buy my pictures on a live-and-let-live-basis, I don't want you to buy them at all. The firm I represent works on that principle. Just the same, I'm afraid you are losing sight of the fact that if you want silk it's poor policy to compromise on calico for a little less, especially when you're buying it to re-sell to customers who crave silk. That method isn't going to build up your town. I hate to lose out in Podunk on account of two dollars and a half, but—"

"You don't have to," interrupted Kipp. "but the only reason I'm gonna pay your price is because I always got my money's worth and a square deal from your people and I figure they are pretty darn sure these pictures are gonna pull more people into my show or they wouldn't hold out for that other two-fifty."

Fiber Kipp adjusted his gold-rimmed specs and signed on the dotted line indicated by the energetic young salesman. Fiber Kipp wrote laboriously, but there was nothing wrong with his showmanship or his merchandising education.

"Now," he said finally, as he handed over the signed contract, "you've gotten your price, and I'll most likely come out all right on it, too. But if the fellers who had a hand in makin' these pictures kept a little closer watch on those two-fifties your boss would be able to pay them a little better

for makin' them and still let you sell 'em at my price."

The energetic young salesman pocketed the contract. Of course, his job was selling, and he had simply put in three hours stiff work fighting for that other two-fifty.

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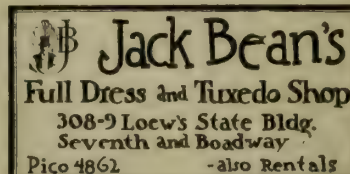
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Century Film Corporation
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Douglas Fairbanks Picture Corporation
Famous Players-Lasky Corporation

Fox Film Corporation
Goldwyn Pictures Corporation
Hamilton-White Comedies, Inc.
Thos. H. Ince Studios, Inc.
Louis B. Mayer Production
Metro Pictures Corp.
Nazimova Productions
Mary Pickford Company
Itenco Film Co.
Robertson-Cole Studios, Inc.

Hal E. Roach Studios
Rockett Film Corporation
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Selig Polyscope Co.
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Mack Bennett Films Corp.
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ART IS SECOND NATURE
(Continued from Page 7)

most loyally, there having been no major changes in the personnel.

"We hear a great deal about the general subject of woman's place in business," Mrs. Pickford continues. "I think woman's place is exactly what she works to make it. There can be no doubt as to the possibility of woman being just as efficient in the conduct of business affairs as man nor do I hold that she has any especially superior advantages by nature. Of course, I realize there still remains a certain group of opponents to the so-called woman's suffrage, but I am sure there is no real animosity between sexes in their amicable striving for success in the business world. There is room for everybody in most any sphere in this big world and there is no reason for any jealous strife."

Mrs. Pickford is an exceedingly broad-minded, far-seeing woman of marked executive ability. She is unerringly considerate of the comfort and welfare of her every employe. It is her nature to be considerate, but she wisely makes this consideration a part of her system in business. The net result is, a quite general agreement among those who know best that Mary Pickford, the favorite star of millions of people all over this mundane sphere, has the best business manager in the film industry.

"I know I am very fortunate to have such a mother and had it not been for her I would have never had the opportunity to concentrate my mind so completely upon dramatic art, for I would have been forced to worry over the countless details of the business side of it all," Miss Pickford says. "Thanks to her, I have never had to develop as my first nature a business instinct and I have been given the greatest freedom to give vent to the impulses of my second nature, which is all of and for art."

Verily, what a boon is a systematic mother! Is not her methodical management the very keystone to the American home, the bulwark of our nation?

POPULAR BOULEVARD SAYINGS

Sorry, got a date at the studio.

Who plays the heavy?

Yes, I know her—worked in a picture with her.

Four hundred dollars! He isn't worth fifty.

I was on the same lot with him when—As a director, he'd make a good plumber. See what you can do for me.

Anybody got the part yet?

Do your oil, kid.

Gertrude Astor, although only 27 years old, has been in pictures longer than any other actress now active in the field, she having made her debut at the age of ten.

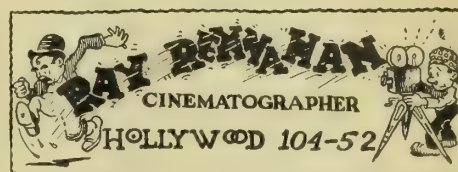
Max Linder was the first star the screen ever developed.



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HUGH HOFFMAN

Scenarist and Production Supervisor
Gladys Walton, production unit, Universal. Current production, "When Carey Came to Town." In preparation, "The Chicken."

King Baggot, Directing
Joe Barry, Asst. Vic Milner, Camera V. O. Smith, Props.

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THE SILENT TREND

(Continued from Page 8)

life the ancient and romantic Persian poet and philosopher, who fairly breathes again through the characterization delivered by Guy Bates Post as Omar Khayyam." No critic has "panned" this picture and it seems certain it will tend to further ingratiate the screen with the better classes of people who still hold aloof from it because of a conviction that photoplays, as a general rule, are too unworthy of intelligent attention. We do not agree with these "better classes," but this does not remove the fact that they do exist and need to be won over to the cinema as the great art it is in reality and the greater art it is sure to be in the early future.

THE RIALTO

(Continued from Page 15)

months in Cuba where the action of the story is laid.

Oliver Morosco has returned from the coast, where he has been for the past eight months, to be present at the opening of "Mike Angelo," at the Morosco theatre. Leo Carillo is the star.

The Equity Players next will present "Why Not?" a fantastic comedy by Jesse Lynch Williams.

Owen Moore is no longer with the Selznick organization.

May Allison will do the "Broad Road." Richard Travers will be her leading man.

"The Toll of the Sea" is being shown this week at the Rialto theatre. It is the first five-reel drama made by the Technicolor process company, which was organized by William Travers Jerome, former district attorney.

KITCHEN PERSISTS

(Continued from Page 9)

and it is his belief that the "founders from Central Europe will be forced out of their high positions." He adds, "The days of alien domination of the American motion picture industry are numbered and nobody knows it better than the illiterate but crafty 'magnates' who are in control at the present time.

"When this change comes about there will be less of the 'favoritism' than now exists throughout the production end of the industry. Naturally, in any business in which beautiful women are employed there are bound to be instances of favoritism. But the number of untalented and entirely superfluous young women who are foisted on the public today will be considerably lessened."

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ANNOUNCEMENT

WITH this issue S. W. Lawson, business manager of Camera!, assumes the publisher's chair. I retain my interest, but will devote my energies elsewhere.

I wish to thank Camera!'s readers for their appreciation and support of our efforts to present at all times what seemed the truth. My valued editorial co-workers, Ruth Wing, Doris Morlock, William E. Wing and Eugene Klum, made this possible.

TED TAYLOR.

It is with the keenest regret that I announce the death of J. M. Bundscho, advertising typographer of Chicago, whose "Business Bromides" have been published in Camera! from time to time.

Mr. Bundscho was pre-eminent in his field, and his life was devoted to the betterment of advertising. His work was a credit to the graphic arts, and his memory will be cherished by all who knew him and had occasion to work with him.

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FIGHT!!!!—with advertising! Fred W. Fox, Advertising Manager, Camera!

For Sale Cheap, Debie Motion Picture Camera complete. Tripod; 8 magazines, leather cases. Call Mr. Keas at Holly 3941 evenings, or see it at 1005 North Serrano Ave.

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Pico 4400

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A limited number of Patron Certificates have been reserved for the Motion Picture Industry. They cost \$10.00. This may be paid in weekly or monthly installments. You get \$12.50 worth of tickets for your \$10.00, as well as your ticket to the Premiere.

When this quota is sold, **THAT'LL BE ALL!**

Don't wait until they're all gone and then wish you had one. Send in your application now! Buy several! They'll be nice Christmas presents.

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THE AMERICAN HISTORICAL REVUE AND MOTION PICTURE INDUSTRIAL EXPOSITION

For the purpose of taking part in the First Annual American Historical Revue and Motion Picture Industrial Exposition to be held in the City of Los Angeles during the year 1923 in commemoration of the One Hundredth Anniversary of the Monroe Doctrine. I hereby make application for Patron's Coupon Book.... of Admission Tickets to the Revue and Exposition, each book to contain the rights and privileges enumerated on the back of this application, for which I agree to pay the sum of ten dollars each, payments to be made as follows:.....

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Occupation..... Address.....

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Fill out this blank application and mail to
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"Camera!"

[[The Digest of the Motion Picture Industry]]

Los Angeles, California

Saturday, December 23, 1922

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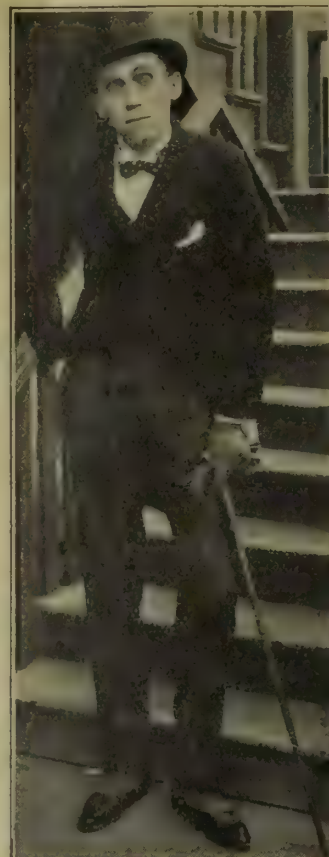
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To All Filmdom

"Camera!" (The Digest of the Motion Picture Industry)

A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Vol. V.

SATURDAY, DECEMBER 23, 1922

No. 37

Christmas Greetings and Last-of-the-year Afterthoughts

Cinema Christmas! The new order of things de film justifies the change in salutations. There are too many wonderfully new developments in the affairs of mankind to be trite about anything any more; there are certainly plenty of causes to rejoice over the momentous progress the Motion Picture Industry is about to make in several highly desirable directions, for glories approaching innovations seem to be the lot of this newest of the arts, this art which bids so fair to become the great medium for expressing American ideals in art. There is reason for film folks to regale themselves in the Yuletide joys with augmented zeal, because a contemplation of the future possibilities of the screen will resuscitate even the most confirmed victim of the lassitude born of trying uncertainties, which have beset all filmdom ever since this nation was plunged into the World War. It is that the Reconstruction Period has reached the point from which victory can be sighted. True, the complete elimination of woes is not yet at hand nor will it ever come, but all's better than 'twas and it's a pretty fine little mundane sphere we're treading on anyway.

The banner age for civilization seems on the verge of dawning. Fittingly may we felicitate therefore; decisively can we demonstrate our faith in the rejuvenation of the brotherhood of man despite the inexplicable difficulty with which Europe is struggling to get out of the shadows of more war clouds. We can regard our recent sacrifices and privations in the light of useful service to posterity—we can have the satisfaction of knowing the Christmas spirit shall ever glow brighter and its blessings shall increase with the roll of time. We can relegate world problems and domestic politics for the nonce and concentrate all our energies on making this Holiday Season the joy-infusing climax of a series of stupendous events and transitions not the least of which is the actual uplift in the quality of motion pictures to the extent of inspiring President Harding to write his commendations.

In such a tempestuous era as the last eight years has been, the whole minds of men and women were needed for a concerted action against the onslaughts of ruthless and volatile enemies to peaceful settlements of disputes. However, now that those times have gone down the halls of time amidst the din of cannons' roar, it is high time to make even a bigger noise in behalf of tranquil progress in all lines of endeavor. The screen can contribute prodigiously to this cause by supplying more photoplays with object lessons against all forms of disagreements among mortals. One of the psychological effects of war was to stifle the usual hopes of human beings. The natural life was so seriously disturbed that it became little more than a panic. Horror entered into most every calculation—it filled the air. But now on this Christmas of 1922 all that has ceased to wield its baneful influence over mankind. For this blessing alone, everyone owes unstinted gratitude.

In the midst of all the desert-like situations, such as the present expose of the alarming growth of the drug 'evil for instance, there is always an oasis—Eternal Hope—hope that ere another twelve-month rolls around one more scourge to society will have been vanquished from the face of the earth. Incidentally, all people in and out of the film industry should do more than hope for such beneficial results—each individual owes it to the world to do anything within his or her power to aid in the great campaign to remove the curse of narcotics.

This gift season finds the Motion Picture Industry giving to the world much better products than it did a year ago. So long as improvement obtains, the cinema art is sure of getting somewhere at the top with other forms of artistic expression.

It might not be amiss to suggest that a ban be placed on New Year's resolutions since it is the age when everything should mean something.

If the average kiddie knew who Santa Claus is in reality, old dad would have longer lists of wants to read!

With the holiday rush over, many a pocket-book will be found deep under.



Christmas Greetings to
All Hollywood

Raymond McKee

Filmland Arises in Its Might to Obliterate the Drug Evil

Wallace Reid's Case Inspires a Battle-cry Presaging Remarkably Effective Campaign of Nation-wide Scope Against Narcotic Vendors.

THE greatest war ever recorded in history against a bane to mortal pursuit of happiness has been declared against the drug evil, and, the motion picture industry has done the declaring without a single reservation, enlisting in its army a grand array of constituted authorities and enforcers of the law from coast to coast and from the Canadian border to the Gulf of Mexico.

The divulging of the pitiable condition of Wallace Reid, one of the screen's foremost actors, as a result of his being addicted to morphine, has served to arouse the populace of not only all Filmland, but of all Los Angeles in particular, and the United States in general.

It is time to act and not to dilly-dally with delaying probes since most anybody can point out many drug-peddlers who have the audacity to mingle with their fellow-man in incessant efforts to increase their patronage. It is time to act, not merely among the actual peddlers of the death-dealing wares, but among the higher-ups, who have become wealthy and plutocratic as a "reward" for being able to manipulate to keep the vendors supplied with stocks. Among these higher-ups are probably some well-known politicians of influence. Position should not be permitted to aid them one iota and the maximum penalty of the law must be imposed upon them first of all if true justice is to be meted out and the human race is to be saved from the degradation of sinking in the depths of such a dangerous and distressing habit.

All this is the consensus of opinion among the sincere advocates of the sweeping process of total obliteration which has now

been set in motion and it is urged that there be perpetuated such a public clamor for the incarceration of every man and woman participating in any way in the distribution of drugs for unlawful use that no official will have the least opportunity of relaxing in his efforts to rid society of the scourge.

Startling evidence just revealed in various cities proves that the drug evil is not concentrated in the one spot occupied by motion picture people as a portion of the press seems prone to have inferred. Chicago, for instance, is in the throes of the worst epidemic of vicious drug-using ever recorded in its annals while St. Louis seems to be second in point of excessive suffering. New York and Atlantic City are among the most fertile fields for unscrupulous dealers in narcotics. However, Los Angeles is invaded to a complete sufficiency and it is the time to face the facts bravely and openly. It is the time to face these facts with the one idea of removing their cause by resorting to the most extreme tactics. It is possibly inevitable that certain rich men, living in fine homes and having fine families, will fall eventually as a result of all this, but it will be a disgrace they have brought onto themselves by their own avarice which led them to accumulate money at the cost of the morale of fellow-beings.

Will H. Hays, as the titular head of the major portion of the Motion Picture Industry, has taken the initiative most courageously in issuing the call to arms and before departing from Los Angeles last Wednesday he issued sweeping orders to bring into action every force within this great industry to rid itself of the intolerable conditions wrought by the criminal element bent on

the acquisition of some of the so-called "big money" picture people earn. If the jails of this community are not filled with drug suspects within the next ten days, there is something seriously wrong with the local police department and it will behoove the motion picture industry to engage all of the successful detective agencies to co-operate in rounding up all those involved in the spreading of the drug habit. Obviously it would be sheer fallacy to confine this rounding up to the underworld only since the higher-ups, the real cause of the detrimental effect, reside in the most exclusive residential districts.

The city of Los Angeles has joined this relentless war on the dope octopus with a zeal which promises much. Chief of Police Louis D. Oaks pledges himself and all of his aides to a battle royal to rout all traffickers in an effort to break the grip of narcotics. One of Chief Oaks' first moves was to appear before the Police Commission and urgently request an increase of \$10,000 in the police secret service fund with which to combat the situation. The Police Commission promptly recommended that the City Council appropriate the money. Chief Oaks says:

"The increase of drug addicts is alarming. Some indication of the seriousness of the matter can be found in the daily press and statistics gathered by members of this department, assisted by the agents of the State Board of Pharmacy and the Federal narcotic squad, show a steady increase of narcotic users."

Camera! joins the campaign with the suggestion that every man and woman in all

Continued to Page 24

"Fatty" Arbuckle Becomes a Target Again

When Will H. Hays gave Roscoe ((Fatty) Arbuckle a pardon as a Christmas gift, he also gave countless people throughout the nation a shock and likewise something more to fight over.

Storms of protests, tempests of denunciations and hurricanes of drastic resolutions have followed in the wake of the news of the fat comedian being given official sanction in his ambition to return to his cinema activities.

Clergymen and club women seem prone to vie with each other in arousing hornets' nests of opposition to the proposed reinstatement of this principal in an unsavory tragedy of the recent past. City officials and state censors have also leaped into the limelight to shake menacing fists at Fatty, Willie and all others who would dare give the deposed king of laugh-makers a chance to rehabilitate his fame and fortune.

So concerned has the whole populace become that straw votes are being polled in various cities and thus far these results show that Fatty fares about fifty-fifty so far as the public esteem goes.

Over night Arbuckle has become a national issue and a stormy petrel. Within another week he will have been established as the most popular target for unrestrained verbal shots and broadsides the screen has ever produced. Then there will be a critical

upshot that will come with the attempt at releasing his first come-back picture, probably one of the several which reposes on Paramount shelves.

Editorially newspapers manifest an avidity in "panning" the rotund comedian. An example of this is Fred J. Wilson's journalistic bombardment in the *Hollywood Daily News*. This editor was so unsparing in his arraignment that "he took the hide off" of every argument which could possibly be given in defense of the fat fun-maker—just now more of a trouble-maker.

Jesse L. Lasky and Joseph M. Schenck are among the film magnates who have expressed confidence in Arbuckle deserving this opportunity to return to the good graces of the photoplay-loving world.

Meanwhile Fatty is openly jubilant in his search for a suitable story with which to start his well-known clowning before the cameras. He seems supremely confident of his ability to overcome most any obstacles and Mr. Schenck, who is to be his employer again, does not give any hints of his doubting the soundness of a further investment in the man on whom he has staked millions already.

Every indication points to an unusual situation arising. Since various states and cities have the legal right to choose their screen fare, it is certain that while one city or state may permit the exhibiting of Ar-

buckle films, an adjacent city or state will bar them most sternly. Chicago, the hot-bed of advocates of personal liberty, will probably allow Fatty to cavort on the screens within its city limits. But Detroit officials have been most prompt in announcing a decision adverse to that of Mr. Hays and hence there will be none of the Arbuckle antics shown there.

Thus goes a digest of the situation created by the latest motion picture thriller. Inevitably the big question which arises of its own volition and devoid of any mortal prejudices is:

Could any man come back when there are so many forces determined to hold him back?

Is the comparative importance of the great motion picture industry and the fat Roscoe Arbuckle entangled in a dangerous skein out of which it eventually might be as difficult to extricate the former as the latter if the two battled side-by-side too much like pals?

Verily, the Arbuckle question is the most prolific instigator of other questions the cinema has had in many a moon. And, every question involves a point of tremendously far-reaching importance, because underlying the whole situation are basic principles and fundamental intricacies galore.

What are the answers?

How Will a Matinee Idol of Athens Fare in America?

Will the matinee idol of Athens become a matinee idol of America? This is the question George Rigas, popular Grecian star, is in Hollywood to answer. He modestly refuses to advance any opinions as to the possibility of his duplicating on the American screen any of his personal triumphs on the Grecian stage, but he is "on the job" to have the acid test. The many people who know Mr. Rigas have little idea of his ability and versatility because as is typical of his race he is reluctant to refer to himself or his achievements. It will be therefore a surprise to these legions of friends to know that Mr. Rigas is the author of the two best novels printed in the Greek language during the last decade. He is also a playwright with at least a half dozen dramatic successes to his credit. But his interest centers in his histrionic work and he earnestly aspires to ascertain whether or not the standards by which Greek play-goers measure their stage favorites can be compared to the manner of estimate of American audiences.

When Mr. Rigas came to the United States about three years ago, he had his mind set on making this test within the confines of the proscenium circle and he made his debut at the Madison



George Rigas, erstwhile Matinee Idol of Athens, now in American motion pictures.

Square Garden in New York as Romeo in a Grecian version of "Romeo and Juliet." It proved to be an auspicious start, because this presentation enjoyed a long, prosperous run.

Then the lure of motion pictures exerted its influence. It was none other than Mary Pickford who offered the young romantic actor a favorable opportunity to try interpreting the silent drama and in his first effort—in an important part in Miss Pickford's "The Love Light"—he was a success. Ever since he has been pursuing the cinema art with all the might of an assiduous and unrelenting study. He has appeared in more than a dozen important photo-plays since he made his advent into the new field and now he is making active preparations to enter the producing branch of it with the idea of offering the American public film versions of his own fictitious works.

It is his plan to play leading roles in these pictures, but to surround himself with all-star casts of the first magnitude. However, he will play in at least three other productions before launching this venture and it is rumored he is being considered for one of the most important roles in the elaborate picture version of "Ben Hur" A. L. Erlanger is to make.

Radiophone Becomes Boon to Film-making Industry

The world do move! And, the film world do, too!

It was once considered marvelous to be able to send a human voice over a wire. Now the wire is no longer needed!

Verily, evolution surges forward, revolutionizing everything in its pathway, and, the film-making industry is occupying the very center of that pathway.

The success of the newly invented radiophone as a practical utility marks one of the highest crests of this great wave of progress which bids fair to place the Twentieth Century far ahead of the fore-ranks as an age for ameliorating humanity's condition with the aid of mechanical wonders.

While most people thus far have embraced the innovation of being able to send and receive vocal communications through the radiophone with a zest such as would become youth and there is a general tendency to regard it as a plaything, the film folk have been prompt to press it into very useful service, recognizing in it a veritable boon, much needed and very welcome.

At the beginning, when the game of making moving pictures was largely an experiment, producers depended on the medieval courier system of communication—it was the day of the office boy and the messenger boy, and, upon his fleetness of foot and efficiency of brain the man with the investment at stake had to rely absolutely. If an executive member of the office force wished to confer with the director "out on the lot," he sent a boy to summon him orally.

Contingencies and exigencies soon made it imperative to improve this method and

the subsequent installation of telephone wires followed, making it possible to dispense with the services of the courier. Every nook and corner of the studios and surrounding grounds were thus connected up with the office of the producer and he had but to pick up the phone on his desk to quickly reach anyone of his field staff to whom he desired to issue an order. But, while this constituted a great saving of time, it did not suffice, for the wire telephone never did meet all the demands of the film-making industry.

When companies were sent "on location," to remote sections of the country where there were no telephone wires, the matter of headquarters keeping "in touch" with the daily and hourly situations was beyond the pale of possibility. Consequently, many big losses were sustained for the lack of co-ordinated effort between the home and field forces. In view of the fact that any one company never remained at one of these obscure spots long enough to make it financially wise to go to the expense of building a telephone line to its center of activity, the motor car had to be depended on as the only means of exchanging messages.

Now comes the radiophone, with its summary elimination of the necessity for using wires when there is so much sound-conducting ozone to be had for the asking! And, the radiophone is the very instrument motion picture producers have been waiting for. Hence they were not slow in adopting it, because already it is in quite common use in most of the larger studios of Los Angeles, Hollywood and Culver City. Among

the first of these bigger concerns to install this wireless telephone system was the Pickford-Fairbanks Studios to which it came at a most propitious moment, right in the midst of two exceedingly large productions. Forsooth, the problems confronting both Mary Pickford and Douglas Fairbanks, in their latest picture activities, could not have been solved satisfactorily without the radiophone.

For instance, Miss Pickford, in filming an elaborate revival of her great screen success of nine years ago, "Tess of the Storm Country," found it necessary to go to Chatsworth Lake for a suitable site on which to build the old fisherman's village which plays such an important part as a locale in Grace Miller White's masterly story. Chatsworth Lake happens to be fully thirty miles from the Pickford-Fairbanks Studios in Hollywood, and, because of the very extensive business interests outside of her own individual histrionic efforts, it is indispensable that this noted star be able to communicate with her business offices at the studio at any moment or that her associates may reach her quickly. The radiophone made it possible for Miss Pickford to attend to her numerous other business affairs, requiring attention at her office, while she enacted the character of Tess those thirty miles away.

In the case of Douglas Fairbanks, he found the radiophone equally as essential to the proper management of the herculean efforts demanded in the picturizing of his version of "Robin Hood," a production in

Continued to Page 23

Genius for Reviving Romance Brings Star Long-term Contract

Because of the fact that Gaston Glass has won world-wide recognition as one of the most impressive and influential exponents of romantic drama on the motion picture screen and feeling that his histrionic methods of blazing the trail which will lead eventually away from the ultra-modern habit of mankind to regard human love in a light too base are worthy of the most advantageous dissemination, B. P. Schulberg, the noted photoplay producer, has signed this sterling actor to a contract for a term of years and announces important plans for featuring him in a series of romantic dramas calculated to contribute extensively to arousing humanity to the vital importance of returning to a regard for heart affairs comparable to the wholesome old-fashioned notion.

Mr. Glass convinced Mr. Schulberg that he is an inspired actor possessing rare genius for romancing usefully in his portrayal of the title role of "The Hero," recently completed and the latter confidently predicts this picture will serve a very laudable purpose in setting a worthy example as to how a true lover should love.

As an interpreter of various romantic roles, Mr. Glass has established himself as

One of the Famous Gaston Glass Screen Embraces. Alice Lake is the Embraced one.

Below:

Mr. Glass as the Hero and the Rose." in "The Spider



both original and different. He depends upon his natural dramatic ability and instinctive inspirations while others may depend upon good looks or sex appeal. He is one of the most skilled of all actors in the difficult art of making his mental processes explicit to audiences despite the handicap of being held to certain limits by the silence of the drama in which he distinguishes himself.

The terms of this new contract are already in force and Mr. Glass is in the midst of a second Schulberg picture, "The Girl Who Came Back," an adaptation of Charles E. Blaney's stage play by that title.

As a Schulberg featured player, Mr. Glass will be surrounded by all-star casts.

During the past year this popular screen favorite has played leading heroic parts in a half dozen notable pictures, three of which have not been released as yet. This promising trio of forthcoming silversheet events are: "The Hero," Bennie Zeidman's film version of "The Spider and the Rose" and Rupert Hughes' "Gimme." In the first named picture, Barbara LaMarr played opposite Mr. Glass while Alice Lake occupied this position in the Zeidman production and Helene Chadwick acted in the same capacity in "Gimme."

The Mysticism of Geneology

Before Douglas Fairbanks had been portraying the stellar role in the filming of his elaborate version of "Robin Hood" two weeks, it was discovered that he possessed an almost uncanny ability for "sensing" how the people of eight hundred years ago acted. During the very initial "shooting" he started interpolating little mannerisms upon the impulse of the moment and invariably he would be corrected by the director, but Doug was so cock-sure he should follow his own conception because it impressed him as right that he would insist upon consulting the mass of data gleaned from history by his research experts, and, every time it was found he had instinctively hit upon an idea justified by a historical fact.

After there had been a half a dozen instances of this sort, some wise-acre of the "lot" of many acres ventured the theory that Doug was proving himself to be "a man of infinite wizardries." When this famous star had repeated his feats of knowing how

they did things back in the Twelfth Century without any personal reference work and he proved to be correct without exception, it started to become truly uncanny.

"How do you know all these little details?" he was asked finally.

"I don't know how I happen to know 'em," Doug replied. "I guess I don't really know these things to be facts, but I find myself having strong, irresistible hunches and I can't get away from them. Luckily so far, they happen to be good hunches."

But the ever-present investigator—species more commonly known as "news hound"—was not satisfied with this explanation. Hence there followed some very thorough-going work in the nature of prying into the inner portals of mysticisms in a zealous quest for the cause of effect! And, there came to pass a most interesting discovery, which at least clears away a part of the mystery of this strange power for knowing that which it could not be expected of any man to know without special study.

That discovery is—genealogy may be the cause of Doug's remarkable faculty for knowing so much about knights and things of so many centuries ago. While it has never been a secret, very few people know Douglas Fairbanks is a descendant of the Earl of Nottingham. His great grandfather, Robert Finch, was a direct descendant of this Earl through the latter's second son.

"It is a heritage, a very close mental sympathy with forefathers, a sympathy that enlightens through feeling rather than actual knowledge of the historical facts involved," was the conclusion of the investigator.

It all seems plausible enough, but there is a deep occult science entering into the proposition not the least of which has to do with mental acrobatics as they may obtain in leaping back to a period eight centuries ago. A modern mind attuned keenly sympathetic to the life trials and tribulations of those so long gone from earth offers a wide field for assiduous study.

American Film Increasing Its World-wide Supremacy

The American distributor will be pre-eminent in the film affairs of Europe before long.

Low salaried actors will not wrest from America the palm for premier productivity so eagerly sought by European picture producers.

American sales and exploitation methods are forcing ultra-conservative booking concerns of Great Britain to the wall.

Years of accumulation of picture-making material and the establishment of perfect synchrony in the workings of units necessary to the production of a motion picture will safeguard Hollywood's claim to photoplay-making premiership for many years to come regardless of its climatic advantages.

These terse and telling phrases epitomize the message brought by P. A. Powers, famous film magnate, on his regular bi-annual visit to Los Angeles in connection with local film interests.

Mr. Powers, who is president of the Film Booking Offices of America, Inc., a great motion picture distributing concern of New York, of which the local Powers studios, formerly known as Robertson-Cole, are a creative unit, arrived in Los Angeles almost directly from Europe, where he had gone to investigate expansion possibilities for his concern.

"The ventures of American producers in European productions have resulted in nothing but failures," he says. "They have gone there with the idea that it was necessary simply to make pictures abroad, where actors could be hired more cheaply, in order to supply the American market with productions at a price to compete with the foreign producers. They soon learned that the lack of proper facilities in Europe more than offset any advantages gained by low salaries. They found the lack of a supply of trained motion picture artists, as available in the

United States, a costly barrier to speedy production. The time spent in inducting the European stage actor into the secrets of acting before the camera added materially to the cost of production and offset any advantage in cheaper salaries."

Mr. Powers sees in the invasion of American film methods in Great Britain striking evidence of the Americanization of the film industry in Europe generally. All the foremost American film concerns now have distributing offices in London, with widely ramifying branches throughout the Kingdom, he found. The establishment of these sales organizations, he says, has resulted practically in the elimination of the British

renter, who for the most part, having bought his pictures in bulk and stored them against a year's prospective bookings, finds he cannot compete either in quality or in quantity with the ready sale that can be had with American productions freshly imported and booked almost simultaneously with their release in America. Where pictures released in the British way by the British in the past have often gone unnoticed on the part of the public generally, with minimum receipts resulting, the special exploitation invoked in behalf of the American-made pictures exhibited in the American manner in Europe have safeguarded American producers and distributors in Europe against any such financial hazards.

"The British renter, therefore," says Mr. Powers, "with accumulations of bookings made from a year to a year and a half in advance, is bound to suffer heavy losses and in time will be unable to survive in the face of the terrific competition from the American distributor. The result will be that the American producer, controlling the distribution of films in Europe, will also control the production of European pictures or the sale of such pictures to the European exhibitors."

"This trend of affairs apparently has not been taken seriously by the European producer and renter, and I feel it is now too late for them to halt the invasion of American film methods."

"While this condition is more apparent in Great Britain than on the Continent, it is a question of only a short time when it will be impossible for a European producer to make a picture and market it in Europe through an American distributing organization."

Mr. Powers sees little or no commercial future for the European-made picture. Whatever superior talent Europe may develop, America is bound to usurp because of its ability to offer exceptional inducements for the migration of such talent to our shores.

"The American producer has always the price and can afford to pay for anything that is discovered or developed in the way of unique or exceptional ability," said Mr. Powers. "This is apparent from the fact that the outstanding director of Europe and the artist considered as the best on the continent are now active in Hollywood."

MIAMI LETTER

Miami, Florida, Dec. 11, 1922—Rex Ingram is in New York after having completed the last shots for "The Passion Vine."

Richard Barthelmess was here for a few weeks doing exteriors for his latest feature.

J. P. McGowan is preparing his new picture, which will go into production about the first of the year.

Wray Physiog and Charles Granlich are also lining things up to start after the new year.

Rex Ingram has had considerable difficulty in getting variety in his locations. He was forced to make an expensive trip to Cuba for a waterfall. His next story will be Sabinti's "Scaramouche" which he hopes to make in Europe.

—HERBERT DAVIS.

Casts of the Week

Metro announces the following cast and organization for:

VIOLA DANA
in
"HER FATAL MILLIONS"

story by
William Dudley Pelley
adaptation and continuity by
Arthur Statter
directed by
William Beaudine
photographed by
John Arnold

CAST

| | |
|---------------------|-----------------|
| Mary Bishop..... | Viola Dana |
| Fred Garrison..... | Huntly Gordon |
| Lew Carmody..... | Allan Forrest |
| Louise Carmody..... | Peggy Brown |
| Amos Bishop..... | Edward Connelly |
| Mary Applewin..... | Kate Price |
| Landlady..... | Joy Winthrop |

Universal
"DRIFTING"

Tod Browning Director
Edward Montague, Cameraman
William Crinley, Assistant Director
Lucien Hubbard, Scenarist

CAST

| | |
|-----------------|------------|
| Priscilla Dean | Matt Moore |
| Wallace Beery | Rose Dione |
| William V. Mong | |

Universal
"JEWEL"

Lois Weber, Director
Arthur Forde, Assistant Director
Story by Clara Louise Burnham

CAST

| | |
|---------------------|--------------------|
| Robert Frazer | Jane Mishkinin |
| Claude Gillingwater | Jacqueline Gadsden |
| Evelyn Thatcher | Frances Raymond |



Ralph Cloninger, as Thad Parker in Reginald Barker's forthcoming "Hearts Aflame," adapted from the novel "Timber," by Harold Titus, brings to the screen one of the most convincing dramatic portrayals of the last six years. He is shown here in a scene with Anna Q. Nilsson.



Baby Violet Van Gundy, a starlet of vaudeville who is just entering motion pictures. She recently scored a hit at Grauman's Million Dollar Theatre in a character singing act.

For Success Start Early and Avoid the Crush

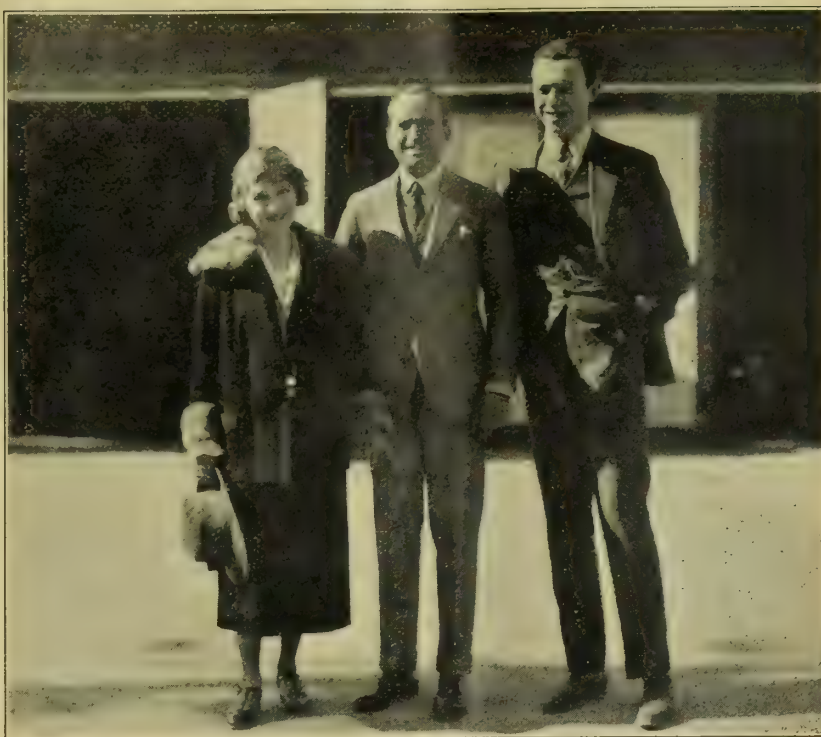
Meet the personification of invincibility—a chap who had enough of the tragic happen in his boyhood to set him back ten years, but, who, instead of yielding to such a fate, took hold of the reins of self-reliance as a penniless orphan of sixteen years and achieved more by the time he reached his twenty-fourth year than most men do in a life-time of longevity.

It was from the lowland of obscurity into which the recent World War had plunged him by causing the untimely death of his father and obliterating the family fortune that Robert Florey, refusing to be dismayed, promptly started a climb considered meteoric inasmuch as he is recognized thus early as one of the foremost writers and equally foremost picture directors of France as well as being accredited with an unusually brilliant career in numerous fields in America. Moreover, by dint of his diligence, tenacious "spunk" and talents he has blazed a trail of entry for himself into the inner circle of such celebrities as Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Max Linder, Baron de Rothchild, ex-Premier Clemenceau and many others of equal note whom he can count as close friends.

Primarily, let it be noted at the outset that the object lesson held forth by the accomplishments of M. Florey is: the best way to make sure of avoiding the painful crush of bitter disappointment is to start doing serious things early—not later than one's sixteenth year on this mundane sphere. Indeed, it would seem better if youth would discontinue his empty play in its entirety at this age and buckle down to a happy battle to forge ahead. Then once ahead, there will be plenty of time for more play. By all odds, it sounds like a mighty good theory.

One of the first men to lose his life on account of German aggression was M. Florey's father. The boy was still in school when the war broke out in 1914 and he had scarcely brought himself to a realization of the dire importance of the turmoil when he was summoned to go through the ordeal of being the sole mourner at his paternal parent's bier. The next blow the ruthless god of war landed on him was to bankrupt him down to the last penny, leaving him without both shelter and food. Ordinarily this would have been a staggering blow since M. Florey had been accustomed to a life of ease, but he lost no time in bewailing his ill fate.

The first move he made within a few hours after the interment of his sire was to volunteer his services to the French army, but he was rejected on account of his youthfulness and size. The same day he went straight to a Paris newspaper office and got a reportorial job. Although he had had no previous experience in newspaper work, he was so determined to avoid defeat in anything that he made good to such an extent that he was chosen to go to the front as a war correspondent, being the youngest human being to ever be given such an important and hazardous assignment in Europe. After distinguishing himself in this important service, he became incapacitated and had to return to Paris. Instead of taking a long rest as anyone would be expected to do, he immediately got busy doing something else. This time it was the production of motion pictures upon which he concentrated his interest and before he had reached maturity he gained the enviable prestige of being recognized as one of the most capable producer of photoplays in France. His fame in this line spread to Denmark and to Switzerland in both of which countries he wrote and directed some of the most successful screen productions.



Mary Pickford, Douglas Fairbanks and Robert Florey

Later he was associated with Louis Feuillade and Gaumont, the largest motion picture concern abroad. His success attracted so much attention that the position as editor-in-chief of a leading movie magazine of Paris was offered him. He accepted and this led to his being chosen as the first French journalist to ever be sent to Hollywood as a representative to observe and write about the film industry as it obtains in the film capitol of the world.

M. Florey had not been in Hollywood long before his two good friends, Mary Pickford and Douglas Fairbanks, prevailed upon him to accept the executive position of director of the foreign publicity department of the Pickford-Fairbanks studios. His ability to write in nine different languages in masterly style makes him invaluable to these international favorites of the cinema. Since settling in Southern California, M. Florey has written two important books, one of which is called "Filmland" and is being published by "La Sirene," one of the biggest publishing houses in Paris. This work promises to pass the million mark as a best-seller and is of such high literary class that it has established its author as a world figure as a writer. His second book entitled "One Year in Hollywood" will be issued next December.

Now at the age of twenty-four years, after making his start at the lowest of low tide when most boys will be simply boys, Robert Florey has made his name something to be conjured with as a household word throughout especially France, where it is estimated he is read regularly by several million people, and, he is far from unknown in motion picture circles in the United States. Several of his closer American friends who know and understand him best are not at all reluctant in predicting this "foiler of fate" will become the French screen's greatest directorial genius in due time, and, that time is not so very distant, for this young man plans on returning to his native land ere a great many moons for the sole

purpose of undertaking to make the biggest, most spectacular film ever conceived in a foreign country.

"I have little to say, for I'm too busy working," was all M. Florey wanted to say when interviewed recently. However, when pressed he added: "It is nothing to succeed—that is, if you work and keep determined you can do as many things as well at the age of twenty-one as you ever can and it is certain the earlier you make any start the quicker you will get to whatever place or position you seek."

Undoubtedly there is a whole lecture in these few words. It knocks the time-honored theory of letting youth have its full fling into a cocked hat. It argues strongly in favor of making boyhood the serious key-stone to a future career's whole being. If nothing else it is exceedingly interesting.

The second unit of the Gerson organization will immediately start their first full length feature, which Lorimer Johnston will direct. Johnston, during his long screen career, has more than two hundred pictures to his credit. He is the man who went to Zulu-Land and took a feature picture with the entire company composed of natives. Josef Swickard, star of "The Four Horsemen" will be the featured player, in a role said to be the greatest of his eventful career. Edna Flugrath, sister of Viola Dana and Shirley Mason, and known abroad as "The Mary Pickford of England," will assume one of the prominent parts. The title of the picture will be announced shortly.

Muriel Frances Dana is the latest child artist to become a star.

Truman Van Dyke, Charles Ray and Conrad Nagel are all leaders in the same church.

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

We have never yet encountered a regular motion picture fan who was not thoroughly versed in practically every phase of the cinema art. There are few exhibitors whose judgment of photoplays cannot be matched by most any patron of this form of entertainment. The making of this statement is far from being a reflection upon the ability of the exhibitor to run his own business. On the contrary, it is only due recognition of the highly developed intelligence of the American public, and the indisputable evidence of this simply drives home the fact that producers have been wasting a lot of money and time on the fallacy of extending their picture activities to the managers of picture houses alone. From the very inception the one who had made the feature should have appealed to the photoplay-goer direct. Heretofore the decisions of theatre managers have been final, and apparently the powers higher up have not cared to take the public into their confidence and to feel that public's pulse with exceeding care and constancy. However, these same gentlemen are now beginning to see the light in a different light and consequently some of them are conducting most judicious advertising campaigns in newspapers and magazines which circulate almost exclusively among the fans. It is not difficult to understand how this is going to work as a veritable boon to the great industry. The stimulating effect is discernible from the inception—the intense interest of fans is actually being intensified and the increasing of interest means a corresponding increase in business—an expansion the exhibitors could never bring about unaided. The prosperity of pictures is entirely up to the general public, and therefore it certainly behooves the producers to "put it up" to the public through the mediums which reach that public. Wise men need no repetitions of lessons already learned!

Why not eliminate from the histrionic category the much used and too much abused word "star?" If there ever was a syllable which should be obsolete, insofar as being an appellation in such a sense, that syllable certainly is "star." It is eminently fitting to substitute the word "artist," for "star" in every case, and of course, there still would be the extensive latitude of good, bad or indifferent artist. Now, under the existing customs we have good, bad and indifferent "stars." Most anyone can become a self-styled "star," but very few convince the public. Yet dozens of near-artists cling to the "honor name" with dogged persistency and truly terrible tenacity. In the natural course of events it long since ceased to mean anything definite to be a "star." But there is real credit in being regarded as an artist. Mary Pickford, Douglas Fairbanks, Pauline Frederick, Charles Chaplin, and Lillian Gish are all real artists and we venture the assertion that none of them would be the least offended if they were never referred to as stars again. We are just as confident that each one of these celebrities is genuinely gratified every time anyone calls her an artist. To be recognized as an artist carries weight; to be hailed as a star is to be classed lightly with many players who are not artists. We would not

TENDENCIES TERSELY TOLD

One of the most assuring trends of the moment is that of erstwhile manufacturers of films who have now shown a disposition to produce photoplays as artistic as well as business propositions.

Suddenly there comes a deluge of indications that leading independent producers are prone to induce successful players to sign long-term contracts. Only a few months ago scarcely anybody was doing this.

There is a growing inclination among film magnates to reason with unreasonable reformers rather than to continue the old policy of ranting at them. This is a comforting breeze in the right direction.

Mme. Sarah Bernhardt, the world's greatest actress, declares the wonderful development of the cinema art is "a magnificent example of American enterprise and skill." When the American shadow stage can elicit such praise as this from such a supreme authority on histrionic art, it is time to concede that the general trend of this tremendous industry is reassuringly upward and forward.

All-star casts, which are really composed in their entirety of stars, have become a fad among producers now. "Quincy Adams Sawyer," now current, is an example and there are at least a dozen features, ready for release, which will even press that excellent production for high honors in the matter of corraling stellar players.

British wisacres are urging efforts to offset the effect of American film propaganda in their colonies, and there is every evidence of worry obtaining in the land of John Bull over the truly marvelous progress which is being made towards popularizing the animated pictorial goods of the U. S. A. throughout the world. But why all this British ado over the matter? Can not the English producers compete on a strictly merit basis? If not, Uncle Sam's masters of cinema deserve to get something of a lion's share of the business. On the other hand, if the British can amicably excel, they deserve the big bulk. Verily, it is the age for a definite discontinuance of this habit of resorting to unfair subterfuge in order to make the most money. Even those few American magnates who aspire to form trusts and grow fabulously wealthy with the aid of protective tariff, should realize this. Just as we believe that the best man should invariably win, let us have faith in the justice of the doctrine that the best film should win.

be surprised, therefore, if all the thinking artists in the realm of photoplay would welcome the total abolition of "star." The fact that it is meaningless is sufficient to warrant its removal from the foreground. Let who will be a "star," but let every photoplayer earnestly strive to be an artist, and a long stride will be taken in the direction of elevating the cinema art. And, suffice it to add, this art still needs elevating, although it has made truly marvelous progress upward, outward, and occasionally wayward.

One of the treats of the season, a veritable feast for the eyes, is Marshall Neilan's production of "The Stranger's Banquet." This is a photoplay which contains in just about the correct proportions all the essentials which go to make up real entertainment, unalloyed by monotony and hackneyed what-not. One of the outstanding features is the smoothness with which the story moves forward and the suspenseful influence it has over anyone watching its unfoldment. Another striking feature is the cast—an army of stars: stars in minor parts even. Furthermore this picture serves as one of the best examples of Mr. Neilan's genius for knowing what the public wants and giving that something to it. In this regard Mr. Neilan is rapidly carving himself out a place in the screen world comparable to that long occupied by George M. Cohan in the stage world. "The Stranger's Banquet" is one of these pictures no lover of big cinema achievement should miss.

Very early pre-view reports indicate that Bennie Zeidman has scored another ten-strike in his latest production, "The Spider and the Rose," which is to be one of the big independent releases of the new year. This is a story of the early days in Southern California, when the Spanish influence held full sway and the romantic elements in it are said to be thrillingly striking. Gaston Glass and Alice Lake are the lovers. The various characters with whom they come in contact in the course of the developing of the story are in the hands of such stars as Noah Beery, Louise Fazenda, Edwin Stevens and Robert McKim. In story value "The Spider and the Rose" is par excellence; in acting value it is away above the average and the production value surpasses anything Mr. Zeidman has done previously. This one looks like a box-office winner such as will create a demand for a doubling of the Zeidman output.

Mabel Normand in "Suzanna" is dreamily charming and her artistic performance is such that it will adequately bolster up any weak spots there may be in her starring vehicle, and, there are some weak spots. However, Mack Sennett has displayed some marked ability as a producer of amusing situations with an underlying object lesson challenging serious thought in this particular picture. He has been fortunate in his selection of the supporting cast for Miss Normand and especially worthy of praise is Leon Bary, the popular French actor, who proves himself a most adept delineator of character in a difficult role.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, DEC. 23, 1922.

L. A. PLANS TO ENTERTAIN PRESIDENT IN SPECIAL TRAIN ON HIS TRIP TO EXPOSITION

Tentative plans have been completed by the Motion Picture Industry in conjunction with the city of Los Angeles to entertain President Harding in a most unique fashion on a special train they will place at his disposal when he comes to this city next June to officially open the great Exposition to be held in commemoration of the hundredth anniversary of the Monroe Doctrine. Not only will the most palatial cars obtainable be chartered to make up this train, but they will be especially equipped to augment the comforts and pleasures of those aboard and among other features will be one car converted into a luxurious motion picture theatre in which will be projected the leading current photoplays of the time, if the reported plans are carried out successfully.

Accompanying the Chief Executive of the nation will be several illustrious members of his own official family together with various distinguished representatives of the diplomatic corps and a Committee composed of leading members of Congress all of whom will participate in the opening ceremonies at Exposition Park. It is estimated it will cost a total of about \$40,000 to finance this momentous trip of the Washington dignitaries and the Motion Picture Industry proposes to provide its full share of this sum.

Mayor George E. Cryer, who has just returned from the east where he personally invited the President and other great statesmen to attend the Exposition opening as guests of the city of Los Angeles, says Mr. Harding is eager to be among those present on this notable occasion and that he indicated he would be prevented only by the most pressing exigencies such as are not to be expected at that time. It is therefore considered as assured as is humanly possible so far in advance that the presidential party will arrive here on schedule.

BUELL WINS AT GOLF

L. H. Buell, purchasing agent for the Famous Players-Lasky company, won the cup at the recent golf match of the Motion Picture Gold Association from a field of sixty starters. There were prizes for best gross scores.

VALENTINO'S EARLY RETURN TO LASKY IS PREDICTED

There are said to be definite indications of Rodolph Valentino having reached a decision to return to the Paramount fold at an early date since the courts have reached the decision that the contract held by Lasky for his artistic services is binding. According to reports received yesterday from New York, where the famous screen star still lingers, he has rejected an offer to go abroad under the management of Charles Cochran at a salary of \$3,500. The fact that the Lasky contract could not interfere with him in any pursuit of his profession in Europe encourages the belief that he is approaching a compromise which will make possible his immediate return to the Paramount program.

One despatch from Gotham this week stated that Valentino had received an offer to make some phonograph records, but he seems disinclined to consider this, as he does not specialize in either singing or patter and his dancing and silent drama would not of course count.

On last Tuesday the actor emphatically denied having any intention of entering the business world as a manufacturer of perfume bearing his name.

Hence by the process of elimination of possibilities of feasible recourses, it seems to be made certain Rudy will avail himself of his one alternative by returning to his old Lasky job since his love for the cinema is known to be overwhelming.

THEY BOUGHT; YOU BUY

One of the last official acts of Will Hays before he left Los Angeles, Wednesday, was to pay \$10 and become a patron of The American Historical Revue and Motion Picture Exposition. Thomas G. Patten and Joseph J. O'Neill, his new Hollywood representatives, followed suit. They realize what this Revue and Exposition will mean to the motion picture industry. They realize how big an event the Premiere

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DOPE PEDDLERS MAKE HASTY EXODUS FROM HOLLYWOOD AS POLICE START BIG DRUG WAR

MARY AND DOUG DO NOT DENY WORLD TOUR REPORT

The widely published report to the effect that Mary Pickford and Douglas Fairbanks will start an eight-month tour of the world next spring has remained undenied by either of the stars now for a whole week. Since it is announced on good authority that these famous screen luminaries have gone far in the matter of negotiating for the chartering of the steamer, *Persia Maru* of the Toyo Kisen Kaisha, much credence is given the rumor.

It is well known that Mr. Fairbanks has been eager to do some extensive travelling ever since he completed the filming of "Robin Hood," but that Miss Pickford could not make up her mind so long as she was controlled by an ambition to appear in "Dorothy Vernon of Haddon Hall," scheduled as her next picture. Meanwhile her celebrated husband has been rather undecided as to what kind of a story he would do next. At first he was all set to picturize "Beaucaire." Then he changed his mind. Now he seems settled on the idea of starring himself in a pirate play although there is a persistent rumor that he will produce a screen version of "The Talisman," starring Wallace Beery in which case Doug would be in the background as merely the producer.

CHICAGO PRODUCER COMES TO L. A. TO CAST PICTURE

That the most of the cinema talent is assembled in Hollywood is again indicated by the fact that Blair Coan, Chicago producer, has wandered from his native haunts to our fair city in quest of suitable talent for his next picture, "The Little Girl Next Door." W. S. Van Dyke has been signed to direct the picture and Doris Schroeder is now preparing the continuity. After the casting has been completed, Mr. Coan will take his company back to Chicago, where the production will be filmed.

Get the man higher up!

This is the slogan and imperative command in the present sensational war on the vicious traffic in drugs.

And, the authorities are on this very trail, wisely selecting it as the most effective course almost from the inception of this latest demand to clean up the social side of contemporary Los Angeles life.

All agree that the one place to get at the bottom of all the havoc wrought by the spread of the narcotic habit is at the top, and, at the top the forces of law and order are concentrating at this very moment under the direction of Harry D. Smith, Federal agent in charge of the Pacific Coast Narcotic Division. Already there have been disclosures implicating prominent men as the instigators of the illicit practices which have tended to increase the army of addicts to a degree as has enriched the criminal few at the expense of the souls and physical powers of those unfortunate enough to yield to the terrible temptation.

The very latest reports of this stirring week indicate that a series of arrests is to be staged within hours and in each case a higher-up will be directly involved.

"We know positively the names of several influential men who are behind drug rings, but so far it has been almost impossible to obtain evidence against these men actually responsible for much of the traffic," Agent Smith says. "The way is clearing for us, however. We're going into action."

Meanwhile motion picture people residing in Hollywood report a noticeable sudden disappearance of several dope peddlers who have been rather bold in plying their trade for several months. It is a natural upshot that these creatures would vanish with the first signs of a storm of wrath. But, most of them have left trails which can be followed and everyone of them should be in jail ere another week rolls by.

One Hollywood druggist, long under suspicion, sold out his store and departed some time ago and efforts to find him are being made in the hopes he can be forced to give valuable in-

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POSSIBLY ABOUT YOU AND—YOU!

Clayton Jones is on location at Palm Springs with the Rupert Hughes Goldwyn company filming "Souls for Sale."

Bobby Vernon, his wife and nine-months-old daughter are in St. Louis to spend Christmas with Mrs. Vernon's mother.

Marjorie Warfield is appearing in Ethel Clayton's latest production, "The Greater Glory," at the Robertson-Cole studios.

"Bull" Montana started work this week at the Metro Studios on "They Call It Dancing," his newest Hunt Stromberg production.

Marjorie Warfield has just completed an appearance as the ingenue in Monty Banks' latest comedy, "Four o'Clock in the Morning."

Babe London, who is remembered for her part with Charlie Chaplin in "A Day's Pleasure," has been signed up for Christie Comedies.

"Why Do We Live?" is the title of a dramatic story that is soon to enter production at the Fine Arts studios with an all-star cast.

Ariel Sawyer, who recently finished a vaudeville tour, will be seen on the screen as a newsboy in Ruth Roland's latest serial, "The Haunted Valley."

Larry Semon, whose three million dollar contract with Vitagraph is soon to expire, is the objective of four different big producing companies.

Robert Anderson, who started his career in the old Griffith-Biograph days, plays the dough-boy chum of the hero, Jack Mulhall, in "Social Buccaneer."

Billy Armstrong, former comedy star, is appearing in support of Stan Laurel in "When Knights Were Cold," his newest Amalgamated production for Metro.

Marion Warde assisted by the Warde Players, gave an excellent entertainment for the Disabled Veterans at the Hospital at Arrowhead Springs last evening.

Joseph B. Walker, chief cameraman for the Nell Shipman company, is training his latest acquisition, a small pup of the wire-haired fox variety, for the screen.

Raymond Lee, son of the make-up expert, Art Lee, is playing a part with Jackie Coogan in his current production being made at the United studios.

Jess Robbins will start work at Fine Arts shortly on a new comedy-drama for Vitagraph release. The title and details of the story have not been announced.

Bud Mason, the eastern stunt man tore one of the ligaments of his right ankle loose while doubling for Neal Hart out at the Santa Ynez ranch Friday.

Irvin V. Willat, who recently completed the direction of the Metro production of "All the Brothers Were Valiant," is in his home town in Florida to spend the holidays.

Bertha Stewart, who has served as stenographer-secretary for motion pictures producers during the past three years, has been appointed auditor of the Fine Arts studios.

"A Front Page Story" is the title of Jess Robbins' latest comedy-drama for Vitagraph release, which has just been completed at Fine Arts, starring Edward Everett Horton.

Billie Dove had the honor of presiding over a booth at a bazaar given by the Assistance League of America at the home of Mrs. William Gibbs McAdoo in Los Angeles recently.

Anderson Smith has been added to the cast of "The Abysmal Brute," the Jack London prize ring classic which Universal is filming as a special starring vehicle for Reginald Denny.

Frank Ormstrom, one of the best known art directors in motion pictures, has been engaged to design sets for the Norma Talmadge picture, "Within the Law," which Frank Lloyd is to direct.

Irving Asher has been appointed assistant to Jack Lawton, location manager at Universal City, succeeding Edgar Stein, who was transferred to the staff of Wallace Worsley, director of "The Hunchback of Notre Dame."

Henry McCarty, author and director of Lester Cuneo westerns, has started work at Fine Arts on the last of his series of pictures for Western Pictures Exploitation. Floyd Jackman is cameraman.

Irving Cummings Productions, Inc., has loaned the services of Irving Cummings to Myron Selznick for a part in "Rupert of Hentzau." Cummings is playing the role of Bernstein. As soon as he is through with him he will return to his old duties as a film producer.

Edwin Carewe arrived from New York this week with a staff to produce David Belasco's "The Girl of the Golden West" as a First National picture. Sol Polito will photograph the production with Wally Fox assisting.

Clara Kimball Young has completed her work in "The Woman of Bronze," which is her newest starring picture to be produced by Harry Garson. Miss Young will take a short vacation before starting work on her next picture.

It is expected that Semon will sign a long term contract with one of the bidders, some time this week. But five pictures remain to be produced by Semon to fulfill the terms of his present three-year contract with Vitagraph.

G. M. Anderson is producing a burlesque on "When Knighthood Was in Flower" at the Fine Arts studios. The picture is titled "When Knights Were Cold," and stars Stan Laurel. It is being made for Metro release.

Barney McGill, cinematographer, is the proud daddy of an eight-pound girl, born at the St. Vincent's hospital, Nov. 30. Little Miss McGill is to be named Violet Welcome after her aunt, Welcome Lewis, well known singer and violinist.

As a token of the esteem in which she is held as an aviatrix in her native France, Andree Peyre, Pathe player, has received a miniature aeroplane of silver from the French aces who banqueted her during her recent visit to Paris.

Corinne Griffith is being tutored for special scenes in the Selznick production, "The Common Law," by Antonio Rolando, noted South American dance exponent, who has been scoring a hit at the Cocoanut Grove in the Ambassador.

Alice Lake has been signed by Universal to play opposite Herbert Rawlinson in his newest vehicle, "Nobody's Bride," which is just entering production. Herbert Blache, a French director formerly associated with principal producers, will direct the filming.

Henry McCarty, who has written and directed the stories produced by Doubleday productions in its contract with Western Pictures Exploitation, is preparing to start work within the next few days on the last picture of the company's present series. Lester Cuneo is the star.

Sol Cohen, who has arranged the musical scores for many of the leading film productions of the past twelve months, is now engaged on a special musical score for Gene Stratton-Porter's first production from her novel, "Michael O'Halloran."

After vacationing for a brief period in New York during the month of January, James Leo Meehan, director for Gene Stratton-Porter, expects to return to the Coast to begin preparations for the second production to be made by the famous novelist.

Carl H. Schillinger, formerly film editor for William S. Hart, is putting the finishing touches upon Gene Stratton-Porter's "Michael O'Halloran" at the Ince Studios, under the immediate supervision of the director, James Leo Meehan. The author herself personally inspects the progress made each evening.

John Rikkleman, secretary and treasurer of the Fine Arts studios, announced this week that his plant is now leasing production quarters to twelve different companies. Among the newest companies are the Hugh Deirker productions, the Amalgamated productions and the Bennie Zeidman productions.

Herbert Blache, French actor, will guide the production of Herbert Rawlinson's next starring vehicle, the working title of which is "Nobody's Bride." Rawlinson has been away on a vacation for six weeks and now will return to the labors of stardom. The story was written by Evelyn Campbell and the scenario was prepared by Albert G. Kenyon.

Warner Baxter, film star and former Morosco leading man, accompanied by his wife and sister-in-law, narrowly escaped injury when the automobile in which they were returning from San Diego skidded in the mud and overturned on one of the bad stretches of highway between Los Angeles and San Diego. The three occupants were badly bruised.

Larry Semon has received a unique gift from James J. Davis, Secretary of Labor, U. S. A. It is an enormous cake, in the shape of an open book. On the pages are a circular photo of Semon, the engraved greeting, "Best Wishes to Larry Semon from his friend, James J. Davis," and the circular seal of the City of Los Angeles.

The gift, which has just arrived from Washington, occupies a conspicuous place in Mr. Semon's office.

PICTURE BUSINESS IN EUROPE IS IMPROVING

The demand for American films and the business of the film industry generally in France, Belgium and Italy, is improving. So reports Maurice Gaillot, who represents Pathe Exchange, Inc., in those countries. Mr. Gaillot sailed for France on the Aquitania last week after a short visit to this country, during which he exchanged ideas with officials at the Pathe Home Office regarding prospects of export of standard and new product.

"In France," said Mr. Gaillot, "the picture business has been poor for some time past, reflecting conditions of general business. Latterly there has been improvement in an encouraging degree, which seems likely to continue as it appears to be the effect of familiarity with the disturbed financial situation due to unstable rates of exchange and more experience in dealing with this disadvantage. But the cost of living is still abnormally high. Everything, in fact, seems disproportionately costly because of the extreme depreciation of the national currency. That is a psychological effect of paying in francs instead of in dollars.

"As France produces only about 20 per cent of the pictures shown in its theatres, it must rely to a very great extent on American product. For this trade there is keen competition between the leading American distributors. Pathe product—particularly its celebrated brands of comedies—is much favored, being more human and natural than most other examples, and therefore presenting less difficulty in the adaptation of idiomatic titles in a way to make them intelligible to the Latin mind."

Mr. Gaillot included the Belgium and Italian trade in what he said about conditions in France. He was hopeful that the next two years would prove increasingly favorable toward American picture production.

GAVE THANKS

First Donkey: "We are certainly fortunate in having such a kind master."

Second Donkey: "Yes, we really ought to give expression to our thankfulness."

First Donkey: "All right, let us bray!"

To Palm Springs. — Rupert Hughes and company to take scenes for "Souls For Sale."

ASTRAL STARS FAVOR PHOTOPLAY STARS

Cinema, both as an art and as a business, is destined to make its greatest progress and to achieve its biggest triumphs during the year of 1923, according to the stars—the astral stars, not the screen ones. Prof. Berne Walsker, a Chicago astrologer now sojourning in Los Angeles, sees all kinds of incentives for consummate optimism in the "tips" radiated by the twinklers of the faraway firmament and in an interview granted exclusively to *Camera!* he waxes enthusiastic over the good signs of the times shining down from above.

"A great amount of good will come to the whole motion picture industry through the probe of the drug evil just started and before the year of 1923 is half gone, the traffic in narcotics will be so nearly stamped out in Southern California as to be considered negligible," he says. "Moreover, every sign points to an unprecedented building activity in the film colony. Will H. Hays was under the right star when he started his crusade to upbuild Hollywood and his whole plan will be blessed with complete success much sooner than most people expect."

In pursuing his reading of the stars as they now obtain in their relativity to Mother Earth, Prof. Walsker adds:

"One of the few disconcerting prospects imparted by the astral situation at this time is that Saturn will wield an unusual influence during the coming year,

which means there will be much bad weather, including deadly tempests and excessive rainfall as well as extreme coldness. Crops in various sections will be devastated and the forthcoming spring will be unpleasant. Those companies now making moving pictures with numerous outdoors scenes would do well to get the work done during the present winter season and not wait for next spring, because they are bound to be disappointed in the weather then.

"The outlook is fairly favorable to a steady condition of prosperity, but there are positive astrological warnings of serious unrest within the film industry, a rebellion of the employees against certain now powerful employers. I have no doubt but what the Valentino case, now so prominent in the public prints, will prove an opening wedge to a great deal of lack of harmony between the two forces and out of this temporary chaos will probably come a realignment such as will decrease the power of some and increase that of others. In plain words, there will be some decisive shifting of mortal influences as it obtains in the picture world.

"However, as a whole, the year will bring thrift, steady plodding and a tendency towards more fair dealing with consequent greater achievements in film-making. It will be a constructive year and a certain amount of destruction always precedes such an era."

CHAPLIN RESUMES FILMING EDNA PURVIANCE PICTURE

Shooting on "Destiny," the seven-reel feature starring Edna Purviance under the direction of Charles Chaplin, was resumed at the Chaplin Studios last Monday after a recess of two weeks due to the illness of Miss Purviance.

"Destiny," which is Chaplin's first production of a serious nature, will be marked by a number of original features of a mechanical nature in addition to the original methods of direction of Chaplin. A number of new photographic effects will be used and special scenery designed and executed for its dramatic atmosphere rather than for detail will feature the production. Arthur Stibolt is the technical director for this production. "Destiny" will be released through United Artists.

Joy Winthrop has been engaged to play the part of a landlady in the current Viola Dana picture, "Her Fatal Millions," at Metro.

ZANE GREY SUES HAMPTON AND OTHERS FOR PROFITS

Benjamin B. Hampton, Eltinge F. Warner and the Zane Grey Picture Company, Inc.; were made the defendants in a legal action brought in the courts when Zane Grey, sued for an accounting of funds, alleging fraud and diversion of funds on the part of the producers.

Grey declares that practically all of the profits accruing from films based on his books have been appropriated by the defendants and that he has not received the 25 per cent stipulated in his contract. The accounting covers films based on "Desert Gold," "U. P. Trail," "Mysterious Rider," "Riders of the Dawn," "Man of the Forest" and "Wild-fire."

STARTING

"Grumpy," Paramount picture featuring Theodore Roberts. William deMille director.

"Baby Ben," their seventh Carter De Haven comedy for F. B. O. release, adapted by Monty Banks. Henry Lehrman, director.

OPERATIC VOICE IS RESTORED AFTER FOUR YEARS

Severe tonsillitis which developed into a chronic case drove Alan Hale out of grand opera about four years ago when everything was in his favor for achieving high success inasmuch as he was a protege of Andrea Dygsei, the renowned impresario. Now a Los Angeles surgeon has just removed the cause of the ailment and predicts Mr. Hale will yet make his mark as an operatic singer if he so chooses, declaring his vocal organs to be perfect. But Mr. Hale is very much enrapt in the silent drama at this time and has little need for a fine voice, and he is in a quandary as to what course to pursue.

Immediately upon returning from Utah, where he was "on location" with James Cruze's company filming the Paramount production of "The Covered Wagon" in which he plays a leading role, Mr. Hale developed such a sore throat that he went to a specialist for an examination. The specialist was alarmed at what he discovered and rushed the actor to a hospital, where the surgeon performed the successful operation post-haste.

It all happened so quickly due to the alarm of the specialist that Mr. Hale had no opportunity to apprise his medical advisor of the fact that he was scheduled to start playing the "lead" opposite Viola Dana in "Her Fatal Millions," the next day. Consequently when the cameras were ready to start photographing this feature he was very much bed-fast and his part had to be assigned to another.

Now after nearly three weeks of being kept inactive Mr. Hale is starting with Bernard Durning in his special all-star production for William Fox.

"Incidentally, it might be mentioned this was the first time in my life I ever took ether," Mr. Hale says. "More than incidentally, it might be added that it was also the last time I'll ever take it, because ether reminds me too much of bootleg whiskey."

LIFE

Reel I

"Glad to meet you."

Reel II

"Isn't the moon beautiful?"

Reel III

"Oozum love wuzum."

Reel IV

"Do you—"

"I do—"

Reel V

"Da-da-da—"

Reel VI

"Where the samhill's dinner?"

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

The trouble with too many stage plays nowadays is, they consist of three overt acts.

In case there is universal disarmament after all, wonder whether or not the flowers will get rid of their pistols?

Christopher Columbus, poorly equipped, discovered America in less time than it took Kaiser Wilhelm with all of his wonderful equipment. It's a good bet Bill is wishing there was no America to be discovered by Columbus or himself.

Scientists claim the whale is built along lines which insure its flesh of being wholly wholesome. We will neither deny nor affirm in view of the fact that we know so little about ichthyotomy, scarcely knowing how to spell the word even.

You cannot accumulate an overabundance of ambition. Here is one essential you can have without stint. Take plenty and keep plenty. Work zealously to realize on the plenty. Make your ambition potential. If you will, the world needs you.

The latest "dope" seems to be too much "dope." The next move is to effectually obliterate all forms of "dope." Mere investigation and probing is not sufficient. The rich and wicked higher-up should be the first species obliterated. This is the real "dope."

More tenacity and less temporizing would go a long way towards saving some of the smaller photoplay producers from going the short way to financial ruin. Closer adherence to sound business principles and less penchant for building fine, big studios and less lavishing of fabulous salaries on stars would also help to chase the wolf away from the door. Numerous film manufacturers need elementary business education.

Just as was expected, Mayor Cryer proved to be the right man to voice Southern California's virtues to the easterners. Moreover, according to all indications he displayed rare skill as a publicity man in disseminating inspiring information relative to the forthcoming exposition to be held in Los Angeles. His willingness to brave the rigors of frigid winter to personally tour the east in behalf of this great enterprise deserves commendation. The Motion Picture Industry does its full share of the appreciating since it is the leading factor in making a success of this biggest amusement undertaking in its history.

ACTORS, DO YOUR BITS

Boost the Monroe Doctrine Exposition to be held in Los Angeles next June! Photoplayers especially should co-operate now to make this great event a triumph. Every citizen should mention it in every letter written to friends and relatives in other sections of the country. In short and explicitly, there should be no slackers in any quarter when so vital a civic enterprise is under way and since it will redound in more benefits for the Motion Picture Industry than any other single force, no one interested in any way in this industry should overlook the importance of contributing some efforts and money towards it.

If all producers will be perfectly fair in seriously doing all in their power to make clean pictures, there will be an inconsequential few unfair enough to continue to assail the cinema fare. Bath rooms and nearly undressed women do not constitute fair fare.

Like a city with its street-cleaning department, let Film-land have its own cleaning department and to insure against outside interference, be sure this department is efficient and devoid of laxities.

Ed Roberts declares he can prove the contents of his book, "The Sins of Hollywood," to be true. But, can he prove his purposes in writing the obnoxious volume was true blue? Does he believe Hollywood deserves such assaults upon its civic character even if the unsavory stories about a few motion picture people are true? If he does—well, we hope he doesn't.

Hays may come and go, but his chief aide, Patten, will stay for—quite a while.

Come out of the kitchen, Kit chen. There is a parlor in film-land life, too.

President Harding lauds educational motion pictures. By way of reciprocity producers or educational pictures should laud the nation's Chief Executive.

Whatever else can be said about the merits of the Valentino-Paramount controversy, it must be conceded that it is a complete success as a publicity-getter. If that was the idea, it was a bright one.

Fifty per cent of the people today live yesterday and yet wonder why procrastination is so general as a kernel of deterioration.

AIDED AND ABETTED

"Did Miss Playmore act as accompanist when Miss Screecher sang?"

"No, she acted as an accomplice."

SECOND-HAND STUFF

By PERLEY POORE SHEENAN

How long are they going to try to keep on doing it? Suppose you knew a millionaire. Suppose he bragged a lot about his influence, the amount of money he spent, how necessary he was to the welfare of the world, but most of all about his looks. And still he went shuffling around in second-hand clothes, clothes which were not made for him in the first place, never did fit him and couldn't be made to fit him, and which perhaps were not very clean. Wouldn't it be awful? Wouldn't it be fierce? Wouldn't you be ashamed of him?

That is what the great Motion Picture Industry is doing for the most part.

Second-hand stories, second-hand plays, second-hand ideas—these are the garments of the trade, or the art, or the profession.

They can talk all they want to about a "vehicle" for this or that star, or constellation. But the so-called "vehicle" is really the dress, the costume, in which said star or constellation goes forth on the great mission of showing the world what it ought to be.

To get to the crux of the situation, when—oh, when—is this great industry of ours going to act like a self-respecting white man and come out in clothes of its own—new and clean and tailored to fit?

In other words, beloved, let us fight for the Original Story—the Original Photoplay—the Virgin wool-woven and dyed and "built" not for someone else, but for ourselves!

JUST JESTING

HAD A WAR RECORD

"How did Col. Butler gain his title?"

"Well, he's been married fifty years."

LIMITATION

Apropos of the wisdom accredited to the owl, we timidly call attention to the fact that its vocabulary is limited to "Hoo! Hoo!"

CHANGEABLE

"Hobbs is the most fickle-minded person I ever saw."

"Yes, he's as changeable as a woman's waist."

POSTED

Attorney: "Have you any knowledge of law?"

Ex-convict: "Well, I know all the terms."

SLACKING

"Which will a man do the most for, women or money?"

"Well, he won't do any more than he has to for either one."

QUITE TRUE

"How is your temperature?"

"I haven't any."

"What! Haven't any?"

"No, the Doctor took it."

EXHAUSTS

From Al Martin

Dinky Dean, the vest-pocket edition of Chuck Reisner, will sing to Ben Turpin that little ditty entitled, "What d' you want to make those eyes at me for?"

"Long Skirts," which Bruce Mitchell is now making, should be called "It gathers no moss."

Irving Cummings will make "The Last Days of Pompeii." Who was it said "We want original stories"?

B. P. Schulberg's next is "The Girl Who Came Back." Maybe it's the same one I know, B. P.

Max Graf and Van Loan will shoot an original story entitled "Beans." Did it take two of you fellows to think of that title?

Henry Murdock says he is playing with "Hazel from Hollywood." Oh, Henry, witch-hazel?

Pola Negri's next is "The Song in the Dark." It may be dark, but they didn't get Pola for a song.

The directors have organized a singing club. The first number they will use is "Wait 'till the sun shines Nelly."

Harry Sweet is sour on a couple of boys on Gower street. Just because he wouldn't make a "poisonal" appearance.

If "Hoot" Gibson met Tom, would Tom Mix?

Jack Dempsey's German police dog doesn't understand English. Jack will now trade a Webster dictionary for a couple of German song books.

Am writing "The Hunchback Without a Dame" for "Butte" Montana.

Billy West, back east, is making another comedy. Reason, unknown.

Harry Cohn is referee at Horsley's studio every Wednesday for the basketball game. The joke of it is, he's a great referee.

Mal St. Clair's "Knight in Gale" has nothing to do with California's liquid sunshine.

Jack Geddings, stunt man, is engaged in "The Tiger's Claw," under production at Lasky studio.

ALTRUISTIC MOVIE COMPANY COMING TO L. A.

Aspirants for all kinds of screen honors—would-be writers, actors and directors now in oblivion—will be given a chance to show what they can do in the way of competing with the present-day crop of recognized masters of the various crafts and arts involved in the motion picture industry if the Theatre Owners' Distributing Company, a \$5,000,000 corporation just formed in Chicago, succeeds in its purpose. In fact, this organization proposes to be so extremely altruistic as to actually bar all persons having any previous achievements to their credit so far as film work is concerned.

According to the latest despatches received yesterday this unique company will send its officials to Los Angeles soon after January 1st to begin the work of establishing it in suitable studio quarters preparatory to early production of stories to be selected from among latent literary talent. The tentative plan is to heap rather fabulous wealth upon the unknown who can supply a marketable story, the offer being a guarantee of \$300,000 for such material.

Only budding genius will be given a hearing—neither professionals or deluded persons will be given any attention. The whole purpose is to discover and develop American genius, which, declare the promoters of this enterprise, will never be given a chance under the present system, which is criticised severely because of it being kept so invulnerable to outsiders.

"The big fellows may imagine they have the situation sealed up," one of these promoters says. "They have been the dictators long enough. True ability has not counted with them and now we propose to make such ability count potentially with everyone. Our big aim will be to see to it that worthy screen material is marketed regardless of how obscure the author's name may be."

This unusual company is being backed by W. A. True of Hartford, Conn., W. D. Buford of Aurora, Ill., Harry Davis of Pittsburgh, Sydney S. Cohen of New York and L. J. Dittman of Louisville.

Marguerite Kósik, child dancer, has been filling an engagement with the Amalgamated productions featuring Stan Laurel in "When Knights Were Cold."

TOLD IN A HEAD-LINE

LATEST ROMANCE RUMOR HAS ALLAN DWAN, THE DIRECTOR, AND MARY THURMAN, THE ACTRESS, ENGAGED TO WED. BOTH ARE IN NEW YORK AND EACH HAS TRIED MATRIMONY ONCE BEFORE.

* * *

LAST CONFERENCE WILL H. HAYS HAD IN LOS ANGELES BEFORE DEPARTING FOR THE EAST, WEDNESDAY, WAS WITH MOTION PICTURE LEADERS ACTIVELY BACK OF THE FORTHCOMING EXPOSITION AND THE FILM DICTATOR'S MOST NOTABLE ACTION ON THIS OCCASION WAS TO INSTRUCT HIS CHIEF AIDE, THOMAS G. PATTEN, TO GO THE LIMIT IN CO-OPERATING TO MAKE THE EVENT A TRIUMPH.

* * *

MME. SARAH BERNHARDT GIVES CREDIT TO PROFESSOR COUE'S TREATMENTS UNDER HIS THEORY OF AUTO-SUGGESTION FOR RESTORING HER TO NORMAL HEALTH IN TWO DAYS AFTER WHAT SEEMED LIKELY TO BE A FATAL ATTACK OF ILLNESS.

* * *

MAYOR GEORGE E. CRYER ORDERED THE BAN TO BE CLAMPED DOWN ON A MOTION PICTURE GIVING A VIVID VISUALIZATION OF THE SENSATIONAL ESCAPE OF CLARA PHILLIPS, CONVICTED MURDERESS, FROM THE LOS ANGELES JAIL.

* * *

CHARLES RAY WAS THE HOST AND HIS STUDIO WAS THE SCENE OF THE ANNUAL MEETING OF THE CALIFORNIA DESCENDANTS OF THE PILGRIMS WHO CAME TO AMERICA ON THE REVERRED MAYFLOWER. THE AFFAIR, WHICH TOOK PLACE LAST THURSDAY, WAS A GALA CELEBRATION AND AMONG THE MORE INTERESTING PERSONAGES PRESENT WAS PRISCILLA ALDEN EVANS, DIRECT DESCENDANT OF JOHN ALDEN AND PRISCILLA MULLENS, WHO, ACCORDING TO HISTORY, WERE AMONG THE FIRST TO SET FOOT ON PLYMOUTH ROCK. MR. RAY'S PRESENT FILMING ACTIVITIES HAVE TO DO WITH THE STORY OF THIS MEMORABLE EVENT IN THE FOUNDING OF THIS NATION.

* * *

ANTONIO MORENO APPEARED IN COURT THURSDAY AND PLEADED FOR THE LEGAL RIGHT TO THIS NAME BY WHICH HE IS KNOWN TO MILLIONS OF PEOPLE AS A SCREEN STAR. HIS REAL NAME IS SPANISH AND UNPRONOUNCEABLE, HENCE HE WANTS TO DISCARD IT PERMANENTLY.

* * *

EFFIE PRICE GRAHAM, FORMER MACK SENNETT BATHING BEAUTY, IS SEEKING TO HAVE HER MARRIAGE TO ALFRED L. GRAHAM ANNULLED BY A SAN FRANCISCO COURT ON THE CHARGE THAT SHE WAS DECEIVED INTO THE CONVICTION THAT HER HUSBAND HAD ENOUGH INFLUENCE TO SECURE HER STELLAR ROLES INSTEAD OF MINOR ONES IN MOTION PICTURES.

* * *

BEING WELL INTO THE FILMING OF THE PARAMOUNT PICTURE, "THE LAW OF THE LAWLESS," IN WHICH CHARLES DE ROCHEFORT, THE FRENCHMAN SELECTED TO SUCCEED VALENTINO, WILL MAKE HIS DEBUT ON THE AMERICAN SCREEN, DOROTHY DALTON, PLAYING THE LEADING FEMINE ROLE OPPOSITE HIM, ISSUES A STATEMENT IN WHICH SHE SAYS THIS NEWCOMER IS "MARVELOUS AND FASCINATING."

* * *

RAYMOND L. SCHROCK'S STORY, "THE GHOST PATROL," HAS BEEN COMPLETED BY UNIVERSAL UNDER THE DIRECTION OF NAT ROSS AND JACK CARLYLE, WHO PLAYED AN IMPORTANT ROLE IN IT, IS AUTHORITY FOR THE STATEMENT THAT IT WAS ALL GOOD DOWN TO THE LAST "GHOST" THAT WALKED ON THE LAST PAY-DAY.

* * *

LOIS WEBER IS MAKING A PICTURE AT UNIVERSAL CITY WITH A THEME BASED ON THE THEORY OF AUTO-SUGGESTION NOW BEING PROMULGATED WITH SENSATIONAL SUCCESS BY PROFESSOR COUE IN PARIS.

* * *

"VENGEANCE OF THE DEEP," THE PICTURE A. B. BARRINGER MADE IN HAWAII, HAS BEEN TITLED AND EDITED AND WILL BE RELEASED EARLY IN THE NEW YEAR. ONE OF THE REMARKABLE FEATURES OF THIS PRODUCTION IS SAID TO BE THE UNUSUAL PERFORMANCE OF "SMOKE" TURNER IN TWO CHARACTERS WHICH HE SUCCEEDED IN MAKING SO TOTALLY UNLIKE IN PHYSICAL APPEARANCES THAT IT IS NEITHER RECOGNIZABLE OR BELIEVEABLE THAT THEY WERE PLAYED BY ONE AND THE SAME MAN.

4 DIRECTORS HAVE USED THIS BABY ARTIST TWICE

Baby Muriel MacCormac has just finished a four-week engagement in the B. P. Schulberg production of "Poor Men's Wives," under the direction of Louis Gasnier, who is the fourth director to call for her artistic services for a second picture. No better criterion could be asked than the ability to repeat with critical makers of photo-plays who are always zealous in obtaining the best talent possible. The other Gasnier feature in which little Miss MacCormac appeared was "The Call of Home."

Director Paul Powell liked this child's artistry and cleverness so much in his Lasky production of "Borderland" that he assigned her a bigger part in "The Daughter of Luxury," as yet unreleased.

Irvin Willat called her for a return engagement in "On the High Seas," starring Dorothy Dalton, after she had ingratiated herself with him in his "Yellow Men and Gold."

Marshall Neilan is the fourth director to recognize this child's talents to the extent of calling her back to his studio for a second picture.

Although Baby Muriel MacCormac is only four years, she is something of a pioneer in motion pictures, having been an active player for two and one-half years, during which time she has played real parts in a total of thirty-four productions.

NOW ON STAGE



Edwin Zunn is playing the part of M. Kato, the Japanese servant, in Walter Hast's stage production "Suspicion," now at the Egan Theater. Zunn recently completed a character role in Charles R. Seeling's picture "The Purple Dawn," at the Fine Arts Studios.

News and Gossip About the Moving Throngs of Movieland

Al to Play N. Y. Safe

Following the completion of his next comedy for the Fox Film corporation, Al St. John, the star comedian, will leave for New York on his first vacation in several years. Likewise it will be his initial visit to the eastern metropolis, hence, he is taking his assistant director, Bennie Stolloff, a native of Gotham, along with him as guide and interpreter. Al has heard so much about the evils of the big city that he is having his bank roll and a clean collar sewed into the lining of his coat and he says he will change 'em both when he arrives in New York.

Metro Company in San Diego

Ten members of the company who are working on the filming of the S-L (Sawyer-Lubin) production of "Your Friend and Mine," for Metro, have gone to San Diego where the exteriors for this picture are being made. San Diego Bay is to be utilized for many scenes of this Willard Mack story which Clarence G. Badger is directing.

"Felix Bavu" Going North

The Stuart Paton company, now filming the Universal Jewel production, "The Attic of Felix Bavu," will leave Hollywood Tuesday morning for Truckee, Cal., where they will film the atmosphere scenes and, incidentally, finish that picture. The cast is composed of Wallace Beery, Estelle Taylor, Forrest Stanley and Sylvia Breamer. Jack (Curley) Kiehl has been added to the staff of cinematographers who will accompany this group north.

DOPE PEDDLERS

Continued from Page 11

formation under the devices of a severe grilling.

Another audacious peddler who made a specialty of supplying addicts living in Hollywood hotels has disappeared in the last forty-eight hours and is believed to be somewhere in Mexico now.

Certain Japanese aliens known to have sold narcotics to motion picture people have left their usual Hollywood haunts.

All in all it is the get-away season for dope peddlers in general and quick action alone will check them in their mad rush to places of safe hiding.

A movie "stunt" became too realistic for Fred Stanton in the Harry Carey company at Hollywood. Stanton who simulated drowning in "Canyon of the Fools" for the Carey company, got beyond his depth and was rescued by Harry Carey.

Advances Protection Measures

Plans to further protect and assist the legion of feminine aspirants in quest of cinema honors were made at a luncheon-meeting last week at the Hollywood Studio Club, where Will Hays and his associates, Thomas Patton, J. J. O'Neill and Fred Beetsen, were guests of honor. The Studio Club is under direct supervision of the National Board of the Y. W. C. A., and officials of the Motion Picture Producers and Distributors of America are co-operating with directors of the club in an endeavor to construct a new home for girls who are employed in the moving picture industry.

Enid's Sister in Comedy

Catherine Bennett, a little fair-haired and blue-eyed 19-year-old Australian girl, has been engaged for an important feminine role in "When Knights Were Cold," the newest Amalgamated comedy for Metro, starring Stan Laurel. Miss Bennett is a sister of Enid Bennett, who has been a well known figure on the American stage and screen for several years. Both are natives of Sydney.

Make-up Agency is Unmade

Cancellation of its license by Walter G. Matthewson, State Labor Commissioner, ends the career of the Classic Film Agency, which had been operated by Michael J. Lynch and Kathryn Lynch as one of the agencies run in connection with a "make up school," which sort of institution is much under a ban nowadays as a result of disclosures showing would-be motion picture artists were being imposed upon.

Holbrook Going Upstream

Johnnie (Jack) Holbrook, one of those who perseveres in his battle royal to win success in motion pictures, is going up the ladder steadily. He has just been engaged by Director Bernard Durning to do a part in his latest William Fox special, which will have an all-star cast.

New Voice at the Megaphone

Director Jack Ford is a daddy again. This time it's a girl and the wee, fair one arrived in Hollywood and the world last Sunday. Jack is the proud possessor of a 14-months-old boy, too.

Race Multiplies More

A bouncing baby boy has arrived in the home of Mr. and Mrs. W. L. Vogel to take a hand in mortal affairs. Mr. Vogel is of the "new school and young blood" in the Hollywood field of motion picture production. His offices are in the Security Bank building.

Pictures Lure Him Westward

Harold D. Mills, juvenile lead in several eastern independent productions, has arrived in Hollywood, where he is making arrangements for future film activities. Previous to making advent into the motion picture field, Mr. Mills served with the Shubert company in St. Paul for one year, and at the expiration of his contract with an independent producing company in Chicago, he refused an offer of a year's stock engagement in order to migrate to filmland's capitol.

Gaston Gets Gastronomic

As a result of being convinced that every man should eat at home with frequency whether he has a mother or wife or not. Gaston Glass, the romantic actor, who has no wife and whose mother lives in far-away Paris, has engaged a professional chef to preside over the kitchen of his Hollywood bungalow and to look after the scientific proposition of making sure he gets the proper ratio of calories of food value. The strenuities coincident to being a hero in many photoplays are such as to make it indispensable for the hero to keep in fit physical condition, and, as food constitutes such an important part of maintaining health, Gaston thinks it behooves an actor to be a little gastronomic.

Try the Surgeon Again!

Monty Banks, the popular comedian, is in the same predicament as the man who had money to burn and found he had no matches. Monty is between pictures and has had a two-week vacation tendered him, and finds he has nothing to do. Excepting the few weeks in which he travelled to New York to undergo a surgical operation, this is the first rest Monty has had in two years. "Sure wish this was over," Monty says. "I get more tired hanging around doing nothing, than I do working 12 hours a day."

Reasonable Deducing

"He who hesitates is lost." "Haste Makes Waste." The names of the two gentlemen responsible for these two lines we never have ascertained, but we are sure one was a street car motorman, and the other a plumber.

Devoid Maketh Devoid

An independent producer plans to produce a picture devoid of any experienced talent! Wow! It behooves us to thinketh that said producer is also devoid experience.

Had to Corral Governors

Three governors had to give their consent before permission could be obtained by Thomas H. Ince to film some spectacular flood scenes now being made for "News," his latest production in which May McAvoy is being starred. To get shots of a scene which occurs in the story when a levee breaks, a dam has been erected at Yuma, Arizona, temporarily turning aside the Colorado river from its course. Due to the long controversy over the Colorado river, permission was obtained from the chief executive of California, Colorado and Arizona before the producer was willing to tamper with waters which have been in such bitter dispute. Tremendous sums are being expended by Ince to obtain shots that can not fail to carry a mighty wallop in this production which is being directed by John Griffith Wray.

As Song Titles Tell It

"Where There's a Will There's a Way," sings the little extra girl. "Tomorrow" chirps the casting director. "You've Made Me What I Am Today," sings the original story of the producer.

Viola Dana Starts Making "Her Fatal Millions!"

The filming of "Her Fatal Millions," Viola Dana's newest Metro starring picture has been started at the Metro studios in Hollywood under the direction of William Beaudine. It is a story by William Dudley Pelley which Arthur Statter has adapted for the screen. Huntley Gordon has been engaged to enact the leading male role in "Her Fatal Millions." Mr. Gordon has just completed playing an important part in the all-star production of "Your Friend and Mine," which S-L (Sawyer-Lubin) is producing for Metro, and previous to that enacted a leading role in Fred Niblo's film version of "The Famous Mrs. Fair," for Metro.

THEY BOUGHT; YOU BUY

Continued from Page 11

next summer will be. They know they can't be present if they're not Patrons. So THEY joined NOW!

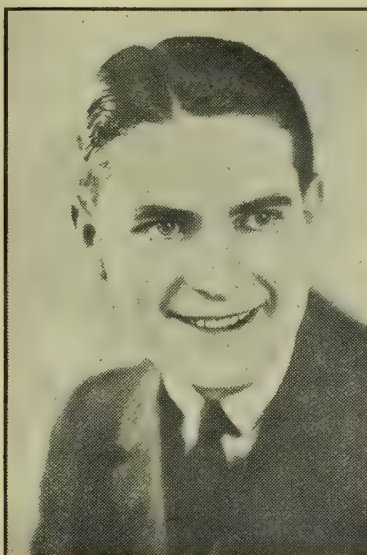
Have YOU signed up yet? A limited number of these certificates have been reserved for those within the industry. You'll have to get yours soon. The general public is waiting for them and they'll go fast. Everybody you know or want to know will be at the Revue and Exuosition Premiere. But they'll all be Patrons. Don't put this off. Subscribe today. Ask your department head or write to Motion Picture Exposition, 1005 Hollingsworth Bldg., Los Angeles.

Within Filmland's Interesting Inner Portals

What is the truth about the drug evil as it obtains in the center of film-making, the city of Los Angeles and environs? First answer: that it does exist just as it exists in New York, Chicago and other cities, and, second answer: that the habit has grown among mortals in every walk of life in the last two or three years. It is a moot question whether or not Prohibition has had anything to do with this unsavory growth and public opinion seems to be about equally divided on the subject. However, as Alan Hale, the well-known screen star and one of the drug peddler's most implacable foes in the present crusade to rid the world of such mortal menace, points out, *something* besides normal conditions is the basic fault, because in normal times—in the days of more personal liberty than is allowed now—there were fewer addicts to narcotics and the terrible plague did not have the grasp it has at this time. "Unfortunately, the Wallace Reid case merely serves to throw the spot-light on intolerable conditions which have been a bane to followers of many occupations for several years," he declares, "and it constitutes the sounding of a warning that the whole populace must arise and act in unison to obliterate all men and women unscrupulous enough to peddle drugs from the face of the social map." Mr. Hale has been conducting a personal campaign against "dope" distributors for some time, but he asserts his efforts have been mostly in vain for the reason that those who pursue this nefarious trade seem to have adequate protection at all times. Therein undoubtedly lies the secret of the whole development of this evil—there has been laxity of law enforcement on the part of many of those higher up. Hence at the top seems to be the place to get at the bottom of the dangerous situation!

To be given credit for being "one of the most potential powers in promoting a revival in the interest of human romance" is quite a compliment, but it is the lot of Gaston Glass, the popular romantic actor of the screen. This tribute came to him in a letter of commendation from a prominent professor of one of the leading eastern colleges and was inspired by the fact that this savant found the influence of Mr. Glass' love-making on the screen was such as to aid him materially in his own efforts to arouse a greater degree of respect for the necessity of wholesome love, involving the elimination of the blasé spirit so rife among the rising generation of this rather fastidious age. "This offers one more proof that if the creators of motion picture entertainment will only embrace their opportunities, they can wield an influence for good in many directions," the professor writes. "A complete change in the attitude of the average young human being of this period towards matrimony must be brought about in order to combat the divorce evil which threatens the very institutions of government." Evidently, the love business is in a critical condition and needs some new captains. Now what Mr. Glass wants to know is, what's gone wrong with Daniel Cupid. "Is he on a vacation?" he asks blandly. You answer it.

Mme. Sarah Bernhardt's recent refusal to discontinue her stage work on account of illness because of her claim that she would die in the event she resigned herself to taking a complete rest, has aroused wide admiration among professionals in the Hollywood film colony. Leon Bary, now a resident of the picture capitol and a prominent figure on the American screen, was



Lloyd Hughes, who declares Real Estate is the only kind of "Dirt" to Deal in Nowadays.

Mme. Bernhardt's leading man four consecutive seasons and he therefore understands her temperament about as well as anyone. "Mme. Bernhardt has always been the maximum in two things in particular, namely: her art and her fortitude," he says. "It is not surprising to me, therefore, that she is so determined to continue her efforts in the field she loves until the very last moment. This great dramatic star is what you Americans call 'game' in all the term implies."

Is a beautiful, young, unsophisticated girl in grave danger when she ventures to make her advent into motion pictures? Do they generally come to grief because of their coming in contact with undesirables holding high positions dictating the employment? Dorothy Manners, who is young and beautiful and who knew next to nothing about the world at large until she left her small-town home in Texas to try her luck in filmdom at Hollywood, answers both of these questions in the negative most emphatically. "It is all entirely dependent upon the girl and if she possesses the right kind of mind, she can have her



Murray Spencer, ex-Yale man, now a promising movie man.

full opportunity to achieve fame strictly on her merits without ever suffering to be insulted even once," she declares. "In all of my two years' endeavors in motion picture work, I have never been treated in an ungentlemanly manner by anyone, and, I have gone into most all of the studios unescorted, too." Miss Manners adds it is regrettable that certain magazines print stories to the effect that innocent, young girls are unsafe in the film field. "No girl is any more unsafe in a picture studio than she is in a textile factory," she concludes. Miss Manners' next notable screen appearances will be in support of Jack Pickford in "Garri-son's Finish" and in support of Shirley Mason in "Pawn Ticket 210."

The exodus of collegians from Yale to embrace cinema opportunities in Hollywood has become so marked that Murray Spencer, prominent among the ex-Yale men, has started the work of organizing what he calls the Yale Actors Club, the membership of which is to be composed of something like twenty former students of that famous institution. Spencer plans on drafting Maurice (Lefty) Flynn, at one time a Yale football star and now a screen star, to serve as president of his organization. "One of the purposes will be to instill some of the college 'pep' in picture circles with the idea of helping in the general progress of things," Mr. Spencer says.

Lloyd Hughes, whose latest screen triumph is scored as Mary Pickford's leading man in her new "Tess of the Storm Country," made a good point in an interview this week. He urges that every time anyone starts gossip on scandalous subjects, someone else arise and change the subject from "dirt" to real estate. "If more people would interest themselves in the great sport of investing savings in Southern California realty, this part of the world would be better off," he says. Mr. Hughes has been investing his profits in lots and houses for some time and only a fortnight ago made a purchase involving a consideration of \$17,000.

Muriel Frances Dana, the four-year-old starlet of the screen, has an extraordinary Christmas present. It is a cat, which has presented itself to her despite all protestations and efforts to the contrary. This cat had been a pet around the Robertson-Cole studios and was used in a few scenes Baby Muriel appeared in recently in support of Ethel Clayton in "The Greater Glory." The feline took such a fancy to the juvenile artist that it followed her home in time to be counted among the Christmas gifts and no amount of persuasion can get the animal out of the idea of remaining right in the middle of the Dana family henceforth and longer than that if possible.

Does being a society girl help any in becoming a motion picture star? Very little, if any, according to Helen Kesler, who is among society's contributions to the cinema art. "I find the only thing that helps even one little tiny bit is talent," she says. "Of course it sometimes helps to know a little something about etiquette, but wherein there must be real knowledge has to do with dramatic proportions more than the proper gentility, portions." Miss Kesler, who is the daughter of a well-to-do manufacturer and as such moved in the highest society, got her screen training as leading lady to Jimmy Aubrey in Vitagraph comedies. Now she is appearing in "Souls For Sale," her second Rupert Hughes picture.



Boiled Down and Served Up!



Film News of This Week You May Have Overlooked.

Little Julia Brown is again appearing with Lewis Sargent in the Scott Darling comedies.

Charlie Chaplin's latest comedy, "The Pilgrim," will be released within the next few weeks.

Seventy per cent of the pictures exhibited in France now are American-made, according to statistics just compiled.

Larry Semon, who will leave Vitagraph soon, has been signed to become a First National star, according to current reports. No confirmation is obtainable at this time.

Mr. and Mrs. Carter DeHaven have completed their comedy, "A Waggin' Tale," at the Powers Studios. Monty Brice is responsible for both the story and continuity.

Katherine MacDonald adds her denial to the long list a loquacious Dame Rumor has made necessary. Miss MacDonald declares she has not the remotest idea of getting married.

Japan will make a strong bid for supremacy in the production of motion pictures ere the year of 1923 is gone, according to the opinions of close observers. Two rather large studios are being built in Tokio now.

All jobless and needy actors and actresses in New York will be dined Christmas day at the Stage Door Inn there with "Mother" Allen, who is past 70 years old, acting as chaperone. There'll be a Christmas tree and everything that goes with it.

San Francisco, Cal., Dec. 18, 1922.—Eric Von Stroheim, Ernest Traxler, Ray Moore, and Ben Reynolds are in San Francisco looking for locations, and making arrangements for the filming in January of Frank Norris' big story, "McTeague."

Peter B. Kyne, author of the Saturday Evening Post stories soon to be filmed at the Paul Gerson Studios, was in town last week.

Jess Willard, well known to the screen and the prize-fight ring, spent a day in San Francisco last week. He was enroute to Portland, from there to go to New York to go into training for a fight.

Dallas M. Fitzgerald, director of the Belasco Productions, spent Sunday in San Francisco to be present at the preview of "Eyes of Love."

Isadore Bernstein has severed his connection with the West Coast Films and is in Los Angeles.

Bernard Durning was in San Francisco

Nola Luxford, leading support for Lawson Butt, is recuperating from an illness of several weeks duration. She will join Lawson Butt and his company in San Francisco the first of the year.

Harry J. Howard, formerly auditor for William S. Hart, has been appointed to fill a similar position in the office of Morris R. Schlank, president of the Anchor Film Distributors, Inc., of Hollywood.

Leo McCary has been assigned to assist George Archainbaud in the direction of the Selznick screen version of Robert Chambers' novel, "The Common Law," in which Corinne Griffith, Conway Tearle, and other players will be seen.

Progress on the filming of "Bella Donna" at the Lasky Studios has been slower than intended because of the indisposition of Pola Negri, the star, who is experiencing difficulty in becoming acclimated to Southern California weather.

The film industry of Germany has suffered almost a complete collapse as the result of unsettled political conditions. Less than fifteen percent of the motion picture studios in that country are being operated at all, according to the latest report.

Mme. Sarah Bernhardt, the greatest dramatic actress the world has ever produced, collapsed this week at the close of a rehearsal in Paris and she is reported in a critical physical condition, her advanced age of 78 years being a handicap to her warding off an early crisis.

Seemingly authentic reports have it that Pauline Frederick is once more on the shoals of marital disaster. Dr. Rutherford whom she married last June, has returned to his home in Seattle, and close friends say that incompatibility has been responsible for the separation.

Myron Selznick has established a special still department composed of expert photographers. Shirley Vance Martin, well known art photographer, has been placed at the head of the department, and in addition to making regular production stills, will give portrait sittings to the various stars in Selznick productions, in an effort to supply the magazines with the right kind of material.

"The Beautiful and the Damned," the Warner Brothers adaptation of the F. Scott Fitzgerald novel, scored a hit on Broadway in New York. Critics praised it. One of them declares this picture contains "much more piquancy and nerve than usually graces photoplays."

The New York critics went after the Goldwyn \$10,000 prize play, "Broken Chains," with hammer and tongs. One of the more caustic reviewers even went so far as to declare the story is not worth thirty cents. Nevertheless, "Broken Chains" looks like a money-maker at that. Adverse criticism has often kept adversities away from photoplays.

At the request of sportsmen all over the country, special previews of "The Hottentot" will be held for horseback riders in all

the cities where Thomas H. Ince's comedy-drama special will be released shortly. Magnificent action flashes of the steeplechase in this picture, which were filmed at the cost of weeks of hard work with the assistance of a group of "gentlemen" riders, some of whom are nationally known, are said to be some of the finest ever brought to the screen. The release of the picture will be made a real event in sporting circles throughout the country, riders being given an opportunity to pass expert opinion on the work of sporting brothers who volunteered to ride in this big race "for the fun of the thing." "The Hottentot" in which Douglas MacLean and Madge Bellamy, play the leading roles, is Ince's film version of the stage play in which Willie Collier scored such a big hit.

Madge Bellamy Starts as Star

Madge Bellamy who has been signed by Regal Pictures Incorporated to star in a series of six pictures for Associated Exhibitors release has begun work in "The Tinsel Harvest," especially adapted for her from a story by Harold Shumate. John Bowers, who is featured with Miss Bellamy in Maurice Tourneur's "Lorna Doone," recently released, will play the leading role. Other members of the cast include Hal Cooley, James Corrigan, Francelia Billington, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Myrtle Vane, Arthur Millette and James Gordon. William Seiter is directing. All six of the Regal features will be produced on the lot of the Thomas H. Ince Studios.

Flashes from Frisco

last week buying ships for a big forthcoming Fox production to star Dustin Farnum. The cast will be announced on his return.

The Belasco Productions, Inc., wish their name withdrawn from the list of members of the San Francisco Producers Association as they have never been connected with it, owing to the fact that they really make their pictures in the south.

Clarence R. Nixon of Hollywood was among those present last week.

The Belasco Productions gave a preview of their new picture, "Eyes of Love," to about a hundred invited guests at the Royal Theatre on Sunday morning. Dallas M. Fitzgerald directed the picture and it has an all-star cast including Miriam Cooper, Forrest Stanley, Mitchel Lewis, Kate Lester and Richard Tucker.

The San Francisco Producers Association have forwarded a copy of their recently adopted by-laws to Will H. Hays for his approval. They are working for the making of clean pictures in San Francisco by legitimate companies.

Ralph Proctor of the cinema world of Los Angeles spent a few days in San Francisco last week.

A Vitagraph company, directed by Dave Smith, is in San Francisco shooting some sea scenes for "Masters of Men." Cullen Landis will be featured in the picture with a cast including Alice Calhoun, Wanda Hawley, Bert Apling, Jack Curtis and Charlie Thurston. The work here will take about two weeks.

—Agnes Kerr Crawford.

Leon Bary, whose latest screen triumph is scored in Mabel Normand's "Suzanna," is the only actor to remain as Mme. Sarah Bernhardt's leading man four consecutive years.

Pulse of the Studios

For Week Starting Monday, December 18

Professionals are requested to report to Camera! by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions. Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|----------------|-----------------|--------------------------------|--------------------|--------------------------|---------------|
| BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd. | | | | | | Glen. 1933-W |
| Rose Fisher Productions (Independent release). | | | | | | |
| Kenneth Bishop | Bumps Adams | Floyd Humphreys | Art Hilton | Larry Adams | 2-Reel Athletic Comedies | Schedule |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Eugene DeRue | Bobbie Dunn | A. Gosden | Joe Cooke | | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Ward Hayes | Monte Banks | | | | Comedies | Schedule |
| Federated Radio Comedies (Federated Film Exchange) | | | | | | |
| Mark Goldaine | Wm. Nobles | Montague | | | Radio Comedy | Schedule |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| Security Production Co. (Independent release). Geo. A. Hill, Sr., Prod. Mgr. | | | | | | |
| Elite Production, Inc. (First National release). | | | | | | |
| BRONX STUDIO. Beatrice Barrett, Casting. 1745-51 Glendale Blvd. | | | | | | 54109 |
| Western Arts Film Co. | | | | | | |
| BURBANK STUDIO. Burbank, Cal. Joe Murphy, Casting. | | | | | | Burbank 54-R |
| Sacred Films, Inc. | | | | | | |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| H. C. Raymaker | Baby Peggy | Jerry Ash | Dave Smith | H. C. Raymaker | "Peggy's Appointments" | 2d Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Monte Bell
Eddie Sutherland | J. Wilson | "Destiny" | 5th Week |
| CHOICE STUDIO. A. Gunard, Prod. Mgr. 6044 Sunset Blvd. | | | | | | |
| Choice Productions | | | | | | |
| And. Gunard | All-Star | Abe Schultz | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. | | | | | | Holly 3100 |
| Harry Beaudine | Neal Burns | Peterson | Lavelle | Conklin | Two-Reel Comedy | 2d Week |
| Al. Christie | Henry Murdock | Archie Stout | Hagerman | Conklin | Two-Reel Comedy | 3d Week |
| Regent Pictures. | | | | | | |
| FEDERAL STUDIO, 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr. | | | | | | Wilshire 2115 |
| Federal Photoplay, Inc. Lincoln Hart, Prod. Mgr. | | | | | | |
| Pilot Productions, Eric Ergenbright, Mgr. | | | | | | |
| Popular Pictures, Inc. (East Coast Release). | | | | | | |
| Trimble-Murfin Productions. | | | | | | |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. | | | | | | 598-165 |
| Albert Rogell Productions. | | | | | | |
| Camera Players Picture Corp. (Independent release). | | | | | | |
| William King | All-Star | Dal Clawson | W. R. Demming | W. E. Wing | Educational | Schedule |
| Chas. R. Seeling Productions. (Aywon) | | | | | | |
| Charles R. Seeling | All-Star | Vernon Walker | Park Frame | Charles R. Seeling | Drama | Casting |
| Cosmopolitan Film Company (F. B. O. release) | | | | | | |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Henry McCarty | Lester Cuneo | Floyd Jackman | Charles Mack | Henry McCarty | Western | 1st Week |
| Fine Arts Productions. (Independent release) | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. | | | | | | |
| Hugh Deirker | All-Star | John Stumar | J. F. McDonald | Staff | Drama | Casting |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | | Staff | "When Knights Were Cold" | Schedule |
| California Film Company (Independent). | | | | | | |
| James Calnay | All-Star | | | Staff | "Why Do We Live?" | Casting |
| Bennie Zeidman Productions (American release). | | | | | | |
| Ben Zeidman | All-Star | | | | Drama | Casting |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. | | | | | | Holly 3000 |
| Emmett J. Flynn | Charles Jones | Joe August | Ray Flynn | Bernard McConville | "Pay Day" | 10th Week |
| Jerome Storm | Wm. Russell | David Abel | Jimmy Dunn | Joseph F. Poland | "McFee's Rest" | Editing |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Erle Kenton | Stock | Vic. Scheurich | Regaie | | Comedies | Schedule |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "Brass Commandments" | 8th Week |
| Josef Franz | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Modern Monte Cristo" | 1st Week |
| Norman Taurag | Joe Roberts | | Roberts | | Comedies | Schedule |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthalon | Strumwasser | "The Buster" | 4th Week |
| Jack Blystone | All-Star | | | | 2-Reel Comedies | Schedule |
| GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting. | | | | | | Wil. 81 |
| (Metro release). | | | | | | |
| King Vidor | Clara K. Young | O'Connel | Dave Howard | Hope Loring | "The Woman of Bronze" | Editing |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------|--------------------|-------------------|--------------------|--------------------------------|---------------------|
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. | | | | | | 761711 |
| Marshall Neilan | All-Star | David Kesson | James Flood | Ruper Hughes | "Red Lights" | Suspended |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 4th Week |
| Hugo Ballin | Mabel Ballin | James Diamond | | Hugo Ballin | "Vanity Fair" | 9th Week |
| Tiffany Productions. (Metro Release). R. G. Edwards, Prod. Mgr. | | | | | | |
| Robt. Leonard | Mae Murray | Oliver T. Marsh | Robt. Ross | Edmund Goulding | "Jazzmania" | 13th Week |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. Patricia Foulds, Casting. | | | | | | Holly 1431 |
| Frank R. Adams Productions (American Release). | | | | | | |
| Bertram Bracken Productions. | | | | | | |
| Ferdinand Earle Productions. | | | | | | |
| Chas. J. Hall & Son Productions. | | | | | | |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Martin Justice | Carlton King | Carl Widen | Harry McCabe | Justice | Comedy-Drama | Schedule |
| Wm. R. Lighton Productions, Inc. | | | | | | |
| J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.) | | | | | | |
| A. B. Maescher Productions. (Arrow Release). | | | | | | |
| Arthur Trimble Productions. | | | | | | |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Burston Films. 6050 Sunset Blvd. Holly 3939. | | | | | | |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Al Santell | Alexander Alt | Billy Williams | Roland Asher | Jean Havez | Comedies | Schedule |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. | | | | | | |
| Bob Horner | All-Star | Al. McLain | Ted Medford | Bob Horner | "Valley of Shadows" | 4th Week |
| Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693. | | | | | | |
| Jack Melson | Richard Talmadge | Earl Ellis | Leon Metzert | George Plympton | "The Smoke Eater" | Editing |
| Howard Mitchell | Snowy Baker | Edgar Lyon | Ralph Stauv | E. R. Schayer | "Pals" | 2d Week |
| Malobee Productions, 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr. | | | | | | |
| Maloney-Beebe | Leo Maloney | Latham-Thompson | Bob Williamson | Maloney-Beebe | 2-Reel Western | Schedule |
| Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945. | | | | | | |
| Sanford Productions. (State Rights release). Holly 975. | | | | | | |
| Marcel Perez | Pete Morrison | George Crocker | Ralph Cedar | Perez | "College Rancher" | 6th Week |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| W. S. Van Dyke | Leah Baird | Andre Barlatire | Charles Chic | Leah Baird | "The Destroying Angel" | Editing |
| W. S. Van Dyke | Leah Baird | Andre Barlatire | Charles Chic | Leah Baird | "The Stigma" | 1st Week |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | George Hill | Frances Marion | "The Nth Commandment" | 7th Week |
| Thos. H. Ince Productions. (First National Release). | | | | | | |
| John Wray | May McAvoy | | Frank Gerahty | Bradley King | "News" | 9th Week |
| Gene Stratton Porter Productions. | | | | | | |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Del Andrews | "The Tinsel Harvest" | 3d Week |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Victor Fleming | Dorothy Dalton | George Myers | Fred Robinson | E. Lloyd Sheldon | "Law of the Lawless" | 2d Week |
| Wesley Ruggles | Walter Hiers | Charles Schoenbaum | Leo Pierson | Albert LeVino | "Mr. Billings Spends His Dime" | 4th Week |
| Joseph Henabery | Jack Holt | Faxon Dean | Richard Johnson | Jack Cunningham | "Tiger's Claw" | 7th Week |
| Charles Maigne | Mary Miles Minter | James Howe | Leo Pearson | Will M. Ritchey | "Trail of the Lonesome Pine" | 5th Week |
| Sam Wood | Gloria Swanson | A. L. Gilks | John Waters | Monte Katterjohn | "Prodigal Daughters" | 7th Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Bergere | "Bella Donna" | 10th Week |
| James Cruze | All-Star | Karl Brown | Vernon Keays | Jack Cunningham | "The Covered Wagon" | |
| Wm. deMille | All-Star | Guy Wilky | George Hippard | Clara Beranger | "Grumpy" | 1st Week |
| LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| John P. Mills, Productions | | | | | | |
| Rex Thorpe | All-Star | Elmer Dyer | | Joseph Northup | "Black Gold" | 10th Week |
| Milburn Morante Productions. (State right release). | | | | | | |
| Ranger Productions | | | | | | |
| Tom Gibson | Willard Mack | Elmer Dyer | | | "Red Bulldogs" | 8th Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Fred Niblo | All-Star | Charles Van Enger | Doran Cox | Frances Marion | "The Famous Mrs. Fair" | 13th Week |
| Oliver Morosco Productions. R. R. Killion, Comptroller. | | | | | | |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Victor Schertzinger | K. McDonald | Joseph Brotherton | Wyatt Brewster | | "Refuge" | 5th Week |
| Louis J. Gasnier | All-Star | Karl Struss | Geo. Yonalan | | "Poor Men's Wives" | 6th Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| | Viola Dana | John Arnold | Frank Strayer | Bernard McConville | "Fatal Millions" | 3d Week |
| | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 2d Week |
| Joseph M. Schenck Productions (First National). | | | | | | |
| S-L (Sawyer-Lubin) Productions. (Metro release) | | | | | | |
| Clarence Badger | All-Star | Rudolph Bergquist | Charles Hunt | Winifred Dunn | "Your Friend and Mine" | 6th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bull Montana | Irving Reis | Doc Joos | Staff | "They Call It Dancing" | 2d Week |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| Individual Productions. (United Artists Release.) | | | | | | |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| James F. Horne | Ethel Clayton | Joseph Dubray | | Wyndham Gittens | "The Greater Glory" | 4th Week |
| Chester Bennett | Jane Novak | Jack MacKenzie | Douglas S. Dawson | Bennett Staff | "Rock of Ages" | 2d Week |
| Sherwood McDonald | Gloria Joy | John Thompson | | Douglas Bronston | Comedy-Dramas | Schedule |
| Malcolm S. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Monty Brice | "Saved with Diamonds" | Schedule |
| William Howard | Johnnie Walker | Wm. O'Connell | Woolstenhume | Paul Scofield | "Fourth Musketeer" | 4th Week |
| Emory Johnson | All-Star | Ross Fisher | Wyatt | Emilie Johnson | "Westbound 99" | 3d Week |

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(with apologies to K. C. B.)

IT MAY seem foolish.

* * *

WHEN YOU'VE finished.

* * *

BUT THE idea struck me.

* * *

THAT YOU'D like to know.

* * *

I'M DOING well.

* * *

AND IN this way.

* * *

IT GIVES me pleasure.

* * *

TO EXPRESS to you.

* * *

MY HEARTFELT thanks.

* * *

FOR ALL the shaves.

* * *

AND ALL the haircuts.

* * *

WE HAVE had together.

* * *

AND MAY the New Year.

* * *

BRING US blade to face.

* * *

MANY MANY times.

* * *

A CHRISTMAS wish

* * *

AND MANY a good cheer.

* * *

I SEND to you.

* * *

FOR IN this land.

* * *

WHERE I'VE cast my lot.

* * *

I'VE MET and made.

* * *

A LOT of friends.

* * *

AND I just know.

* * *

THEY'RE MIGHTY glad.

* * *

THE SAME as I.

* * *

TO ENJOY this.

* * *

GREAT CALIFORNIA.

* * *

I THANK you.

* * *

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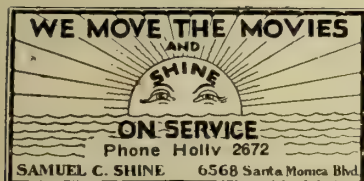
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THE FIGHTS

and enjoy some real pugilistic performances. Phone Hollywood 100 for reservations.

RADIOPHONE BECOMES BOON

Continued from Page 6

which more than 1,500 players appear and in which some of the "sets" are so large that even the largest megaphone does not serve to carry the director's voice to the ears in distant corners. The banquet hall "set" in King Richard's castle actually covered more ground than the Concourse in the Pennsylvania Station in New York City and it was not humanly possible to shout loud enough even through a gigantic megaphone to be heard by everyone in that "set." Nor was it in any way a possibility for Allan Dwan, the director, to make himself heard all over a tournament field large enough to accommodate 1,500 men and women together with scores of horses and to issue instructions to twelve assistant directors, some of whom were stationed as far as a quarter of a mile away from him. Therefore, when, before starting his directorial labors, he was apprised of the fact that he would have a radiophone system at his command, he exclaimed exultingly: "Blessed be the power of inventive genius!"

And, the upshot of it all was, whenever Director Dwan desired to issue an order to an assistant, he needed only to speak in an ordinary conversational tone into a radiophone and the man to whom he addressed his remarks heard it as if Dwan stood right beside him and in spite of the fact that the two were so far apart they could not make each hear the other though they might yell at the top of their voices without the magic power to utilize the air waves.

The saving in time and money the radiophone accomplished for the Pickford-Fairbanks Studios cannot be computed, but it amounted to many thousands of dollars per week. It saved so many steps that attaches heretofore accustomed to running around at top speed all day found it necessary to take some physical exercise at the close of each working day. It created a condition of convenience so complete and flawless that one man—the producer—can sit in his office and talk to everybody on a "lot" of a score of acres simultaneously.

Miss Pickford and Mr. Fairbanks jointly brand the radiophone as one of the greatest improvements added to the art of making photoplays in the history of the industry.



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Office open evenings.

**The Standard Casting Directors'
Directory**

6404 Hollywood Boulevard
at Cahuenga

Film Land Arises in its Might Against Drugs

Continued from page 5

branches of the film business make it a point to report the identity of every dope peddler familiar to them. There need be no fear on the part of the one making the report, and, let everyone realize now that it would be a fallacy to protect any dope peddler because he happened to play the part of "a good fellow." It makes absolutely no difference who or what any man is, if he has sold or is selling narcotics illegally, he belongs in prison and he has not the slightest vestige of a right to his freedom to move in and out of society, blazing a trail of moral disaster. Camera! ventures the assertion that if every person in the picture field having any knowledge of the activities of various individuals implicated in the selling of narcotics performs his duty, the police would be able to take into custody a majority percentage of the offenders in one raid. True, there has started already an exodus of these criminals for parts unknown, but there are many who can suggest the trail which leads to those said parts. Conclusively, it is a time of crucial test. Enforcement of the law must be the paramount issue and there can be no regard as to whom such an enforcement hits. Above all, the use of drugs in any form must be stopped not only within the film world, but all the "worlds" adjacent to it. The most effective way to stop it is to make it impossible for anyone to secure drugs illegally. Individual information could aid materially in accomplishing this highly desirable end.

Meanwhile Wallace Reid has been staging a valiant fight to rid himself of the habit. He has been lying at the point of death for days in a Hollywood sanitarium, but he has been admirably persistent in his insisting that he shall win. Like most everyone else who ever became a victim of this habit, Mr. Reid was the mark of vicious influences wielded with impunity by breakers of the law. Once he was started on the precarious pathway downward, there were always plenty of dope peddlers in close proximity to him to keep him supplied with the poison and to take much of his money therefor. Now the point is, if these foul despoilers of human happiness can keep so close to their prey for such prolonged periods of time, why, through the assistance of the many possible informants, cannot the authorities make quick work of getting close enough to them to apprehend them?

Mr. Hays, in sincere sympathy with Mr. Reid, visited the popular actor at his bedside last Tuesday and encouraged him in his struggles to become master of himself. Although Mr. Reid was so extremely weak as to be unable to speak in normal tones, he cheerily whispered a "Merry Christmas" to the director general of filmdom. Jesse L. Lasky and William de Mille accompanied Mr. Hays on this visit and each voiced confidence to Wally in his ability to emerge victor.

The religious forces of Los Angeles and environs were not slow in getting into the limelight. One of the first moves on the part of the ministers was to demand a most searching investigation with aims of discovering who is responsible for the amazing growth of drug-using. This is a move in the right direction if it will be properly pursued, because the men and women who actually deliver the small portions of drugs each addict uses are not the ones whose removal would stop the traffic. Their incarceration would only leave the higher-ups free to engage the services of other peddlers later when this storm subsides. The place to make the real start is at the top—

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MAKE-UP
819 South Hill Street
Pico 498

right where the ministers suggest—at the top where abide the men with sufficient capital and ingenuity to keep large consignments of various narcotics coming into the country constantly. It is probable the biggest of these higher-ups will be found in New York, *but there are at least several of them right in Southern California.* Ordinary deducing makes this patent.

After learning of the action of the ministerial group, Mr. Hays issued the following statement:

"My attention has been called to the action taken by the ministers of the city, in which they requested me to use my best endeavors in the matter of a proposed investigation of any traffic in narcotics that may exist in this community:

"I will do all I can, of course, to assist in any investigation sponsored by City Council, the courts or any other authority that will reveal conditions that should be remedied and I will be glad to join any responsible groups in helping, in any way I can, any phase of the situation."

"The motion picture industry, of course, is in full sympathy with the announced purpose of stopping any traffic in narcotics that may exist in this community.

"In this effort, as in every other effort for right things, the industry will co-operate in every possible way with those in authority and those who have the matter in charge.

"I am sure the constituted authorities will take care of the situation, whatever it is, and we will be very glad to help."

There is gratifying reassurance in the voluntary declarations of determination in all quarters of filmdom to co-operate to the maximum limit to destroy the drug traffic.

It all accentuates the fact that the present war is the most potential, most promising of any ever waged on any foe of humanity.

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Walter de Courcy

Will soon make an announcement
that will be of great importance to
the Motion Picture Industry.

The Premiere of The American Historical Revue and Motion Picture Exposition will be the biggest event you've ever seen or heard of. Only Patrons will be present. President Harding, members of his cabinet, Governors, Mayors, diplomatic representatives of foreign countries, the leading figures of filmdom—all are planning to attend. They'll all be Patrons.

WILL YOU?

A limited number of Patron Certificates have been reserved for the Motion Picture Industry. They cost \$10.00. This may be paid in weekly or monthly installments. You get \$12.50 worth of tickets for your \$10.00, as well as your ticket to the Premiere.

When this quota is sold, **THAT'LL BE ALL!**

Don't wait until they're all gone and then wish you had one. Send in your application now! Buy several! They'll be nice Christmas presents.

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THE AMERICAN HISTORICAL REVUE AND MOTION PICTURE INDUSTRIAL EXPOSITION

For the purpose of taking part in the First Annual American Historical Revue and Motion Picture Industrial Exposition to be held in the City of Los Angeles during the year 1923 in commemoration of the One Hundredth Anniversary of the Monroe Doctrine. I hereby make application for Patron's Coupon Book..... of Admission Tickets to the Revue and Exposition, each book to contain the rights and privileges enumerated on the back of this application, for which I agree to pay the sum of ten dollars each, payments to be made as follows:.....

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"Camera!"

[[The Digest of the Motion Picture Industry]]

Los Angeles, California

Saturday, December 30, 1922

Price 10 Cents



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LETTERS FROM READERS OF
PHOTOPLAY MAGAZINE

The reason
department
th tell the
We know
polite
und

Note these Suggestions from Your Public

The eternal problem of producer, director and star is the determination of what kind of pictures the public wants. One fact is certain: The public has decided opinions on the matter.

HERE are a few comments by film enthusiasts which seem to clearly indicate a trend of thought. They may represent the voice of an active minority, but do they?

Read what they say. Then see if the indications of change in national habits and tastes do not closely conform to these expressions. America is gradually swinging back from the immediate and regrettable influences of the war to the normal, sane and wholesome things of life.

The motion picture should have taken the lead, but failing to lead it must now follow. The opportunity, the greatest which has ever come to the motion picture industry, was almost entirely overlooked. Unfortunate! Now the call is no longer an appeal, it is a demand.

Sane, wholesome drama—true to life and stripped of superficiality—is what Americans want.

We can supply stories of this kind—strong well-knit stories from the minds and imaginations of typical Americans. They contain fresh, new viewpoints and include every type of story which is worthy of your consideration.

A representative will gladly discuss with you the stories which are now available.

Palmer Photoplay Corporation

PALMER BUILDING
HOLLYWOOD, CALIFORNIA

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir:

I do not hail from Missouri, nevertheless I am a firm believer in demonstration. Will someone please tell me what the object of _____ really was? I admit my stupidity. If some noble thought or teaching was struggling for expression could it not have been expressed minus the probability of an "insult" to any nation? An American may be broad minded and still object to the presentation on the screen of immorality, especially when it would seem to have no motive. It is the bright, wholesome and uplifting picture that we need.

ANNA B.
Trenton, N.J.

EDITOR
Dear Sir:
Doubt
but I a
it is int
maligna
Ineffi
love-
diffic
An

J. J. C.

positive that the _____ who prefer _____, and _____, who has gone too far in the temperament line—is very much in the minority.

On with Colleen Moore, Dick Barthelmess, Bebe Daniels, the Gish girls, Cullen Landis, Norma and Constance, George Fawcett, Leatrice Joy and Theodore Roberts—those deliciously human folks who give us real enjoyment instead of shivers and quivers and thrills!

JEAN E. MILL

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir:

For a long time I have wished to protest against the frightful superficiality of _____ productions.

It seems to me that his photoplays are a real menace to the artistic growth of the silent drama. How any one can accept his unusual standards, his false conceptions of life, is beyond me.

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir:

I was never more disappointed in a picture than I was when I went trustingly into the _____ Theater of this city and saw _____ in _____.

The story had absolutely nothing in common with the book. The atmosphere of the world was entirely missing—even the incidental happenings were different. The hero in the picture was no more _____ the part than _____ the director.

little less realism and a great movement.

For instance, in the blood-and-thunder films. Every time I see my favorite actor risking his life doing stunts, I lose my interest in the picture. Why can't we have sane, sensible stories, with people behaving like human beings, instead of going through those breath-taking adventures and barely escaping deaths scores of times?

I have a warm spot in my heart for the films and the players; they have done me so much good, and have kept me healthy and happy. And let us have more of the best of things.

A. L. H.

EDITOR PHOTOPLAY MAGAZINE.

Dear Sir:

This week I witnessed _____ starring _____ and _____ in the support, and I must say, to express it in slang, "Where do they get that stuff?" Such a mediocre picture to come from the _____ whatever to the story. There is simply no picture like that over these days? I should say not! I waited all during the picture thinking a plot would develop soon but saw was scene after scene with plot.

(Continued on Page 17)

"Camera!" [The Digest of the Motion Picture Industry]

A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

S. W. (DOC) LAWSON.....Publisher and Manager

DELBERT E. DAVENPORT.....Editor

FRED W. FOX.....Advertising Manager

C. NEIL LYKKE, JR.....Associate Editor

DORIS MORTLOCK.....Studio Editor

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Snappy New Year! May You Step Lively to Joy and Plenty

Welcome to our fair film city, 1923! May this be a year of general personal participation in the proposition of "peppy" progress!

It is with a deep sense of gratification that CAMERA! calls attention to the generally conceded fact that the motion picture screen is doing its full share to lead the people in the right direction by furnishing incentive for thoughtful reflection upon the great variety of subjects the new conditions bring to the foreground. Indeed, the movies deserve unstinted praise for taking the initiative in issuing propaganda which is unique. The fitting shadows of the screen do more to arouse the public to a harmonious attitude of thinking for themselves as a powerful unit than any other agency. Verily, it is little short of remarkable, is the influence wielded for good. Pictorial lessons plus diverting animation could not fail to be impressive, and the photoplay art has not failed in many things. The new year of 1923 finds this art holding an ideal strategic position and ready to multiply its useful efforts under the benign spell of encouragement so universally bestowed by governments as well as people.

It was the legend, which, according to tradition, appeared on a flaming cross in the sky to the Roman Emperor, Constantine I, before his battle with Maxentius, that gave to posterity the imperishable battle-cry: IN HOC SIGNO VINCES. There is an augmented fitness in the application of this to present-day history. 'Twas truly in the sign of the flaming cross that the millions arose in their righteous might to vanquish the menace of 1914. The unswerving faith of free men in the principle of Christianity supplied the strength which overwhelmed warring foes. It was necessary to accomplish the near-impossible in order to stay the mad cohorts of a madder monarch, but the feat was performed with consummate efficiency and reassuring celerity. It seemed to be decreed by the Supreme Power that the advent of the next new year (1919) should be marked by signal triumph such as would preserve the peace so many of us thought had vanished irrevocably. The hysteria which led some people to think that such a war meant the end of the world was never founded on anything more substantial than superstition. Could we ask for better proof of the durability and logic of the right than is furnished in the beacon light of the year of 1923, just come? We have stronger reason than ever for adhering to our belief in the sublime wisdom of holding before us the flaming cross.

Yes, it is exceedingly bright, is the future of the screen. Most everything is in its favor at last. True, a few untoward conditions can seriously retard its progress, but there is a reassuring tendency to discontinue haphazard disposals of all the problems arising as a result of the truly rapid development of this whale among whales. The twelve-month branded 1923 promises to be a memorable record-breaker in more ways than one, and the devotees to the cinema art can depend upon having increased pleasure and benefit. Unscrupulous producers and unwholesome photoplays will probably gasp their last respective breaths in this new year. The public is very determined on doing its share towards emancipating the glorious silver sheet from inglorious exhibitions. We doubt if fans would ever again go to see the kind of moving pictures they used to "break their necks" to witness simply because they knew they were sensational. In fact, sensationalism has ceased to be the money-maker it used to be and there is every prospect of its becoming a dead issue in the science of making film. All the old favorites, as well as all of the newcomers in the field, seem to be in accord on the general subject of the desirability of appearing only in photoplays which are wholesome. Some producers do not seem to be quite so much in tune, but the big leaders evince a realization of the demands of the times and, therefore, they may be depended upon to set an example which the smaller fellows will be obliged to follow if they wish to remain in the business at all. Two or three rich producers still act as if they have not generated enough power to resist the temptation of smearing the screen with bits of unclean literature, but they are being "talked to" seriously by a determined people. There is evidence of the coming of more intelligence and a greater business acumen, too. We heard only recently that one prominent film manufacturer was investigating the system through which the great American steel industry was developed. This sounds promising, for there is no reason why there should be such an outstanding lack of sound business judgment exercised in the moving picture business. The possibilities for the production of notable screen triumphs were never so great as now and it seems certain we will soon see and recognize a real photoplay literature. Some master minds are working out plans for the introduction of stories which can be described truthfully as typical of the motion picture works only, and the day of presenting the inferior works of celebrities will surely go when it is once proven that almost countless unfamed geniuses can supply better material for the purpose in hand. Taken all in all the year of 1923 can be rightfully termed the ideal year for the newcomer with real ideas. Traditions will not amount to a straw any more. Henceforth it will be so that if John Doe, of Arkansas, can write a better story for the screen than the most eminent novelist of the day, Doe shall be the man. Up to now conditions have not been conducive to such a healthy open-door policy as this, but Father Time has exerted some influence for amelioration in Filmiland, too. Yes, the outlook is very good and we have no doubt as to the future greatness of the photoplay art.

It is hinted that politicians are going to use the screen extensively in their campaign of 1924. Or, are they going to misuse the screen?

Four-Year-Old Faces 1923 with Confident "Hello"



Muriel Frances Dana, four-year-old starlet of the screen, says she will phone her New Year's greetings to all her friends. It's some job she has taken upon herself, because she has thousands of friends in Los Angeles alone. She will make personal appearances at the Pantages Theatre during the week beginning January 8th as an added attraction to "The Forgotten Law," in which she plays a principal role.

Happy Endings

By DONALD H. CLARKE

Some persons like their breakfast eggs soft, some like them medium, and some like them hard. And some persons like the endings of their plays happy, and some like them sad. If there are any champions of the medium ending they haven't made much noise.

Show some folk a final fade-out of the hero and heroine doing a stationary version of the old-fashioned Bunny Hug, with a touch of Soul Kiss tossed in for good measure, and they'll be likely to say, "That's the trouble with the movies; they're not true to life; life is sad." Show others the hero dying, as comfortably as he can with a heroine leaking glycerine tears all over his make-up, and it's not at all certain they won't remark, "Aint that a shame! Life is sad enough without having to pay your good money at the box office for the privilege of being made sadder."

Of course, it isn't set down as a steel-armored fact that everyone thinks life is sad, but the conviction that it is, appears to be smeared thickly enough over the lands-

cape for present purposes. And, anyhow, perhaps it is true that life is sad. What of it? Many sad life experiences have happy endings; and a warm hour of sunshine at the end of a soggy, dreary day is worth a hundred hours of the same medicine during a cloudless month.

The true story of Miss Winifred Kimball, of Appalachiola, Fla., is an illustration. It might be worth while repeating at this time because a motion picture of which she is the author, and with which she won a \$10,000 first prize among 32,000 contestants, thus bringing a happy ending to the very real tragedies of her life, now is being shown on the screen. If for no other reason, this picture, "Broken Chains," is of unusual interest because, dramatic as it is, it is no more dramatic than the story of Miss Kimball, which it has made known to the public.

Get the setting. Miss Kimball's father, a wealthy contractor of Chicago, having lost his fortune, had sent a bullet through his brain. Miss Kimball had gone to live with

her sister, Mrs. Alexander, in Appalachicola. Within a few weeks, Mrs. Alexander's husband, a distinguished physician, had killed himself. The two sisters—except for Lavinia Henry, a faithful old Southern "Mammy"—were left alone in the world. Their future looked mighty dark, as about all that could be seen on the horizon were over-due taxes, mortgages and bills of all descriptions.

Then Miss Kimball read of the motion picture contest which was announced by the Chicago Daily News and Goldwyn. Hoping that she might be fortunate enough to win one of the smaller rewards she wrote "Broken Chains," some of its strongest situations having been suggested by incidents in her own life. The manuscript was sent in with the name of Lavinia Henry signed as author, and accompanied by the prayers of the three women.

There isn't much else to say, except that when the check for \$10,000 arrived in Ap-

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Meaning of the Roscoe Arbuckle Controversy

Unbiased Analysis of the General Public Opinion Concerning the Proposed
Return of the Fat Comedian to the Screen.

A CRIMONIOUS controversies always run riotously wild in their inception and the ado started by Will Hays granting Roscoe (Fatty) Arbuckle a pardon and a chance to return to the pursuit of his screen career was no exception. But now with the passing of a week, the disconcerting affair is simmering down to a basis where it may be gauged somewhat. Wild threats and wild intimations of retaliations are succumbing to better-tempered reasoning and there are indications that within the next fortnight, the topic will not be deemed of sufficient interest to occupy front-page space of newspapers.

The outstanding developments of the latter part of this week seems to be decidedly favorable to Arbuckle. The well-known and time-honored American spirit of giving every mortal another chance is asserting itself and an honest survey of the official and public sentiments wherever divulged in various parts of the country is convincing of the fairness of the conservative estimate that sixty per cent of the expressions of opinions bespeak generosity in behalf of the fat comedian. "Give him a chance," is the answer being repeated in high and lowly places. At the same time there is little disposition to scold the churchmen for their zealous efforts to prevent "Fatty" in his proposed attempt to realize his fondest ambition.

The ministerial group of Los Angeles is fighting him more bitterly than any group in any other section and Dr. Gustav Briegleb as well as Rev. Robert Shuler offer some logical argument against permitting the come-back. These two gentlemen are staging a valiant battle to persuade their city law-makers to see the proposition as they do and they are unquestionably honest in their declarations of fears for the morals of the public if Arbuckle does succeed in regaining the prestige which was his before the unfortunate death of Virginia Rappe.

However, it is interesting to note that clergymen in many of the leading eastern cities are apathetic towards the subject and evince no signs of planning any determined fights to bring about a prohibition of Arbuckle pictures in their communities. It had been expected by some of the more pessimistic prophets that churchmen everywhere would rebel as a single unit most actively. No such widespread harmony has manifested itself as yet.

Strange as it may seem, a majority of the state and city censors of motion pictures are either openly firm in refusing to participate in the campaign being waged to defeat Arbuckle or are issuing statements to the effect that they regard it as their sole duty to judge the moral merits of a picture production and not to dabble in the question as to a picture actor's past record. A typical instance of this attitude is given by the Board of Theatre Censors of Seattle, Washington, where Arbuckle's films will be passed on the same as anyone else's in the future as in the past.

Arbuckle himself added fuel to the flames this week by issuing a statement in which he asked one striking question, namely: "Is religion a thing of claws and teeth?" He was actuated in making this query by the energetic manner in which the Los Angeles

church leaders "went after his scalp." The comedian seems to be deeply hurt on account of the persistency with which his opponents assail him and he is wondering why he should be denied the opportunity to make atonement for any indiscretions he may have committed. He feels the tragic death of Miss Rappe cannot be held as a cause warranting his being ostracized since a jury of his peers in open court not only declared he was guiltless of any crime, but had been done a great injustice by over-zealous authorities who had forced him to suffer the ordeal of being tried on such a serious charge, which charge is established forever in court records as totally baseless.

Straw votes on the Arbuckle question have become a popular fad throughout the nation, and, according to newspaper reports, Arbuckle receives a majority of the votes in practically every case. There are other evidences of the public holding to the doctrine of fair play, interpreting the phrase to mean that Roscoe Arbuckle is as much entitled to it as anyone.

On the other hand, there are plenty of city officials everywhere thoroughly sympathetic with the reform forces now striving to force Arbuckle to remain in retirement. Mayor George E. Cryer of Los Angeles is among those loudest in his expressions of objections to the Hays edict. Executives in especially cities of the mid-west are also decreeing against the resumption of exhibiting the pictures of this actor in their cities. Women's clubs are conspicuous among the forces marshalled to thwart the come-back.

Meanwhile Will Hays stands pat. He has reiterated his contention that Arbuckle deserves a chance after a year of irreproachable living. The fact that Mr. Hays flatly refuses to rescind his order lifting the ban has had the effect of diverting much of the attack from the comedian to the Czar of Filmdom. Many mildly express disappointment, but many others are bitter in their hurling of angry accusations at the former postmaster general. Those who know Mr. Hays best declare he is of the type of executive who convinces himself he is right first and then stands on that conviction to the end. In a polite telegram to Mayor Cryer he declared his full confidence in his judgment being right in the Arbuckle case, which means that so far as Mr. Hays is concerned, there will be no further obstacles placed in Arbuckle's way.

Now, properly focused under the microscope of unprejudiced analysis, what does the whole Arbuckle situation mean and what is the most likely final result?

In the first place, it is patent Roscoe Arbuckle will never again have the general following he once had. For instance, probably a large percentage of any one clergyman's parishioners used to go to theatres to laugh at Arbuckle's clever clowning. A very small percentage, if any, will go to see his pictures henceforth. This means Arbuckle will be a weak attraction in communities where the church element is entrenched strongly.

In the second place, there are enough curiosity-seekers and genuine habitual sympathizers in this country to somewhat counteract any loss of patronage. There will be thousands of men and women clamoring to

get into theatres showing his films and many of these thousands probably never saw his animated likeness before.

In the third place, there is little danger of Arbuckle injuring the cinema as an honorable art. Likewise there is little possibility of his helping to advance its best interests very much from the uplift standpoint it makes no difference how clean his future pictures might be since he will continue to be more of an influence one way or the other than the story in which he plays a leading character.

In the fourth place, the aforesaid American spirit of fair play to all will surely tend to insure him adequate means of earning a livelihood as a screen star despite any efforts of any ministerial group to deter him. He will ever be a target for at least desultory verbal hot-shots, but gradually time will work its wonders in producing the inevitable lull born of sheer exhaustion.

In the fifth and last place, Roscoe Arbuckle and his precarious experiences stand as an impressive object lesson to every man and woman in any line of endeavor. That object lesson is stated rather strikingly by a Chicago clergyman, conceded to be very broad-minded since he is among those in favor of giving the comedian a chance to come back and redeem himself. Here are the exact words of this assenting churchman: "The lesson all should learn from Mr. Arbuckle's case, and, when I say all I mean especially all those engaged in the picture business, is, DON'T TAKE THE CHANCE HE DID. DON'T LIVE SO AS TO BE VULNERABLE TO SUCH A FATE AS HAS BEEN HIS BITTER LOT. DON'T RISK YIELDING TO THE TEMPTATIONS SO RIFE IN FIELDS WHERE THERE IS PROSPERITY. DON'T BE FOOLISH!"

Most of the more influential captains of the film industry are openly backing Arbuckle and in some cases rather vitriolic denunciations of the campaign being waged against him have been issued. Carl Laemmle, head of Universal, is among those who has little patience with the reform elements seeking to bar the actor from future activities. Mr. Laemmle says in part:

"It is inconceivable that in a land whose cardinal principles are fair play and liberty there should be so many who are ready to condemn Fatty Arbuckle and drive him forever from the only business he knows. A court has found him not guilty of charges on which he was arrested. Why shouldn't that alone settle the case?"

"Why discriminate against Arbuckle? The American public forgot and forgave the charges that once were made against one of the world's greatest singers. It forgot and forgave charges brought against one of America's comedians. It forgot and forgave charges against one of the greatest of sport promoters.

"They were acquitted and the public accepted the acquittal at full face value and took the singer, the comedian and the promoter back to its heart. Why not give Arbuckle an equal chance? He has brought joy to millions. Give him a fair chance to do it again.

"In the eyes of the law he has done nothing."

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Why So Many Artists Leave the Stage for Pictures

According to Alan Hale, who is a close observer and a thorough-going student, the stage would be practically deserted if there was room for all the actors on the screen. He says he knows very few dramatic or comedy artists, still earning their livelihood before the foot-lights, who would not accept a first reasonable offer to join the ranks of the exponents of the cinema art. And, there are many exceedingly interesting reasons.

Primarily, the moving picture is as yet new enough to provide unbounded novelties; real chances to get away from the monotony of long-set stage methods. In the movies the actor is always doing something different, because there is ever ample latitude for such variety. Space and change of scenery alone insure perennial shifting such as keeps the interest whetted to a keen edge while the limited action and scenic back-ground which is possible behind the proscenium arch keeps the efforts of the artists performing there down to a certain, definite limitation. Therefore, one outstanding reason who so many actors have rushed pell-mell into pictures is the prospect of more freedom; more space; more possibility of doing something different.

"When I discovered how small is the largest stage compared with the locale which a motion picture camera will photograph, I decided there and then to hasten away from the limited area to the emancipation afforded in the all outdoors so much a favorite of film producers," Mr. Hale says. "However, after establishing myself as a screen actor, I was persuaded back on the stage and this latter experience served the good purpose of making me once for all convinced that the only field for me was Southern California, where photoplays are made."

Another reason of first importance for the readiness of so many actors to rush into the cinema fold is the promise of residing in one place permanently and thus being enabled to enjoy real home life as those in other pursuits do. The stake makes nomads of all who tread its boards while the screen makes good, old-fashioned home-bodies out of the artists. The best proof of the avidity with which these professionals embrace the opportunities to live in homes of their own is the marvelous upbuilding of Hollywood as one of the largest and greatest suburban residential districts in the United States. A large percentage of the finer houses as well as the almost countless bungalows belong to film folk, and, verily, they live within them with a zest.

"One of the first moves I made after getting into pictures was to purchase a real, honest-to-goodness home in Hollywood, a home where my wife could be contented and comfortable pursuing the natural proclivities of the happy house-wife and a little nest where we could rear properly our little Alan, Junior," Mr. Hale says. "And, I am just like scores of others in my profession in this regard. We of this line aspire to give our children the same advantages as any other children have and know an orderly home constitutes a first requisite."

Mr. Hale adds a strong denial to the oft-repeated charge of scandal-mongers that most screen actors use their homes chiefly to stage wild parties. Anyone who is fami-

liar with life in Hollywood knows the wild-life idea has been exaggerated grossly. A stroll or motor trip through the various Hollywood residence streets most any day will reveal great stars out in their yards in overalls 'tending the lawn or doing little chores, thus giving eloquent demonstration of their happiness to be in the midst of wholesome home life.

Still another interesting reason why the work afforded by the film-making industry is appreciated by the artist is, it aids digestion! It may not be well known by the public in general, but it is nevertheless a fact that the most common physical ailment among stage folk centers in the stomach and is due inevitably to the manner of eating their life forces them into. While "on the road" they are ever on changing diets and expediency forces irregular hours for appeasing the appetite. The result is, a stomach trouble sooner or later for most of them, and, one noted specialist only recently made himself more noted by declaring there was more dyspepsia among stage artists than in any other group of people. However, once established in Southern California as an active interpreter of characters before the picture camera, the actor or act-

ress forthwith starts eating like any other normal human being—in a home and at regular hours and the food is uniformly good.

"Few human stomachs are immune to the bane of always grabbing a bite on the run to catch trains and a year's life in Hollywood is the best cure extant for all the disorders an actor may have contracted as a result of such unwise eating," Mr. Hale says.

Then, last but not least, the screen is attractive to all talented performers because salaries are larger and there is more chance of saving some of the money. The living in one place and being thus able to dodge the extorting processes always strewn across the path of the traveler serve to make possible the fattening of bank accounts. "You don't have to tip the maid or butler you hire to serve you in your own home," is the pointed way Mr. Hale expresses it. And, that's the story in a nutshell so far as the pecuniary side of it is concerned.

Now can you blame those legions of clever people who have rushed away from the stage and onto the screen for their rushing?



Alan Hale and his dog, Pete. The dog, by the way, is missing from home for the third time in three months. It was a gift to the actor from Peter B. Kyne, the Author.

Some of the Alleged "Dumb Bells" of Filmdom

By RAY H. LEEK

Some wise journalist once remarked that good news always was bad news. In other words, that destructive news was the most interesting, which prompts me to offer the exception and prove the rule.

Helen Klumph, that engaging writer on persons and things having to do with the screen, recently toured the studios of the West Coast film capital with the avowed intention of finding and interviewing that much advertised personage—the beautiful dumb belle.

But—here's the surprise of the tour—she failed to find the dumb belle. Helen announced she found beauty and brains, that she often found both qualities in one and the same person, that she found hardly a screen player of any repute who could not have won fame and fortune in some other line of endeavor had they chosen so to do.

At the risk of anticipating some of the interesting productions of her busy type-writer, I will paragraph a few of her discoveries. Miss Klumph says that—

Katherine MacDonald, declared to be the most beautiful woman in America, might have attained fame as a designer and sketch artist.

Tom Forman is almost as gifted an actor and writer as he is a director.

Cullen Landis is a mechanic of no mean ability, having assembled the automobile he drives.

Barbara LaMarr spent all her leisure while working in "The Hero" writing an original screen story soon to be filmed.

Victor Schertzinger was a composer of national repute before he became a picture director, having two musical comedies and several successful songs to his credit.

Gasnier has a quaint sense of humor that would have proved a valuable literary asset had he not chosen the speaking stage, then the screen, and then the directorial field.

B. P. Schulberg was advertising writer, scenarioist and promising writer of stories before he became a producer.

Rex Ingram considers the making of pictures a side line to his work as a sculptor. Fred Niblo's name is well known among scientists through his reports of explorations in darkest Africa.

"It is an interesting thing to think of dumb belles in pictures, because we know picture players best through their pleasing appearance," said Miss Klumph. "But what business or profession has claimed as many versatile men and women as the screen?"

Penrhyn Stanlaws, the magazine artist—

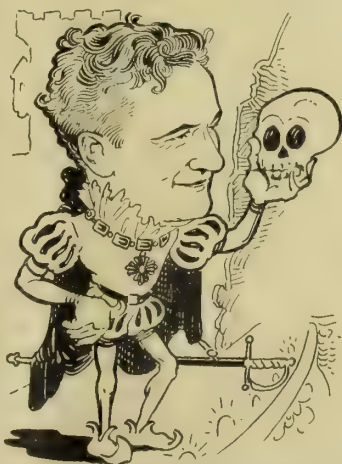
picture director, who recently concluded a contract with Famous Players, has attracted considerable attention to himself by making public an analytical study of the current screen beauties. And the creator of "The Stanlaws Girl" has spared nobody in pointing out everything from a cranium that he says is placed too far forward to give a certain star opportunity to work her jaws, to ankles that are too plump for anything approaching grace.

A measure of joy may have been brought to the hearts of the beauties thus assailed by a review that appeared the same day that the Stanlaws onslaught was published, which sets forth that, "About the worst dramatic film of the year is Penrhyn Stanlaws' production, 'Singed Wings.'" The critic thereupon elaborates on the flaws of Mr. Stanlaws' picture in much the same vein as does Mr. Stanlaws, in another column, denounce the feminine players with whom he has been working.

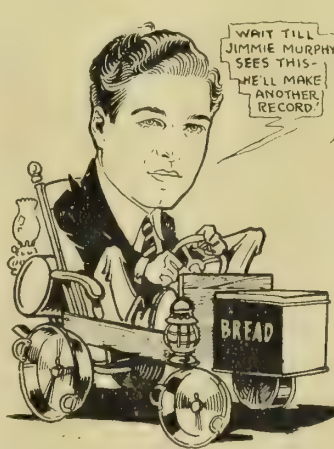
Those logical persons who love to put two and two together may find some significance in the two articles. Possibly Mr. Stanlaws is showing why his pictures have been no better. Or, perhaps, the screen beauties may attribute their failure to appear at better advantage in his productions to faulty direction.



KATHERINE MACDONALD MIGHT HAVE EARNED A LIVELIHOOD AS A DESIGNER



TOM FORMAN IS AS GIFTED AS AN ACTOR AS DIRECTOR



CULLEN LANDIS, AN EXPERT MECHANIC, BUILT HIS OWN CAR



BARBARA LA MARR WROTE A SCREEN STORY WHILE WORKING IN "THE HERO"



VICTOR SCHERTZINGER IS A COMPOSER OF NATIONAL REPUTATION AS WELL AS A FAMOUS DIRECTOR



GASNIER HAS A SENSE OF HUMOR THAT WOULD HAVE PROVED VALUABLE IN THE LITERARY FIELD BUT HE MADE USE OF OTHER TALENTS ON STAGE AND SCREEN



B.P. SCHULBERG WAS WELL KNOWN AS AN ADVERTISING AND FICTION WRITER UNTIL HE MADE FAME AS A PICTURE PRODUCER



FRED NIBLO EXPLORED DARKEST AFRICA BEFORE BECOMING A DIRECTOR

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

There is every indication of a most lively 1923 so far as cinema entertainment is concerned. The white feather has not shown itself in any quarter of this great amusement industry as yet, despite all of the burdens and hardships of the trying Reconstruction Period. The public mind must have its diversion and, therefore, the captains who steer the Ship of Photoplay must do their share towards providing this in wholesome abundance. Apparently all the leaders in the field are well aware of their obligations, and they are proceeding accordingly. As a consequence it is possible to announce now that the motion picture features to be released henceforth until next spring will be as nearly what the times demand as can be realized. We have had occasion recently to discuss the situation with practically all of the leading producers, and we find them standing pat to the man on policies of expansion and increased activities. Business has been exceedingly lively throughout the early winter weeks, and this is taken to presage a veritable rush when the regular 1923 season opens. During the past few weeks studios here have been scenes of gigantic efforts to complete a sufficient stock of better pictures to meet the demands of better tastes during the forthcoming months of coal-shoveling and fretting over the numerous problems created by economic difficulties. It will be virtually a clean slate the film concerns will offer the photoplay-goers and the day of reissues seems doomed. There are numerous reasons why the general public henceforth should support the screen to a greater extent than ever, and one of the principal reasons is, the screen is an absolute essential to mental and physical recreation. It is to be hoped that persons who formerly went to the movies once a week will be able to treat themselves at least twice in the same period hereafter. This is obviously for their own good, and, simultaneously, it will give fresh impetus to the perfection of this most democratic form of entertainment and enlightenment. Forsooth, the cinema art should be embraced with an avidity equal to that characteristic of the Americans in clinging to the free press. Both are agencies for unlimited good and both should have every opportunity to continue making good. A splendid slogan would be, "Read and see a movie daily."

Marshall Neilan's new picture, "Minnie," has fared well in its preview showings before the leading critics of the country and the consensus of opinion seems to be that the prolific Mickey has scored another tally which will enhance his reputation as a good provider of screen morsels. Some of the critics are openly enthusiastic over this feature while many others are little less reserved in their warm praise. An example of this latter class of reviews is afforded by the *Exhibitors Trade Review*, which says: "This film is somewhat of a novelty or at any rate it affords a theme which is just a little different from the majority of themes—it is a happy combination of comedy and drama with a rather unusual romance and many bright spots running through the story that should easily provide laughs enough for all." Mr. Neilan not only wrote the story of "Minnie," but is responsible for the scenario as well. Leatrice Joy, who plays the title role, stands revealed as more than simply a first-class actress—she demonstrates her ability as a make-up artist of the first rank,

TENDENCIES TERSELY TOLD

One of the most reassuring tendencies with us as the New Year dawns is that of producers to make their films more and more non-political and non-sectarian in even slight inferences.

* * *

Never was the future so promising for independent production and it seems to be one of the current fads to organize new producing units for the independent market. At least fifteen new concerns will start activities with the New Year.

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The avidity with which producers embrace opportunities to give film versions of popular and even unpopular novels is not abating much as yet, but there are plenty of wisecracks who claim they can prove the original story is bound to come into its own ere 1923 is gone.

* * *

Pioneer firms, often rumored to be approaching the shoals of financial disaster in recent times, are giving convincing evidence of being revived rather than deprived. Vitagraph is a notable instance of this. Meanwhile such veterans in the game as Pathe and Metro are actually expanding instead of shrinking. All signs of the times are encouraging for a general prosperity.

* * *

True, it is an era of verbal controversies between competing producers, but this is to be expected in any big industry. Many men forget that time alone works out the settling process of a great new structure! Another point to bear in mind always is, parties of both sides of a dispute can be more or less right and justified in their contentions.

because in making herself appear as the "ugliest girl in town" in conformity with the demands of this story, she achieves a triumph with the aid of grease paints, a triumph all the more notable for the reason that she is naturally far from being ugly in any way. "Minnie," as a photoplay, looks like another good answer to those still prone to accuse producers of seeking the salacious on every possible occasion: "Minnie" is as wholesome entertainment as can be imagined.

Universal has contributed a quite excellent picture to the current screen in "For-saking All Others," the direction of which was well done by Emile Chautard. This story centers around a mother, but gets away from the much-used mother love theme to an equally human one in the form of mother jealousy, a jealousy mothers often manifest when their children grow to maturity and evince preferences for other interests. In this case the mother strives with undue zeal to hold her son for herself and in so doing creates suspenseful situations because of that son's love for a most winsome girl. In fact, this picture is a study in well-conceived and well-executed

complications, most of which are worked out logically. Cullen Landis as the son and Colleen Moore as the girl divide high honors while May Wallace is acceptable as the mother. David Torrence, Sam DeGrasse and June Elvidge are others in the cast deserving of special mention for fine performances.

Thomas H. Ince has accomplished one unusual feat in his film version of Willie Collier's stage hit, "The Hottentot," inasmuch as he has made it a veritable whirlwind of action such as keeps audiences gasping for breath. At times it seems the pace set by the characters is beyond the limit of human laws of quick comprehension. No doubt many splendid points will be overlooked by the average audience because of the swiftness with which they come and go. However, "The Hottentot" is one of those films for which there is constant demand and it is so well played that it will not fail to register favorably with the majority. Douglas MacLean plays the leading role, but Raymond Hutton gives him a race for first honors while Madge Bellamy occupies third place in the credits. James W. Horne, who directed this picture for Mr. Ince, gives evidence of possessing the happy faculty of keeping story values in the foreground while busily engaged in keeping many important things moving in the background.

Old-fashioned melodrama threatens to become the newest fad of the screen and the Vitagraph production of "The Ninety and Nine," time-honored and time-worn as the prototype of "East Lynne" and "Ten Nights in a Bar Room," seems sure of contributing much to the rejuvenation of the popularity of hair-raising thrillers wherein the mortgage on the old farm counts so frightfully. There is plenty of room for doubts of the advisability of producers fagging the brains out trying to discover or develop new thrills when old-time writers such as Ramsay Morris supplied all this excess of them. Yet it is quite possible the public will be "fed up" quickly on this sort of screen fare. It will be a better indication of true progress if originality is given a little more latitude instead of concentrating on hackneyed old-timers. The familiar story unfolded in "The Ninety and Nine," including the sad affairs of the falsely accused hero, the villain with a ridiculous black moustache and the heroine's whose stern parents make her shimmy with nervousness, is not the kind of a story worthy of encouragement if there is to be serious effort to create such a thing as screen literature, a "community" capable of standing on its legs without the aid of antiquated plots. Incidentally let it be impressed now—there is not the least semblance of a public clamor for more of these oft-repeated mellerdrainers.

New York critics are quite unrestrained in their expressions of admiration for Marie Prevost as a result of her excellent performance in "The Beautiful and Damned." A fair specimen of the kind of praise she is eliciting just now is the following contained in the *New York Morning Telegraph's* review of that picture: "Marie Prevost has a startling combination of the charm of an ingenue and the instincts of a very fine actress. She is like the girl of the book, but a great deal more interesting."

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, DEC. 30, 1922.

DANGER LURKING IN LULL IN DRUG WAR IS POINTED OUT

Earnest advocates of a relentless war to a finish against the traffic in drugs are alarmed over the surprising lull in the public interest in the very recent expose of the dangerous proportions to which the narcotic habit had grown, and, genuine concern is felt over the tardiness on the part of the authorities in the work of apprehending dope peddlers and higher-ups. No notable arrests had been made at the end of the first week of the great war against this bane to society and it seems the scores of men and women involved in the lucrative trade of supplying addicts with various kinds of drugs in Southern California have had a comparative easy time of it getting out of the way while the storm rages, according to several leaders in the film world who are particularly anxious to co-operate in the task of stamping out the scourge.

It is pointed out that there is always grave danger in permitting a lull in such a case, because it is during lulls that criminals "fix themselves securely out of reach." Already there has been enough lull to give every dope peddler in the Los Angeles field plenty of time to get into the interior of Mexico. However, it is understood that several of the more notorious dealers in these vicious wares still linger around their usual haunts, rather brazen in their flouting of the idea of any interference coming to them. This leads to the inclination to wonder on the part of the uninitiated since it seems to indicate there is such a thing as protection being provided by influential forces much higher up. Some persons, said to be well informed on events and affairs in Hollywood, assert that drugs have been illegally distributed and sold within the film colony even during the last week in the midst of all the storm of protest. If this is true, it will be regarded generally as intolerable, and, action must be forthcoming without delay.

It is well known that the authorities encounter all kinds of difficulties in gathering evidence against suspects even though they are cock-sure they are breaking the law. Right now the officials have the names of a dozen traffickers in this illicit business, but it is impossible to get enough evidence to insure a conviction once they are haled into court. The drug ring is composed of

exceedingly shrewd men, who have covered their tracks so cleverly that it is next to impossible to take them into custody with any degree of assurance of being able to send them to prison. This predominating shrewdness presents a condition hard to overcome, but the consensus of opinion among moving picture people is that the way must be found to make a clean sweep of it and to rid this community of the drug evil in its entirety even though revolutionary methods must be pursued.

"This thing of being awakened by a loud alarm and then dropping back to sleep again constitutes the very weakness of the populace which makes possible the prosperity of dope peddlers," declares one film magnate. "It is a weakness apparent now in this most crucial of tests and it is to be sincerely hoped every man and woman residing within all Southern California will rise up in all their might and demand action so persistently and with so much determination that the drug ring will have to be broken up."

MOVIE STUNT MAN KILLED BY PLANE

Doubling for William Desmond, Universal serial star, Jean Perkins, well-known "stunt" man, fell to his death from an aeroplane last Saturday during the filming of Desmond's latest starring vehicle. Perkins was to have jumped from the plane to a fast moving freight train. Observers say the pilot evidently miscalculated the distance and Perkins fell to the ground, breaking both legs and sustaining internal injuries. He was rushed to the Riverside community hospital, where, after a valiant battle for his life, he died.

ED ROBERTS GETS TRIAL POSTPONED

The initial hearing of charges against Ed Roberts, alleged author and publisher of "The Sins of Hollywood," will be heard next Tuesday before Federal Judge Bledsoe. The hearing was scheduled for last week, but a continuance was granted because of the plea of the attorney representing Roberts for more time in which to investigate the Federal indictment charging him with sending obscene literature through the United States mails.

"GOOD CHEER FOR ANOTHER YEAR," AL'S SLOGAN

When Al Christie stepped off the boat from Honolulu his face was wreathed in smiles and full of New Year cheer principally because he brought back his company and a large assortment of moving pictures taken on the picturesque island, in plenty of time for all concerned to have Christmas dinners at home.

Christie has a Happy New Year thought, the idea being Thomas A Edison's and the execution of which the producer takes upon himself among other first-of-January resolutions. Mr. Edison's recent statement was that it is "the first duty of the motion picture to entertain, to bring more joy and cheer and wholesome good will into this world of ours."

Those were the exact words of the wizard of electricity, and Christie, being one of the most prominent comedy producers, declares that such has always been his pride—bringing wholesome good cheer into pictures—but the new year will see still further efforts along this line.

Christie's comedy program for 1923 contains some departures from the usual procedure of amusing films in that there will be still more of the scenic educational factors combined with merriment in the pictures made by him. The picture made in Honolulu, for example, is one of the new program, and the lengthy trip was undertaken for the comedy, "A Hula Honeymoon" for the purpose of bringing new backgrounds and unusual pictorial beauty into the comedy subject.

SENNETT BECOMES UNITED ARTISTS PRODUCER

Henceforth for a long term of years, Mack Sennett will release his motion picture productions through the Allied Producers and Distributors corporation, the subsidiary organization of the United Artists corporation. The contract is already in effect and the Allied concern is handling Mabel Normand's current starring vehicle, "Suzanna," as an initial undertaking. The announcement of this new realignment of such important interests came as a surprise, as there had been no hint of even the possibility of such an arrangement being made. Hiram Abrams, president of the United Artists, and E. M. Asher, representing Mack Sennett, consummated the deal in New York.

According to current rumors this new subsidiary of the United Artists will soon take over the entire output of two other prominent independent producers, one of whom will bring one of the biggest stellar names in motion pictures to this fold. It is well known that a serious business-like effort is being made to develop the Allied combination into a releasing organization second to none. With such premier leaders as Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith as a keystone, the organization has about the most formidable Gibraltar in the field.

Mr. Sennett indicates an intention to continue the producing of serious full-length photoplays of the type of "Suzanna," although he will not totally abandon the two-reel comedy line immediately at least.

Metro Abolishes Program Pictures

Metro's announcement to the effect that they will discontinue producing program pictures and will devote their undivided efforts to making special all-star productions is a further indication of the advent of a non-program era.

Viola Dana, the last Metro star to be featured in a program picture, will be tendered a renewal of her contract which expires next month with the understanding that she will be fea-

tured in all-star special productions only.

Louis Burston is making arrangements for the filming of his dramatic story, "Desire," which will be enacted by such prominent artists as Marguerite de la Motte, John Bowers, Estelle Taylor and David Butler.

Rex Ingram is scheduled to arrive in Hollywood during the month of January, when he will immediately start producing the picture version of "Scaramouche."

Boiled Down and Served Up!

Film News of This Week You May Have Overlooked.

Baster Keaton is preparing to work on the first of a series of five-reel comedies.

Sidney Franklin has completed the final scenes in "Brass," which Harry Rapf is producing.

Ruth Roland, serial star, is using her spare time writing interviews of her cinema friends for a prominent film publication.

Elliott Dexter is back from his honeymoon and is working assiduously on an important characterization in the Paramount picturization of "The Common Law."

The Mission Film Company has taken production quarters at the Fine Arts studios where filming of its next story is scheduled to commence this week. Clif Elfelt is the director.

Morris R. Schlank, president of the Anchor Film Distributors, Inc., declares this organization is the largest of any firm dealing in independent products from the West Coast.

John A. Murphy, president of the Abbey Pictures, Inc., announces their first production, "Puppets of Fate," has been started, and will have an all-star cast and 1000 "supers."

Lambert Hillyer will direct the latest Bennie Zeidman production, which will enter production this week at Fine Arts. The company recently moved into Fine Arts from the United studios.

Julien Josephson has completed the scenario of "Main Street" for Warner Brothers and Harry Beaumont, who is to direct it, is making his final arrangements for starting the cameras to grinding.

The production of "Vanity Fair," which Hugh Ballin has been directing for Goldwyn release, is completed and will be assembled in a few days. Mabel Ballin, wife of the direction, will be seen in the starring role.

G. M. Anderson has completed production of "When Knights Were Cold," starring Stan Laurel, and will start work on the next of his series of two-reel comedies for Metro within a few days at the Fine Arts studios.

Hobart Bosworth's latest production, "The Law of the Sea," was scenarized by Clarence Badger, former Goldwyn director and was directed by William H. Clifford, well-known scenarist. "Reserve English," says Mr. Bosworth, "with pleasing results."

Eleanor Boardman, who has an important part in Marshall Neilan's production, "The Stranger's Banquet," was selected by Robert McIntyre, Goldwyn casting director, from several thousands of applicants in New York.

Hugh Deirker, one of the newest producers to lease space at Fine Arts, is assembling an all-star cast for his first production, which is to be a dramatic story for release through American. Charles Stumar is chief photographer.

According to John Rikkleman, secretary and treasurer of the Fine Arts studios, fourteen companies will be actively engaged in production at his plant by January 15th. Three new companies were added to the studios this week.

Two more of George M. Cohan's successful stage plays are now well on their way towards the screen. These are: "Little Johnny Jones" and "George Washington, Jr.," both of which Warner Brothers have purchased as starring vehicles for Wesley Barry.

Corinne Griffith, before going East to organize her own producing unit, announced she will make one more picture in California. Webster Campbell, who directed her for Vitagraph, will also act in that capacity for Miss Griffith's new company.

Will Rogers, former Goldwyn star, and now in the Ziegfeld Follies, will accompany Hal Roach on his return trip from New York to Culver City where he will produce a series of two-reel pictures under the Roach banner, according to report.

Raymond Cannon, well known in film circles, is named as director of Protean Arts, which company will resume production of its series of one reelers at the Fine Arts studios shortly after the first of January. Cecil Holland is the star, Ernie Miller is cameraman and Fanchon Royer is continuity writer.

The two most unusual Christmas celebrations recorded were those held in the sick-rooms of two very famous exponents of the dramatic art: one in a Hollywood sanitarium, where Wallace Reid had been near death's door, and one in a Paris hospital, where Mme. Sarah Bernhardt was staging her courageous fight to recover from a collapse. Both had Christmas trees and all that went with them.

Mystery enshrouds the granting of a divorce decree to Doris Rankin from Lionel Barrymore, both stars of the stage and screen. It was stated that Miss Rankin was awarded \$12,000 a year alimony, but no details as to the reasons for a separation were divulged.

Among the more interesting notes of Christmas cheer reported among film folks was one Roscoe (Fatty) Arbuckle received from his wife, Minna Durfee now of New York. She reassured the portly comedian of her complete faith in his ability to stage a triumphant comeback.

Douglas MacLean has formed his own company and will star in a series of comedy dramas for one of the country's largest releasing organizations. His company has taken studio quarters at Fine Arts and work on his first picture, which is yet untitled, will start within the next two weeks.

Filming of the Paramount production of "The Law of the Lawless," starring Dorothy Dalton and supported by Theodore Kosloff and Charles deRoche, famous French actor, has been delayed considerably because of hard rains which have damaged exterior street scenes to be used in this picture.

Following the final filming of "The Woman of Bronze," starring Clara Kimball Young, King Vidor, who directed this production, signed a long-term contract with Goldwyn and will soon start on his initial picture for this concern. It is understood his first vehicle will be a picture version of a very successful stage play.

Joseph M. Schenck has secured the film rights to play "Madame Pompadour," to serve as the next starring vehicle for Constance Talmadge. The French success will be made at the Metro studios. Just as soon as Mr. Schenck arrives from New York he will make plans for the adaptation of the play and then casting will get under way.

Winifred Bryson has been engaged to portray the role of Fleur de Lys in the Universal production of "The Hunchback of Notre Dame." At a recent preview of Mack Sennett's picture, "Suzanna," in which Miss Bryson has an important role, Irving G. Thalberg, Director-General of Universal City, was impressed by her work and immediately decided that she was just the type for the role of Fleur de Lys.

Rupert Julian, Universal Jewel director who finished Von Stroheim's "Merry-Go-Round," has a rather queer job—that of directing a director. He was asked by Mr. Carl Laemmle, president of Universal Productions, to instruct Prince Sascha of Thurn and Taxis, a member of the Royal family of Austria, on the finer points of the cinema art.

It is stated that "The World's Applause," William de Mille's recently completed photodrama, has developed into one of the most compelling screen plays he has ever made. "The World's Applause" has as its leading players Bebe Daniels, Lewis Stone and Kathlyn Williams. Harrison Ford and Adolphe Menjou also play important roles.

Upon the completion of her long-term contract as leading lady to Harold Lloyd, Mildred Davis signed a contract with the Sacramento Film Company for whom she will star in a series of productions. Lambert Hillyer will direct her first starring vehicle, "Temporary Marie," in which she will be supported by Kenneth Harlan, Myrtle Stedman, Tully Marshall and Stuart Holmes.

Mrs. Daisy C. Danzinger has denied emphatically that she would wed Antonio Moreno, the popular film star. Mrs. Danzinger, who is a prominent Los Angeles society leader, reminded the newspapers of the fact that she is still a married lady since the final formalities of her present divorce proceedings will not be consummated until the latter part of January.

Whosoever might have designs on keeping Norman Selby, known to the sporting world as "Kid McCoy," out of the public prints is doomed to failure. Just to make sure that Santa Claus did not monopolize all the newspaper space around Christmas time, the Kid routed a couple of burglars with his trusty bare fists, beating 'em both into the notion of a precipitate haste in getting away.

Either a persistent fire-bug or a fiery fate has determined designs on Universal City. For the second time in a comparatively brief space of time, fire broke out in the cutting room of this big plant and only the quick, heroic work of Herbert Rawlinson and Norman Kerry in taking the leadership in some unusual voluntary fire-fighting prevented a destruction which would have entailed a loss of hundreds of thousands of dollars. Two employes were burned seriously.

POSSIBLY ABOUT YOU AND—YOU!

Monte Blue is spending the holidays with his mother in Indianapolis.

H. M. Warner and A. Warner, here from New York, have spent most of the holidays in busy conferences with their brothers, J. L. and S. L. Warner of the West Coast Studios. The 1923 production schedule and the proposition of enlarging their studio have been the subjects occupying most of their thoughts.

Marie Prevost is enjoying a brief vacation after a long siege in the stellar role in "Brass," just completed at the Warner Brothers Studio.

Max W. Herring, who has been affiliated with Warner Brothers for some time, has been appointed purchasing agent for that company.

Dorothy Manners, the Dorothy Manners who has proven she has a legal right to this name and who is a brunette, all of which explanation is made necessary by the fact that another girl has appropriated her name and is rather active with it in New York, has been engaged to play an important role in "The Eleventh Hour," with Shirley Mason at the William Fox Studios. This is the second consecutive Shirley Mason picture in which Miss Manners has worked.

Baby Peggy, four-year-old star of Century comedies, is in San Francisco on a vacation and will go from there to Chicago, with her parents. She will be away from her studio activities four weeks.

New York, Dec. 24.—The Friars Club takes this opportunity to express their thanks to the Camera! for giving the club members the benefit of its newsy little magazine. It is one of the most sought after sheets in the lounge. Merry, Merry Christmas to its publishers.

Alan Seigler of the A. S. of C. of L. A. has been engaged by Cosmopolitan productions. His first assignment is to complete the Paramount picture, "The Go-Getter," which is being supervised by Edward H. Griffith.

Louis Walheim, late star of the "Hairy Ape" company, is playing the master crook in "The Go-Getter."

Gilbert Warrenton, son of Lulu Warrenton, has been engaged to crank on "Enemies of Women," together with Al Lagouri; another Cosmopolitan picture.

Fort Lee is once more a producing center. Several pictures are under way in the several studios there.

Hal Roach entertained one thousand employes, their relatives and friends at his Culver City studios last Sunday evening. It was an annual Xmas celebration.

According to a telegraphic report from New York, Mrs. Kenneth Alexander, nee Mollie King, famous as both a musical comedy and screen star, expects the stork early in the new year.

Edward J. Montagne, who has just completed writing the screen versions of "Rupert of Hentzau" and "The Common Law," two big Selznick all-star productions, feels that he has earned a rest, and has settled upon Catalina Island as a good spot for a few days vacation.

Harold McCord, well known film cutter, has arrived from New York to edit the Selznick all-star production of Robert Chambers' well known novel, "The Common Law," which is now being made by George Archainbaud at the United Studios. McCord, who has edited many big film productions, was brought on specially for the job.

Howard P. Brotherton has been assigned by Myron Selznick to the task of cutting the big all-star production, "Rupert of Hentzau," which is now in the making under the direction of Victor Heerman. Brotherton cut "One Week of Love," "Modern Matrimony," and other films for Selznick.

Jules Cronjager and Joe Goodrich are the cinematographers who are grinding cameras on the Selznick screen version of Robert W. Chambers' well known

novel, "The Common Law," which Director George Archainbaud is making at the United Studios, with an all-star cast.

Huntley Gordon has completed "Your Friend and Mine," with Enid Bennett, and is now playing opposite Viola Dana in "Her Fatal Millions."

Cullen Landis is playing the leading male role in a Vitagraph special production, under the direction of David Smith.

Eva Novak has completed her role opposite Jack Holt in "The Tiger's Claw," at the Lasky studios.

Buster Keaton has purchased a new home in the Wilshire District. His wife, Natalie Talmadge and their baby son are making arrangements to move into their new abode early in the new year.

Ethel Chaffin, head of the Wardrobe Department of the Lasky studio, whose clever brain devises the beautiful gowns worn by Paramount stars and leading women, (excepting only those appearing in Cecil B. DeMille's productions) has gone to New York, where she will interview several of the most noted designers in the world, and from that number select one who will be engaged to work here under her supervision.

James Morrison is finishing his present engagement in Frank Borzage's "The Nth Commandment" this week.

Ray Rennahan is filming "The Blood Test" for Adventure Productions at the Horsley studio.

He recently completed an assignment with the Fatty Karr comedy unit at the Federal studio.

Rennie Rensloe, who has been with the Al St. John company on the William Fox "lot" for the past two years, has just left on a tour of the Orient with the William Wrights water show.

William A. Johnston, president of Motion Picture News, will come on to Los Angeles about February 1, "to look over the industry," according to a letter just received from him by Perley Poore Sheehan. The two are old friends, their friendship dating from the days when they were room-mates at Union College, New York.

Stephen Goosson, art director and designer of all sets for "Rupert of Hentzau," which Victor Heerman is directing, has been engaged by Myron Selznick to serve in a like capacity for the screen version of Robert W. Chambers' novel, "The Common Law," now being filmed by George Archainbaud.

W. Emile, French fencer and Douglas Fairbanks' first fencing master, is dashing from Tod Browning's set for "Drifting" to "The Attic of Felix Bavu" set in which he is training Wallace Beery to use the swords. He manages to confine his fights to only the days and nights.

Warner Baxter's latest hobby is hunting big game. While awaiting the start of the next Robertson-Cole picture in which he is to be featured, the star has taken down his trusty thirty-three and gone out to get a bear.

Along the Rialto

Raymond McKee and Charlie Murray have started work on their fifth all-star comedy.

D. W. Griffith started work today after two weeks of rehearsing on "The White Rose." It will be made below the Mason-Dixon line, Kentucky, and thereabouts.

A Long Island yarn about Tom Mix's horse, "Tony," has caused considerable talk among the sidewalk elite. The Long Island paper stated:

"TOM MIX MOVIE HORSE KILLED ON MANHASSET HILL

"Tom Mix's groom yesterday lead the horse, 'Tony,' up Manhasset Hill into a speeding automobile. The machine struck the horse in the side killing it instantly. There are twenty horses with Mix at Manhasset."

Adele Astaire, star of the "Punch and Judy" company at the Globe theatre, received a ton of coal from her friends on her birthday. The card stated that the givers thought the "black diamonds" more useful than white ones. Miss Astaire turned the coal over to the theatre, for which she received from the owner a bouquet of orchids with a note thanking her for her generous sacrifice.

Casts of the Week

Selznick

"THE COMMON LAW"

George Archainbaud, director
Jules Cronjager, cameraman
Edward J. Montagne, scenarist
Story by Robert W. Chambers

CAST

| | |
|------------------|-----------------|
| Miss Dupont | Doris May |
| Bryant Washburn | Harry Myers |
| Corinne Griffith | Hobart Bosworth |
| Conway Tearle | Phyllis Haver |
| Elliott Dexter | Wallie Van |

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

WHO IS NOT WISE?

If most any Tom, Dick and Harry who happens to gain a smattering knowledge of the moving picture business can organize a producing company, interest enough capital to make a start and then eventually "flivver" leaving many persons and firms "stung," who is wise? Certainly not the wildcat promoter and just as certainly not the "angels" who supply the cash. By no means is the person or firm wise in permitting such an unknown quantity to incur indebtedness. Yet, the film industry has always had its irresponsible Toms, Dicks, and Harrys doing business at the old rickety stand and presumably there always will be more to take the places of those who are forced to evacuate by ired creditors.

A whole lot of attention has been paid fallaciously to the censorship proposition, but no one has thought of undertaking to curb the fly-by-night "artists" to the extent of making it impossible for them to float new corporations galore. It is a growing evil which has been left to flourish just as weeds are often overlooked. Meanwhile, like weeds, the wildcat promoters are disgracing the worthy garden of photoplay art in many spots. The man or group of men who devise a method of control by which the field can be kept free of those who would impose their little wills to make a few easy dollars, will contribute prodigiously to the cause of real advancement in an industry which deserves immunity from the machinations of small men with mercenary motives.

In view of the fact that the wildcat guys continue to be active and unthinking men persist in handing over their money for shares of stock in their doubtful promotions, it cannot be said there is a definite end to the gold-brick days and it is decidedly regrettable that so honorable a business as the cinema should be made the "goat." It is an urgent matter requiring the attention of men of wisdom, this thing of forcing the harem-scarem gentry to abdicate and to desist their victimizing efforts. Who is wise?

A good resolution for every individual in pictures is one of unalterable determination to persist in assisting in the fight against the drug evil until the last vestige of its detrimental potentiality is obliterated. It would be a grievous error to resume the old-time apathetic attitude while officials lapse into the popular fad of probing instead of acting. All should bear in mind that the demon narcotic was not banished by the single outburst of a week ago.

A SCREEN OF PROPAGANDA

There has been much said of the screen of smoke as an aid in modern warfare and now we have a screen of propaganda. It is the American motion picture screen—the screen of national scope upon which are shown the best possible arguments for loyalty and activity in behalf of your country. It is the screen which obscures the malicious underhanded propaganda of evil Anarchistic origin and it takes the leadership in an enlightenment which exposes "Red" frightfulness without mercy. So important has the propaganda work of the screen become that it is quite generously heralded as the greatest thought-conveying medium extant and it has long since been recognized as being as essential as the press.

We are convinced that every person should spend at least two evenings or afternoons a week in first-class photoplay houses for the sake of keeping abreast with the spirit of the moment and deriving the incalculable benefits therefrom. By becoming such a steady patron of this great art you will be placing at your disposal a most useful supplementary knowledge of current events, your duties in connection therewith and of the moral tendencies toward triumph in life.

According to our way of thinking, it is not merely ridiculous that anyone should stay away from the movies—it is neglectful of the demands for enlightened progress. The able-bodied person who never sees a moving picture show is certain to be lacking in much momentous information and mental broadness, we don't care who that person is, whether he or she is a college professor, a theologian or an illiterate peon. No one has any business denying the screen a part of his or her respectful and careful attention, especially since it is necessary to watch the screen in order to profit by the great endless propaganda it is showing so impressively in behalf of the cause of democracy in general.

Supplementary to its main purpose—that of printing all the news of the motion picture industry and many special articles pertinent to it—Camera! aims to be a public forum through which people in any quarter or of any strata of Filmland can express themselves on live topics of the day. A cordial invitation is extended to all to make this publication the medium for any discussions of interest to others within the industry.

An honest-to-goodness periodical for photoplayers and all their associates from the top to the bottom—the magnate and the supernumerary included—this is what Camera! aspires to be throughout the year of 1923 and for many years to follow.

THE DECLINING DOLLAR

Humanity is entering an era in which money will count for nothing and humanitarianism will count for everything. There will be no sharp lines drawn between the rich and the poor. The aristocracy of the future will be men and women who have done something worth while for humanity and all will be simon-pure, non-political democrats. The dollar will decline in power more and more until it is reduced to precisely what it should have always been, namely, a mere standard for fair trading. For all of these years man has utilized the dollar as a weapon in most every conceivable way—it has been a much feted god and always an elusive one, unworthy of 99 per cent of the adulation it has received.

Even very wealthy men recognize all these truths now. Only recently Charles M. Schwab, the steel magnate, who is acquitting himself with so much credit as a helpful citizen, declared that his riches never gave him happiness. He admits he has found that the only way to be happy is to do something useful. He refuses to heap any praise upon the so-called almighty dollar, because he knows it represents the unreal portion of life, while service diffuses the only desirable rays of bliss. Andrew Carnegie no doubt got more fun out of giving his millions away than he did out of worrying and fretting over the gigantic task of accumulating them. He, like Schwab and many other rich men, knew there was no pleasure to be derived from so fickle a master as a dollar—the dollar which may forsake you without any notice and leave you to starve without the slightest quail.

Once all the people, rich and poor, come to know that hard, cold cash is impotent when it comes to doing many of the things which must be done to insure happiness, the trend of mankind will be such as to automatically eliminate virtually all crime, both petty and capital. Did this ever occur to you? Moreover, did you ever stop to think of what a pity it is that any man would impair his priceless health for the sake of acquiring a few dollars of a very definite pricelessness? Think less of the dollar and more of your fellow-man and you will be better off. You cannot afford to retard the decline of the dollar since its continued occupancy of the commanding pedestal can only mean worry, sadness, anger and even desperation.

There is politics in every great industry and motion pictures have not escaped being infested or blessed, whichever it may be, by a full share of it. The important thing is, to see to it that politics do not engulf anyone. It's a wide, dangerous expanse, is the sea of politics, and it is easy to be "at sea" there.

MIDNIGHT MUSINGS
IN MOVIELAND

"To be or not to be"—be!

It is a poor policy to envy the rich.

A rowdy bruiser—the soaring price.

Levity in a career insures brevity.

The naked truth does not need redress.

Oh! the palaver of the modern "salver!"

Do some good, then you'll know you do.

Have an aspiration to avoid desperation.

Belles-lettres—readin' with the right ring to it.

Success follows a leader. Then why lag behind?

Be the very antithesis to a drone. Be a busy bee!

If you will only serve you will strengthen your nerve.

If you are duty-bound, don't be tongue-tied—say so.

It is really difficult to be low-bred in these high-bred times.

If Fate deals an ordeal, you meet it with a sound ideal.

The one time you must not give up is when you're down.

Oh, tyro, don't tire o' rebuffs. Courage must be your best asset.

Figuratively and literally too many people are just dying to live fast.

At least be mathematician enough to make yourself count and divide.

As you would be polite, be humane—help others first and help yourself last.

He who pauses and stares with envy can never climb the stairs of success.

If you don't ask questions what else will answer in this battle royal for lore?

Love thy neighbor helpfully. It beats sympathizing with him helplessly.

How like amazing magic the gentle Romeo becomes the truculent husband!

You are living in the greatest age in history. Make yourself worthy of the age!

MARION STARTS ON SECOND MILLION DOLLAR FILM

There goes, in Cosmopolitan's New York studios, another million dollars on a single film! It is none other than Marion Davies repeating her well-known expenditures on the triumphant "When Knighthood Was in Flower." This time it is an entirely different kind of a story, her selection being "Little Old New York," once very popular as a stage play. A conservative estimate places the probable cost of this picturization at an even million dollars, which is the same sum lavished on Miss Davies' current screen hit.

Miss Davies will, of course, appear in the role of Patricia O'Day, the little Irish girl who landed in New York, only to find that in order to obtain the family fortune she would have to be a boy. Included in the supporting cast are the following: J. M. Kerrigan, Mahlon Hamilton, Courtney Foote, Harrison Ford, Norval Keedwell, George Barrard, Sam Hardy, Montague Love, Riley Hatch, Charles Kennedy, Spencer Charters, Harry Watson, Charles Judels, Pauline Whitson, Mary Kennedy, Thomas Findlay and Marie R. Burke.

New York as it appeared a century ago will for the first time be faithfully depicted in this film, it is said.

CHILD DANCER SCORES

Because of the attention that she has attracted in her Gipsy Nautch dance at Grauman's Million Dollar Theatre for the last two weeks, Valentine Churchill, known on the screen as the "little girl with the glasses," has been asked to present the Hindoo Danse Grotesque at the Ambassador the afternoon of January 7.

The Hindoo danse Grotesque is one of the Burmese dances taught to the child by the natives in India. Little Valentine carries the distinction of being the only white person ever taught these Burmese dances as they are part of the sacred rites of the natives. Valentine Churchill recently played the leading role in Neely Dixon's play, "The Magic Word," at the Hollywood Community theater.

JACKIE SURVIVES DOG ATTACK

Little Jackie Coogan has entirely recovered from the rough treatment of a strange dog that attracted the caress of the little star and then turned on him and bit his hand. Jackie denies he is "cured" of his fondness for animals, even strange ones.

TOLD IN A HEAD-LINE

IN THE DEATH OF FDR. WILBUR F. CRAFTS, THE REFORM FORCES OF THE NATION HAVE LOST ONE OF THEIR MOST BRILLIANTLY CAPABLE LEADERS. ALTHOUGH DR. CRAFTS WAS OFTEN AT ODDS WITH VARIOUS MOTION PICTURE INTERESTS, HE ALWAYS FOUGHT FAIRLY AND WAS MAGNANIMOUS WHEN OTHERS WERE ADAMANT.

LOS ANGELES CHURCHMEN INDICATE A DETERMINATION TO COMPILE AND PUBLICIZE A "WHITE LIST" OF ALL THEATRES REFUSING TO EXHIBIT ROSCOE ARBUCKLE FILMS.

REPORTS OF A RECONCILIATION BEING EFFECTED BETWEEN WILLIAM S. HART AND HIS WIFE, KNOWN ON THE SCREEN AS WINIFRED WESTOVER, HAVE ALTERNATED WITH REPORTS THAT A DIVORCE ACTION WILL BE STARTED IMMEDIATELY. THE MOST GENERAL BELIEF IS THE LATTER COURSE IS INEVITABLE.

SAN FRANCISCO NEWSPAPERS AND FILM PAPERS PRAISE THE MAX GRAF PRODUCTION OF "THE FORGOTTEN LAW," AGREEING ON ITS DRAMATIC POWER TO THRILL AND APPEAL TO THE EMOTIONS.

THE MEXICAN GOVERNMENT HAS NOTIFIED THE UNITED STATES POST OFFICE DEPARTMENT AT WASHINGTON, D. C., OF ITS DECISION TO BAR THE PHOTOPLAYS PRODUCED BY MOST OF THE LARGER AMERICAN CONCERNS, INCLUDING METRO, PARAMOUNT, GOLDWYN, SELZNICK, VITAGRAPH, WARNER BROTHERS AND EDUCATIONAL, BECAUSE OF RECENT RELEASES CONTAINING SCENES THE MEXICAN OFFICIALS CONSIDER UNFAVORABLE TO THEIR GOVERNMENT. THIS IS ANOTHER RESULT OF UNCLE SAM'S FAILURE TO RECOGNIZE THE OBREGON ADMINISTRATION.

JACK PICKFORD WILL ACTUALLY RETURN TO THE SCREEN AS A STAR ON JANUARY 15TH, WHEN UNITED ARTISTS WILL RELEASE HIS "GARRISON'S FINISH."

"THE TOLL OF THE SEA," THE TECHNICOLOR PRODUCTION IN A NEW NATURAL COLOR PROCESS, HAS JUST RECEIVED THE HIGHEST PRAISE FROM CRITICS AS A RESULT OF ITS PREMIERE SHOWING IN NEW YORK. THIS LATEST PROCESS SEEMS TO SOLVE THE PROBLEMS OF REPRODUCING NATURAL COLORS WITHOUT PRODUCING NEAR-BLINDNESS AMONG THOSE IN THE AUDIENCE.

RICHARD WALTON TULLY WILL PRODUCE "TRIBLY" AS A FIRST NATIONAL RELEASE AND PREPARATIONS FOR THE FILMING ARE UNDER WAY HERE NOW.

"ADAM'S RIB," WHICH WILL BE CECIL B. DE MILLE'S NEXT CONTRIBUTION TO THE SCREEN, IS RECEIVING ALL KINDS OF ADVANCE CREDIT AS BEING ONE OF THE MOST SURPRISING INNOVATIONS OF ALL CINEMA HISTORY.

POLA NEGRI'S SECOND MADE-IN-AMERICA PHOTOPLAY WILL BE AN ELABORATE VERSION OF "DECLASSE," CONSIDERED BY MANY AS THE GREATEST STAGE PLAY IN WHICH ETHEL BARRYMORE EVER APPEARED.

B. P. SCHULBERG HAS PURCHASED THE SCREEN RIGHTS TO "THE PARASITE," THE NOVEL BY HELEN MARTIN, AND ANNOUNCED HE WILL FILM IT EARLY IN THE NEW YEAR.

THOMAS H. INCE HAS COMPLETED THE FILMING OF "NEWS" IN WHICH LLOYD HUGHES AND MAY MACAVOY PLAY THE LEADING ROLES.

THE WESTERN MOTION PICTURE ADVERTISERS WOUND UP THEIR YEAR'S ACTIVITIES LAST WEDNESDAY NIGHT WITH AN INTERESTING MEETING AT WHICH JOSEPH A. JACKSON INTRODUCED JUNE MATHIS AS THE NEW EDITORIAL DIRECTOR OF GOLDWYN AND AT WHICH IRVING THALBERG, GENERAL MANAGER OF THE UNIVERSAL STUDIOS, DELIVERED A PLEASING ADDRESS.

MABEL NORMAND, WHO SPENT HER CHRISTMAS HOLIDAYS IN LONDON, IS EXPECTED TO RETURN TO HOLLYWOOD ABOUT THE MIDDLE OF JANUARY, WHEN SHE WILL START HER NEW PICTURE AT THE MACK SENNETT STUDIOS.

GRIFFITH AND MAE MARSH RE-UNITE AFTER 6 YEARS

One of the most important engagement contracts signed in the closing hours of 1922 was that which took Mae Marsh back to the directorial guidance of her discoverer, David Wark Griffith, who will feature her in "The White Rose," scheduled as his first picture of the new year.

It has been six whole years since Miss Marsh responded histrionically to Mr. Griffith's megaphone commands and during this long interim she has starred in a series of Goldwyn pictures, made excursions into the independent field and appeared in London-made films.

Mae Marsh was the youngest of all the screen leading women to attain celebrity. When she was 15, she came to the Griffith studio with her older sister, and was busily overturning stones to watch the black bugs crawl from under, when Griffith first saw the play of expression that has made her face unrivalled.

A year later she was known throughout the world as the little sister of the Cameron family in "The Birth of a Nation."

Of her Mr. Griffith has said: "Every other motion picture star I have ever known was 'made' by long training and much hard work, but Mae Marsh was born a film star. Destiny itself seemed to have been her coach in acting."

SID IN DRAMMER NOW

It is not often heard that a film comedian as well known as Sid Smith deserts comedy to go in for regular drama. However, Sid felt the call of "The Ne'er Do Well" and will soon sail from New York to parts south where Lasky company will remake the film. In the original production of "The Ne'er Do Well" produced by Selig company several years ago, Sid played the same role that he is now cast for.

Sid Smith was recently the featured member of the Hall Room Boys lomey company. Upon completing work in this feature Sid will return to Hollywood where he will probably make his own productions.

Sterns Improving Studios

A corps of workmen under the supervision of Bert Sternbach and Sig Neufeld are rapidly completing the task of renovating the Century studios inside and outside. Sixty carpenters and twelve painters have been kept on the job day and night in an effort to make all the improvements planned before Julius and Abe Stern return from New York. This company will start 1923 off with a rush by using six units to make a full supply of Century comedies.

Should We Standardlaws? and Many Other Questions

By SHELDON Krag JOHNSON

What is in a face? What is face value? Would a star with any other face be less a star?

Should a face be the index of the owner's personality or should it be no more than a piece of well-balanced architecture? Should it express a condition or an emotion?

We are led to assume from Penrhyn Stanlaws' recent article anent Our Girls' Faces that he is more or less in quest of a face perfectly proportioned; that all the time he has been gazing at Miss Blank's blank face, he has not been seeking a point of contact with her thought, but has been murmuring, "Not this, not this, the heart's desire,—'tis but a horse's nostrils that I see."

Now the question pressing close is Why? Why should so eminent a connoisseur of things feminine be seeking a perfectly proportioned face? With all the opportunity he has had to study feminine charm he has availed himself thereof no more than to pursue the Unprocurable Specimen. Is he no more than a "bugologist" who tirelessly chases the butterfly that has never yet been netted? Were he to succeed, were he to come, face to face as it were, with this Ideal Quest, would he not pass quietly out, his task completed, his journey done?

For the only thing which intrigues an artist of the "regularity school" to seek the perfect face is the secret knowledge that "it ain't to be had." It is not desired for its own sake, but for the sake of its unattainability. Knowing this, were one to suddenly find it, what else would there be to do but burn the net and expire in apathy?

The value of a thing lies in its significance. What can be the significance of a perfectly proportioned face?

If its significance is symmetry, symmetry of what? Is it of value as an index of symmetry of character, or of health, or—just symmetry?

Is symmetry of any value by itself? If so, why not enshrine a mosaic, or an arabesque, or a geometrical figure? These surely are symmetrical. Perhaps the aesthete will say symmetry is its own justification for the aesthetic stimulation induced.

But this presupposes that man is an automatic reflex to aesthetic stimulus. That this is not so, the aesthete will be the first to affirm; for he well knows that only a special course of study initiates one into the mysteries of aesthetic appreciation.

The aesthetic response is not, then, an innate response like hunger, but is the result of education, of the inlaying of *ideas*. Only, in the case of the aesthete, the idea is that of mere response to symmetry, as a final good in itself. So that in the last analysis, it is all reduced to a matter of ideas, of what one has set up for oneself as being of value.

But for those who have not had the benefits of this special training the value of a face or figure is the significance for which it stands as an index.

The harmony of the human body is of great significance, not as an end in itself but as indicating a high adaptability to an end. It is of value because it involves purpose and action. If it is perfectly proportioned, it indicates a pliable and well coordinated instrument adapted to rapid, precise and harmonious expression.

So with a horse. The aesthetic value of a horse is in direct ratio to its ability to perform along any one of its several lines. The aesthetic value of a photodrama is in direct ratio to its ability to transmit the emotion embodied within it without waste, inaccuracy, false leads or lost motion. The

list can be multiplied indefinitely. Even in the mechanical and business world we have a word, which in these fields, means the same thing. That word is efficiency.

Efficiency is precision, the accurate adaptation of means to an end. In the world of art we speak of harmony, proportion, aesthetic value. What do these terms mean but precision, the accurate adaptation of certain means to the end, of conveying an emotional effect?

In either case, the harmony subserves a purpose, an idea, an intent. Beauty cannot be detached from idea, for in truth Beauty is but an idea. It does not exist for itself alone and it would be meaningless to attempt to make it do so. In fact, the only standard of beauty is its harmony in correlation to other ideas.

Now to get around to the face. Is it alone, of all objects, an exception which is justified for its own sake? Or is it beautiful in the degree to which it lends itself to some significance, ulterior to its own harmony?

Is it beautiful simply because of its proportions or because of significance which these proportions may possess? Does one look across the breakfast table thrilled that one faces a face in which there is nothing out of drawing, a face whereon the nose is equidistant from brow or chin—chin or brow, the sort of face that is so balanced it looks as well upside down as any other way, or does one thrill because one faces indelible evidences of certain traits and characteristics to which one has become addicted?

Can it be said a perfectly proportioned face, like a well-balanced body, is a more perfect instrument for the expression of such thoughts as might, perchance, lie within? Is each feature but a physiological instrument? Is the true ideal the assembly of the right number of perfect parts and will this assemblage serve more perfectly to reflect ideas?

This might be true if the features had no significance in themselves as ideas. That the face is not merely a blank screen for the mirroring of ideas is indicated by the fact that in actual practice the more nearly faces approximate perfect symmetry, the more completely blank they become. This should not be so. If a face is to be harmoniously blank in order to portray ideas, it should not get blanker when an idea is met.

There is much cause to suspect that the features are not merely entrances and exits of a mechanical nature, but that each represents an idea in itself and that variations in the feature indicate corresponding variations in the owner's use of the idea. The topography of most any country has its own significance. Why should not the topography of a face be more than a well-drawn map?

If features mean something in themselves in their variations and if their assembly is the highlight and shadow of the composite picture, then of what value would mere balance be?

Perhaps Mr. Stanlaws would standardlaws the face. But would he standardize personality? Is there a standard of perfection to which all personalities should conform? If so, why have any individuality at all? Standardization in some lines may be a blessing. For instance, it helps to make cheap cars cheaper. But is it not enough to have to divert one's gaze from millions of flivvers without so standardizing the *face* that one would have to do the same?

Fancy living in a nation of Venuses all alike to the thousandth of an inch! We would then see a fine crop of advertisements like this: "Your face marred and altered. Individuality guaranteed. Originality and eccentricities worked in until twins become as strangers. Custom-made bodies of exclusive design."

Fancy reducing the fascinating galaxy of personalities we have before us today to the mean level of a perfect face! Who would dare thus to mechanize the Spirit of Diversity? Could our eminent artist have the face to look upon such a world? It would be like living in an asylum of Benda Masks—all alike.

What if the cheek bones are high? It is better than a high temperature. What if some heads are big? They'll come down. What if some noses end up with "horse's nostrils." 'Tis by no means the most objectionable part of a horse. Let us rejoice that it is no worse; that at least they are not all the same.

Take a mouth—any mouth. Need it be perfect, ten degrees off dead center and in the ratio of one and a half per cent to all the rest? Might not a less perfect mouth prove as sweet?

Is a mouth to be no more than the Broadway of the Food Traffic; the Magna Vox of the Broadcaster within; the Mansion of a Dentist's Revenue? Is a mouth to be but the arc of a circle or is it to be recognized as the Plastic Prop by which the owner shades and seasons the life story that she tells?

Thanks to Mr. Stanlaws, these questions, heretofore shelved, are now put in issue and cry an answer.

Before the verdict is rendered we can rest at ease, knowing that no Artist can cast the malign spell of standardization upon that glorious diversity of eyes and lips and noses which have refreshed our weary eyes, lo, these many centuries. As of old let us continue to squint merrily.

SMILES--FEMININE and CANINE



Helene Chadwick and her favorite pet. Miss Chadwick has been enjoying a well-earned vacation.

News and Gossip About the Moving Throngs of Movieland

Tom is Happy Again

Tom O'Neil, head of the scenic department at the Century studios, has just passed the cigars around again. A new little girl is in his home. Nineteen months ago a bouncing boy arrived. Tom is mighty proud of the tiny duo.

Ex-Fox Writer at "U"

D. A. Epstein, former associate editor of the William Fox scenario staff, is now writing his second continuity for Universal. It's called "The Lion's Whelp" and it is being prepared for "Hoot" Gibson. Mr. Epstein recently finished "The Ninth Man" for Herbert Rawlinson.

Ward Crane Hops East

Having completed his role of Dudley Gillette in Fred Niblo's picturization of "The Famous Mrs. Fair," a future Mayer-Metro release, Ward Crane has left Los Angeles for a short visit in the East. According to his present plans, he will return to the film capital after the holidays to resume work under a new contract now awaiting his signature.

Hope Hampton Coming West

After completing her contract with William Fox whereby she is to be featured in an all-star production now in the course of production in his New York studios, Hope Hampton, who won success in "The Light in the Dark," released last October by First National, will transfer her activities to the Lasky studios in Hollywood, where she will play a featured role in "Lawful Larceny."

Filming "David Copperfield"

Warner Brothers' production of Charles Dickens' classic "David Copperfield" with the popular boy star, Wesley Barry, in the leading role has gotten under way in New York. The producing of "David Copperfield" is another step toward the Warner goal which is to produce only photoplays from the best known books, and written by the best known authors.

Pola Finishing "Bella Donna"

Intense dramatic moments, wherein Pola Negri in the title role of "Bella Donna" is cast off by her Arabian lover "Baroudi" as played by Conway Tearle, have been completed by George Fitzmaurice in his Paramount production of Robert Hichen's story which Ouida Bergere adapted and in which Miss Negri is supported by Conway Tearle, Conrad Nagel and Lois Wilson. Other scenes in a Nile villa and some work on location near Oxford, kept this unit very busy. The picture will be completed very soon.

Pollard Advances a Reel

That Broadway audiences accept Snub Pollard as a star in 2-reel comedies is recognized by the Rivoli and Rialto Theatres of New York in booking "Newly Rich" for an uninterrupted period of two weeks. The Rivoli played this comedy the week of Dec. 10 and its engagement at the Rialto began Dec. 17. Pathe verifies the report that representative houses in all sections of the United States are demonstrating a similar degree of faith in Pollard's drawing power in the new two-reelers, and feature them accordingly.

Cameraman Films Scenes of Universal City Fire

While flames spread dangerously about the buildings and studio sets at Universal City last Saturday, Jack (Curley) Kiehl, assistant cameraman, set his camera in the midst of the scene and proceeded to film the destructive disaster. The origin of the fire is said to have been in the cutting room, and following a series of explosions of stock films which were stored in the vaults, the flames soon menaced the entire film-city. As the fire gained ground, Kiehl was forced to retreat in order to avoid being seriously burned.

Doug is Out For B'ar

Douglas Fairbanks is going to fight the Triangle Company by taking his case to the United States Supreme Court. The New York Supreme Court ruled that Mr. Fairbanks' old picture could be reissued and re-edited by the Triangle Company and put on the market in competition with his newer productions. Mr. Fairbanks held the re-editing and changing of his pictures was unfair to him and illegal, and now that the New York Supreme Court does not agree with him he is going to take it to the highest tribunal and plead his case.

Stahl Back to Work

John M. Stahl, prominent producer-director under contract with Louis B. Mayer, has returned to the realm of Klieg-lights and cameras after a two months' visit to New York. While in the East, Mr. Stahl attended the world's premiere of his latest First National attraction, "The Dangerous Age," a drama of Spring, romance and a man of forty, which has been heralded by the critics as one of the greatest achievements of the screen. Mr. Stahl is now busy with preparations for the making of his next all-star special for Mayer-First National release. It is rumored the story is based on an original theme which will go into production under the working title of "Money, Love and the Woman."

Another Producing Unit

Earl Montgomery, who was featured in Montgomery and Rock comedies by Vitagraph for five years, has formed his own producing company and for the past six weeks has been filming his first picture, a feature comedy. He will make a series of six during the year. Bruce Mitchell, who recently completed a series of comedies starring Fatty Karr, is co-directing with Montgomery and Ray Adams is cameraman. Many well known funsters are appearing in support of Montgomery in his first subject and include Billy Franey, Gale Henry, Ford West, Lucille Hutton, Art Detloff, Eddie Hayward, Jack Duffy, George Rowney and others.

Hiers is Progressing

Work on nearby locations has been completed on the Paramount company making "Mr. Billings Spends His Dime." Walter Hiers is the star. In addition, scenes in a Spanish cafe where the hefty hero spends his last ten-cent piece for a cigar and is thereby involved in a revolution, were made. This picture, which Wesley Ruggles is directing and in which Jacqueline Logan is featured in support of the star, is something of a novelty, inasmuch as it combines real laugh-getting situations with many thrills and has a plot of genuine interest. It was adapted by A. S. LeVino from a story by Dana Burnet. George Fawcett, Robert McKim and others appear in the cast.

Says Film Soviet Exists

Benjamin Flogell, a New York detective who is enjoying a winter vacation in Southern California, has given an interview in which he declares he has discovered the presence of a "film Soviet" within the motion picture industry in Hollywood. He says his discovery is the result of close observation and "habitual listening in on conversations" around various hotel lobbies frequented by picture people. He admits the Soviet spirit takes the form of ostensibly mild "knocking," but that underlying it all is a dangerous determination to be iconoclastic. The sleuth concludes by predicting the early advent of a lot of excitement coincident to "an inevitably eventual arousing from a lethargy to obliterate the dissemination of wildly revolutionary doctrines."

Wanted—A Good Bruiser

Director Mal St. Clair has started working at the Powers studios in Hollywood on "Six-Second Smith," the third of the series of well-known "Fighting Blood" stories by H. C. Witwer which are appearing in Collier's

Weekly. A gruelling prize-fight between George O'Hara, the featured player, and one of the toughest bruisers that can be found in Los Angeles will be the spectacular feature in "Six-Second Smith." Director St. Clair is now searching for the bruiser to play the part of the "pug."

"Fourth Musketeer" Under Way

Johnnie Walker has started production on "The Fourth Musketeer," with the petite Eileen Percy as his leading lady. The supporting cast includes Eddie Gribbon, James McElhern, J. M. Scott, Aggie Herring, Edith Yorke, George Stone and Lucy Donshire. William Kerrigan Howard is directing "The Fourth Musketeer," which is adapted from H. C. Witwer's well-known story by the same name, appearing recently in the Cosmopolitan Magazine. Walker appears in the role of a pugilistic garage owner in "The Fourth Musketeer." The screen adaptation was made by Paul Schofield.

"Glory" Approaches Finish

The actual filming of "The Greater Glory," in which Ethel Clayton will make her next stellar appearance, is approaching the final "shots" rapidly at the Powers Studios under the direction of James W. Horne. In the supporting cast are: Wilfred Lucas, Muriel Frances Dana, four-year-old starlet; Albert Hall, Anderson Smith and Victory Bateman. The story, which was written by Wyndham Gittens, deals with the romance of a war widow and is said to be replete with love interest with several touches of high-class comedy.

Vitagraph Announces Big Production Program

According to reports emanating from New York sources, the Vitagraph West Coast studios are destined to hum with industry during 1923 and all rumors anent this company being on the verge of financial ruin seem unfounded. Among the special stories which this concern plans on filming without delay are: "The Man Next Door," by Emerson Hough; "The Ready-Made Husband," by Rupert Hughes; "The Hidden House," by Amelia Rives; "Kidnapped Millionaires," by Frederick Upham Adams; "My Man," by Edith Ellis; "The Man From Brodneys," by George Barr McCutcheon; "A Shop Girl," by C. N. and A. M. Williamson; "Steele of the Royal Mounted," by James Oliver Curwood; "The Tenderfoot," by Alfred Henry Lewis, and "Who's Who," by Richard Harding Davis. All of these are adaptations from popular novels.

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King Baggot, Directing
Joe Barry, Asst. Vic Milner, Camera V. O. Smith, Props.

LETTERS

in the CAMERA! office

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| BURGH, Mabel, | KELLY, James T., |
| CAMPBELL, Colin, | KESSON, Dave, |
| CROWELL, Joseph | LOVELY, Louise, |
| DAWN, Norman, | ROGERS, Bogart, |
| GLENDON, J. Frank, | WILBUR, Crane, |
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Pulse of the Studios

For Week Starting Monday, January 1st

Professionals are requested to report to Camera I by phone or letter experiences with any company or studio that professes to teach acting, that is operated by non-professional persons, or that does not utilize players in its productions.
Camera I intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|-----------------|------------------|---------------------|--------------------------|-----------|
| BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd. Glen. 1933-W | | | | | | |
| Rose Fisher, Productions (Independent release). | | | | | | |
| Kenneth Bishop | Bumps Adams | Floyd Humphreys | Art Hilton | Larry Adams | 2-Reel Athletic Comedies | Schedule |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. Holly 3130 | | | | | | |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Eugene DeRue | Bobbie Dunn | A. Gosden | Joe Cooke | | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Ward Hayes | Monte Banks | | | | Comedies | Schedule |
| Federated Radio Comedies (Federated Film Exchange) | | | | | | |
| Mark Goldaine | | Wm. Nobles | Montague | | Radio Comedy | Schedule |
| BOYLE STUDIO. Phone Boyle 554 | | | | | | |
| Capt. Leslie Peacock | All-Star | Frank Cottner | John Duell | Florence Herrington | "The Midnight Flower" | 2d Week |
| BRENTWOOD STUDIO. 4811 Fountain Ave. 598-146 | | | | | | |
| Security Production Co. (Independent release). Geo. A. Hill, Sr., Prod. Mgr. | | | | | | |
| Elite Production, Inc. (First National release). | | | | | | |
| BRONX STUDIO. Beatrice Barrett, Casting. 1745-51 Glendale Blvd. 54109 | | | | | | |
| Western Arts Film Co. | | | | | | |
| BURBANK STUDIO. Burbank, Cal. Joe Murphy, Casting. Burbank 54-R | | | | | | |
| Sacred Films, Inc. | | | | | | |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. Holly 96 | | | | | | |
| Century Comedies (Universal release). | | | | | | |
| H. C. Raymaker | Baby Peggy | Jerry Ash | Dave Smith | H. C. Raymaker | "Peggy's Appointments" | 3d Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070 | | | | | | |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | J. Wilson | "Destiny" | 6th Week |
| CHOICE STUDIO. A. Gunard, Prod. Mgr. 6044 Sunset Blvd. | | | | | | |
| Choice Productions | | | | | | |
| And. Gunard | All-Star | Abe Schultz | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. Holly 3100 | | | | | | |
| Harry Beaudine | Neal Burns | Peterson | Lavelle | Conklin | Two-Reel Comedy | 3d Week |
| Al. Christie | Henry Murdock | Archie Stout | Hagerman | Conklin | Two-Reel Comedy | 4th Week |
| Regent Pictures. | | | | | | |
| FEDERAL STUDIO, 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr. Wilshire 2115 | | | | | | |
| Federal Photoplay, Inc. Lincoln Hart, Prod. Mgr. | | | | | | |
| Pilot Productions, Eric Ergenbright, Mgr. | | | | | | |
| Popular Pictures, Inc. (East Coast Release). | | | | | | |
| Trimble-Murfin Productions. | | | | | | |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. 598-165 | | | | | | |
| Chas. R. Seeling Productions. (Aywon) | | | | | | |
| Charles R. Seeling | All-Star | Vernon Walker | Park Frame | Charles R. Seeling | Drama | Casting |
| Cosmopolitan Film Company (F. B. O. release) | | | | | | |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Henry McCarty | Lester Cuneo | Floyd Jackman | Charles Mack | Henry McCarty | Western | 1st Week |
| Fine Arts Productions. (Independent release) | | | | | | |
| Jess Robbins | E. Everett Horton | | Jack Boland | Staff | Comedy Drama | Casting |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. | | | | | | |
| Hugh Deirker | All-Star | John Stumar | J. F. McDonald | Staff | Drama | Casting |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | | Staff | "When Knights Were Cold" | Schedule |
| Bennie Zeidman Productions (American release). | | | | | | |
| Lambert Hillyer | All-Star | | | | Drama | Casting |
| Albert Rogell Productions. | | | | | | |
| Douglas Mac Lean Productions. | | | | | | |
| Lloyd Ingraham | Douglas Mac Lean | | Geo. Crone | Staff | Comedy Drama | Casting |
| Mission Film Company. | | | | | | |
| C. S. Eifelt | J. B. Warner | Joe Walker | M. Eason | Frank H. Clark | "Danger" | 1st Week |
| Protean Arts, (Angelus release). | | | | | | |
| Raymond Cannon | Cecil Holland | Ernie Miller | | Fanchon Royer | Farce | Starting |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. Holly 3000 | | | | | | |
| Emmett J. Flynn | Charles Jones | Joe August | Ray Flynn | Bernard McConville | "Pay Day" | 10th Week |
| Jerome Storm | Wm. Russell | David Abel | Jimmy Dunn | Joseph F. Poland | "McFee's Rest" | Editing |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Erle Kenton | Stock | Vic. Scheurich | Regaie | | Comedies | Schedule |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "Brass Commandments" | 8th Week |
| Josef Franz | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Modern Monte Cristo" | 1st Week |
| Norman Turog | Joe Roberts | | Roberts | | Comedies | Schedule |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthalon | Strumwasser | "The Buster" | 4th Week |
| Jack Blystone | All-Star | | | | 2-Reel Comedies | Schedule |
| GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting. Wil. 81 | | | | | | |
| (Metro release). | | | | | | |
| King Vidor | Clara K. Young | O'Connel | Dave Howard | Hope Loring | "The Woman of Bronze" | Editing |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------|--------------------|-------------------|--------------------|--------------------------------|---------------------|
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. | | | | | | 761711 |
| Marshall Neelan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Ingrate" | Casting |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 4th Week |
| Hugo Ballin | Mabel Ballin | James Diamond | | Hugo Ballin | "Vanity Fair" | Editing |
| Tiffany Productions. (Metro Release). R. G. Edwards, Prod. Mgr. | | | | | | |
| Robt. Leonard | Mae Murray | Oliver T. Marsh | Robt. Ross | Edmund Goulding | "Jazzmania" | 13th Week |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. J. Jasper, Mgr. Patricia Foulds, Casting. | | | | | | Holly 1431 |
| Frank R. Adams Productions (American Release). | | | | | | |
| Bertram Bracken Productions. | | | | | | |
| Ferdinand Earle Productions. | | | | | | |
| Chas. J. Hall & Son Productions. | | | | | | |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Martin Justice | Carlton King | Carl Widen | Harry McCabe | Justice | Comedy-Drama | Schedule |
| Wm. R. Lighton Productions, Inc. | | | | | | |
| J. K. McDonald Productions. J. K. McDonald, Gen. Mgr. (Pathe Release.) | | | | | | |
| A. B. Maescher Productions. (Arrow Release). | | | | | | |
| Arthur Trimble Productions. | | | | | | |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Burston Films. 6050 Sunset Blvd. Holly 3939. | | | | | | |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Al Santell | Alexander Alt | Billy Williams | Roland Asher | Jean Havez | Comedies | Schedule |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. | | | | | | |
| Bob Horner | All-Star | Al. McLain | Ted Medford | Bob Horner | "Valley of Shadows" | 5th Week |
| Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693. | | | | | | |
| Howard Mitchell | Snowy Baker | Edgar Lyon | Ralph Stauv | E. R. Schayer | "Pals" | 3d Week |
| Malobee Productions. 1439 Beachwood Drive. H. F. MacPherson, Prod. Mgr. | | | | | | |
| Maloney-Beebe | Leo Maloney | Lathem-Thompson | Bob Williamson | Maloney-Beebe | 2-Reel Western | Schedule |
| Russell Productions. B. D. Russell, Gen. Mgr. 1439 Beachwood Dr. Holly 7945. | | | | | | |
| Sanford Productions. (State Rights release). Holly 975. | | | | | | |
| Marcel Perez | Pete Morrison | George Crocker | Ralph Cedar | Perez | "College Rancher" | Editing |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| W. S. Van Dyke | Leah Baird | Andre Barlatire | Charles Chic | Leah Baird | "The Stigma" | 2d Week |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | George Hill | Frances Marion | "The Nth Commandment" | 8th Week |
| Thos. H. Ince Productions. (First National Release). | | | | | | |
| John Wray | May McAvoy | | Frank Gerahty | Bradley King | "News" | 10th Week |
| Gene Stratton Porter Productions. | | | | | | |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Del Andrews | "The Tinsel Harvest" | 4th Week |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Victor Fleming | Dorothy Dalton | George Myers | Fred Robinson | E. Lloyd Sheldon | "Law of the Lawless" | 3d Week |
| Wesley Ruggles | Walter Hiers | Charles Schoenbaum | Leo Pierson | Albert LeVino | "Mr. Billings Spends His Dime" | 5th Week |
| Joseph Henabery | Jack Holt | Faxon Dean | Richard Johnson | Jack Cunningham | "Tiger's Claw" | 8th Week |
| Charles Maigne | Mary Miles Minter | James Howe | Leo Pearson | Will M. Ritchey | "Trail of the Lonesome Pine" | 6th Week |
| Sam Wood | Gloria Swanson | A. L. Gilks | John Waters | Monte Katterjohn | "Prodigal Daughters" | 8th Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Bergere | "Bella Donna" | Editing |
| Wm. deMille | All-Star | Guy Wilky | George Hippard | Clara Beranger | "Grumpy" | 2d Week |
| LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| John P. Mills, Productions | | | | | | |
| Rex Thorpe | All-Star | Elmer Dyer | Joseph Northup | | "Black Gold" | 11th Week |
| Milburn Morante Productions. (State right release). | | | | | | |
| Ranger Productions | | | | | | |
| Tom Gibson | Willard Mack | Elmer Dyer | | | "Red Bulldogs" | 9th Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Fred Niblo | All-Star | Charles Van Enger | Doran Cox | Frances Marion | "The Famous Mrs. Fair" | 14th Week |
| Oliver Morosco Productions. R. R. Killion, Comptroller. | | | | | | |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Victor Schertzinger | K. McDonald | Joseph Brotherton | Wyatt Brewster | | "Refuge" | 6th Week |
| Louis J. Gasnier | All-Star | Karl Struss | Geo. Yonallen | | "Poor Men's Wives" | 7th Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Frank Lloyd | Viola Dana | John Arnold | Frank Strayer | Bernard McConville | "Fatal Millions" | 4th Week |
| William Beaudine | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 3d Week |
| Joseph M. Schenck Productions (First National). | | | | | | |
| S-L (Sawyer-Lubin) Productions. (Metro release) | | | | | | |
| Clarence Badger | All-Star | Rudolph Bergquist | Charles Hunt | Winifred Dunn | "Your Friend and Mine" | 7th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bill Montana | Irving Reis | Doc Joos | Staff | "They Call It Dancing" | 3d Week |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| Individual Productions. (United Artists Release.) | | | | | | |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| James F. Horne | Ethel Clayton | Joseph Dubray | Douglas S. Dawson | Wyndham Gittens | "The Greater Glory" | 5th Week |
| Chester Bennett | Jane Novak | Jack MacKenzie | | Bennett Staff | "Rock of Ages" | 3d Week |
| Sherwood McDonald | Gloria Joy | John Thompson | | Douglas Bronston | Comedy-Dramas | Schedule |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Monty Brice | "Saved with Diamonds" | Schedule |
| William Howard | Johanne Walker | Wm. O'Connell | Woolstenhume | Paul Scofield | "Fourth Musketeer" | 5th Week |
| Emory Johnson | All-Star | Ross Fisher | Wyatt | Emilie Johnson | "Westbound 99" | 4th Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|------------------|-----------------|------------------|-------------------|-----------------------------|-------------|
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. 598-141 | | | | | | |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | | Billy Curran | | "Miles Standish" | Casting |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. 761-731 | | | | | | |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Hutchison-Parrott | Snub Pollard | Roach Doran | Hackney | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Davis-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| M'Gowan-M'Namara | All-Star | Len Powers | C. Morehouse | Tom McNamara | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President. Holly 4080 | | | | | | |
| Allen Holubar Productions. | | | | | | |
| Allen Holubar | Dorothy Phillips | Jennings | Harry Bouquet | Tay Barrett | "The White Frontier" | 6th Week |
| Jackie Coogan Productions. | | | | | | |
| Eddie Cline | Jackie Coogan | Frank Goode | Harry Weil | Eddie Klein | "Toby Tyler" | 7th Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Reiss | | Archie Mayo | Comedy | Schedule |
| Hawks-Morosco Productions | | | | | | |
| Selznick Productions. (Select Release). | | | | | | |
| Geo. Archinbaud | All-star | | | Edward Montagne | "Common Law" | 3d Week |
| Vic Heerman | All-Star | Gerstad | Ed. Sturges | Heerman | "Rupert of Hentzau" | 7th Week |
| Maurice Tourneur Productions (First National release). | | | | | | |
| Maurice Tourneur | All-Star | Arthur L. Todd | Scott R. Beal | Charles Maigne | "Isle of Dead Ships" | 5th Week |
| United Studios Productions. (Pathe release.) | | | | | | |
| Marshall-McCloskey | Ruth Roland | Thompson | H. C. Updegraffe | Frank Leon Smith | "The Haunted Valley" | Schedule |
| Jack White Corporation (Educational release). | | | | | | |
| Fred Fishback | Conley-Adams | White Corby | Rea Hunt | Jack White | Comedy | Schedule |
| Sacramento Pictures Corporation | | | | | | |
| Lambert Hillyer | All-Star | | | | "Married People" | Casting |
| UNIVERSAL STUDIO. Fred Datig Casting. 570-081 | | | | | | |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Lois Weber | All-Star | | Arthur Forde | Lois Weber | "Jewel" | 4th Week |
| Harry Pollard | All-Star | | | Frank Beresford | "His Good Name" | 5th Week |
| Hobart Henley | Reginaid Denny | Virgil Miller | Tom Regan | A. P. Younger | "The Abysmal Brute" | 10th Week |
| Jack Allen | Jack Allen | | | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | | Robert Dillon | "Oregon Trail" | At Big Bear |
| Robert F. Hill | Wm. Desmond | Reeves | | Carl Coolidge | Around the World in 18 Days | Editing |
| Scott Darling | Lewis Sargent | | | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Wm. Daniels | | | Comedy | Schedule |
| Rupert Julian | All-Star | Kaufman-Daniels | | | "Merry-Go-Round" | Editing |
| Stuart Paton | All-Star | Allen Davey | | | "Attic of Felix Bavu" | 9th Week |
| Duke Worne | Roy Stewart | Dave Brandeman | | | "Tales of Old West" | Schedule |
| Ted Browning | Priscilla Dean | Edward Montague | Wm. Crinley | Lucien Hubbard | "Drifting" | 4th Week |
| Belasco Productions, Inc. Al Kelly, Prod. Mgr. | | | | | | |
| Crueleywed Comedies. Herbert D. Newcomb, Bus. Mgr. | | | | | | |
| Joe Rock Productions. (Federated) | | | | | | |
| Joe Rock | Reggie Lyons | Murray Rock | Lee-Havez | | Two-Reel Comedies | Schedule |
| William Steiner Productions. | | | | | | |
| Sturgeon-Hubbard Productions. (Federated release). | | | | | | |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. 598131 | | | | | | |
| David Smith | All-Star | D. Smith, Jr. | McDermott | Graham Baker | "Masters of Men" | 3d Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. Holly 6140 | | | | | | |
| Harry Rapf Productions. | | | | | | |
| Sidney Franklin | All-Star | Norbert Brodin | Millarde Webb | Julien Josephson | "Brass" | Editing |
| Warner Brothers Productions. | | | | | | |



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MORE GOTHAM GOSSIP

New York, Dec. 21.—Alice Calhoun will be Mary in "Mary Mixes In," a Vitagraph picture.

Elsie Ferguson is on Broadway again, playing in "The Wheel of Life."

Pauline Frederick will return to Broadway early in the spring in "The Guilty One."

Robert Vignola, who directed "When Knighthood Was in Flower," was one of the 450 persons who sailed from New York on the Cunard Steamship Laconia on her epoch making world cruise.

Valentino refused \$3,000 a week according to statement made by his lawyer. Former Justice Frank C. Laughlin, counsel for Ruddy, pictured him as a young man unable to speak English, when he arrived in this country eight months before his contract was signed. He said that his client was unfamiliar with the salaries paid to motion picture stars and thus was easily induced to work for an amount far less than he should receive.

Frank McGlyn, who has made his niche in the dramatic world by his vivid portrayal of Abraham Lincoln, is going into pictures. "Lincoln" closes next week in Boston.

Sidney Olcott, "one of the finest," from auld Ireland's sod, will direct Marion Davies in a new super special, "Little Old New York."

Dell Henderson is directing the Raymond McKee and Charles Murray comedies.

Richard Thorpe will direct a series of one-reel pictures for C. C. Burr, of Mastodon Films, Inc.

—Raymond McKee.

Will Teach 'Em How to Play Theatre Organ

An addition to the music world of Los Angeles is announced in the opening of motion picture pipe organ lessons by the Hulff School of Music. This department has been taken over by Mr. Harry Perkins, formerly of the New England Conservatory of Music.

Pupils are given actual instruction in the theatre pit, under the direction of Mr. Perkins, and finally are allowed to play a show during a performance. An added feature is the benefit of practising on the regular theatre pipe organ.

Cornyn Has Record For Publicity Victories

John Cornyn, who has opened an office in the Byrne Bldg., for advertising and publicity purposes, was formerly manager of the Exhibitors Distributing Corporation film exchange in Vancouver, B. C., the Canadian office of the old Mutual releases, and later the Robertson-Cole program. He was personally responsible for putting over

"Mickey" in a publicity campaign that exceeded anything ever attempted in Canada at that time. From Vancouver he was called to Seattle, where he worked with the Jensen Von Herberg organization, finally coming to Los Angeles, where for the past six months he has been advertising representative of Screenland Publishing Co. His perseverance and genial personality have won him a host of friends.

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The Silent Trend

Continued from Page 8

Another Gotham critic calls her "lovable" and a third says she is "one of the sweetest things in pictures."

"Captain Fly-By-Night" looks like it might do much better than that—it may even enjoy a wide vogue for a prolonged period of time despite the fact that the screen is just about to become crowded with Spanish romances. Johnnie Walker, the featured player in this latest Johnston McCulley story to reach the films, according to Gertrude Chase, New York critic, is pleasing with his own personality despite the fact that he "leaps about in the shoes of Fairbanks and the hat of Valentino." One thing certain is, Johnnie Walker has been showing signs of being a genius as an extraordinary exponent of silent drama for some time and he reveals himself as advancing with reassuring rapidity in "Captain Fly-By-Night."

Gaston Glass, hero of "The Hero," has mastered the violin since making believe to play one so triumphantly in "Humoresque" in which he made his name a household word.

Lloyd Hughes, Mary Pickford's leading man in her new "Tess of the Storm Country," is probably the only idol of the screen who has never seen New York, as he has spent his whole life in only two states, California and Arizona.

Douglas Fairbanks and Mary Pickford will each spend a million dollars on their next film productions, to be started early in the new year.



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Meaning of the Arbuckle Controversy

Continued from page 5

ing wrong. He is as innocent as you or I, and as innocent as those who rush into print to damn him forever."

Many of the biggest and most powerful newspapers have rushed voluntarily to Arbuckle's defense, too. A notable instance of this is a sensational editorial printed by the Chicago Tribune in which this paper pleads for due respect being given the findings of an American trial jury which found the actor not guilty and acquitted him accordingly. Some of the more striking paragraphs in this Tribune editorial follow:

"It is an unreasonable and ungenerous mass spirit which condemns a misdemeanor to life punishment regardless of any change which may have taken place in him. It is an uncritical use of the moral force of the community. It is savage and not reasoning."

"It is a misdirection of good force, so often misdirected with such serious results in the United States. Many of our social lapses are caused by the unfocused vision in which we keep crimes against society. The irrelevancy of our moral uproars produces confusion."

"There is a constant leaking of moral energy, and when it ought to be concentrated it has been dissipated."

"Arbuckle's reappearance in the cinema is not worth an organized protest from anywhere. He will either please or fail to please. Some people want to form a moral mob and hunt him down. That idea cannot prevail in a rational society."

Taken all in all, the big, vital meaning of the whole situation created by Mr. Hays' action in favor of Mr. Arbuckle is, the comedian is going to have his chance in spite of everything his opponents can do to prevent for the simple reason that America is the land of the free, the land where every mortal is regarded as being deserving of a fair chance to retrieve himself if he so desires.

Happy Endings

Continued from Page 4

palachicola it put one of the happiest real life endings possible to imagine upon an unusually sad real life drama. And the money that assured the two middle-aged sisters of a life of modest comfort in the small Southern community, wasn't all of it. That check brought the sunshine of hope into gray lives; Miss Kimball is working harder than ever now at her writing. It was a happy fade-out of one episode in the lives of the sisters—and happiest because of its promise of brightness for the future.

Whether or not you prefer happy endings on the stage or screen, chances are you prefer them in your own life. They're handy things to have around the house.

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Vol.V.

SATURDAY, JANUARY 6, 1923

No. 39

Different Views of the Week's Film News

Douglas Fairbanks is going in for colored photography in his next picture, which will unfold a pirate story. Evidently Doug is determined upon making this feature colorful one way or—both.

Mary Pickford's suggestion that "Hollywood save the trees" be the slogan for 1923, is a capital idea and one which should tend to inspire many thoughtless persons to permit the trees to do their own leaving—and consequent staying.

Something like a billion dollars rolled into the box-offices of the 17,000 theatres showing moving pictures during the year of 1922. A good percentage of this money kept on rolling until it landed in Southern California, where it was spent in making more pictures, all of which is one more good argument in favor of settling in this magic country, Mr. Tourist.

Just conjure this up in your mind for a moment: Nine years ago Hollywood had one studio, a livery stable converted into the slightest semblance of a studio. Today there are nearly seventy studios covering thousands of acres of ground and something like two hundred companies working every day. Moving picture history surely has moved forward most rapidly.

Charles Ray urges that all picture producers strive to make photoplays replete with beauty and truth. This is a splendid exhortation and it is to be devoutly hoped that no one will take exceptions to it on the grounds of it being too lacking in commercialism. History has proven many times that both beauty and truth were valuable assets in business.

They guzzled more ice cream sodas than usual in Hollywood on New Year's Eve, which is one more proof that the buncombe about "horrible Hollywood" is a prize-winning myth. The few who did spend any of their "filthy lucre" for filthy boot-leg booze kept very much in the back-ground even while they were paying again with headaches such as always constitute the penalty for imbibing these days.

Wonder how many people who have taken any stock in the scurrilous attacks made by irresponsible writers upon this community know that Hollywood is one of the real church centers of Southern California and that the attendance at places of worship of various creeds surpasses that of the average city of Iowa, Kansas, Ohio or New York? Undeniable statistics reveal the fact in favor of Hollywood.

Max Linder's forthcoming return to Hollywood to resume his producing activities after making a futile attempt to combat the disadvantages of photoplay-making in France is one more evidence of the fact that Uncle Sam's domain has the edge on the rest of the world in this industry, too. The readiness with which Ernest Lubitsch discontinued his cinema work in Germany and hurried to the U. S. A. to accept a position directing Mary Pickford is still another proof of the same thing.

Jesse L. Lasky, in his New Year's greeting, declares the future of good pictures is secure. Of course there is no change in the status of the future of bad pictures since it was always insecure. Now the point is, how will the producers fare in the struggle for mastery over a scientific knowledge of what is good or bad—or even indifferent—in pictures? It strikes us that the acquisition of a definite, accurate system whereby all photoplays can be judged positively without bias prior to their release to the public and critics is the end most desired right now.

The payroll of motion picture producers in Los Angeles and environs for the year of 1922 totalled thirty million dollars, which was distributed among about 15,000 employees. Three-fourths of all the pictures made in the entire United States were made right here. An additional twenty million dollars was expended for material purchased within this territory by the fifty-two studios in operation during the year. Verily, you don't have to drink cheap whiskey out in this country to get a stagger. The contemplation of motion picture figures is amply staggering.

Now is the time for all good picture folks to come to the aid of their greatest forthcoming event—the Exposition Extraordinary to be held in Los Angeles next June. While the basic occasion will be the observance of the one hundredth anniversary of the Monroe Doctrine, it will be ideal occasion for the motion picture industry to impress its importance upon the whole wide world, and, the more individuals who join in on the impressing the more impressive it will be. Do YOU get the impression we are striving to convey? In plain words, it is very much up to YOU, whoever or whatever you are in the cinema art or film-making business.

Professor Coue, the French auto-suggestion expert who is about to start a tour of the United States, should not fail to visit the motion picture colony of Southern California if only to ascertain in how many ways has been construed his famous saying: "Every day in every way, I am getting better and better." We heard of one Prohibition officer, who is disgusted over the difficulty experienced in enforcing the Eighteenth Amendment, saying: "Every day in every way, the land's getting wetter and wetter." We also heard of a certain actor, who is discouraged over the progress he is making in mastering the technique of motion pictures, saying: "Every day in every way, my head's getting fatter and fatter."



Helene
Chadwick,
Goldwyn
Featured
Player,
whose
next
notable
screen
appearance
will be in
Rupert
Hughes'
"Gimme"

THE NEW PEDAGOGUE

Professor Photoplay, the new general superintendent of Education! And don't you forget it, said dominie is right on the job teaching more lessons better than any of his predecessors or contemporaries, the Public Press et al. He is the latest thing in education is Professor Photoplay, and therefore he enjoys the distinction of being a fad for the good of the general weal. Were he not so popular he would not be so influential. For some time Photoplay has been teaching folks all kinds of object lessons, science and geography,

but now he is taking the leadership in imparting vital information on the subject of patriotism and how to make it count for a glorious victory of world-wide righteousness. Supplementing this with powerful instruction on how to make war effectually by food economy et cetera, he is proving to be just about the most servicable public servant extant. And even yet, there are people who are wilfully throwing obstacles in Photoplay's way—censors for the most part who are doing their utmost to minimize the usefulness of

a loyal slave to duty. Quite incomprehensible it is, but nevertheless, every great benefactor must endure unjust aspersion. However ungracious the maximum plethora of revolutionary buncombe never did cut a very wide swath, and there is little chance of it in this case. So, Professor Photoplay can go right ahead teaching the legions of apt and eager devotees. May the power to perform this incalculable good never grow less and may the new pedagogue remain in full charge of our great school with plenary jurisdiction!

Coins, Pageantry and a New Epoch

It looks as if the Motion Picture Industry is going to have some special coins of its own. It won't be stage money, either. The United States Senate this week passed Senator Hiram Johnson's bill providing for the coinage of 300,000 half dollars commemorating the Monroe Doctrine Centennial. The bill was sent to the House of Representatives where similar action is anticipated immediately.

These coins are to be distributed through the Los Angeles Clearing House and the banks of Southern California in connection with the American Historical Revue and Motion Picture Exposition to be given in Los Angeles next summer under the auspices of the Motion Picture Industry. It is planned to sell these half dollars at \$1 each, using the fifty cent premium in helping finance the Revue and Exposition.

Interest in this coming event, at which the industry will join the rest of Southern California in playing host to the world, seems to be increasing as the magnitude of the undertaking grows upon the public. The historical Revue, showing in gorgeous pageantry the outstanding events of history, from the coming of Columbus until 1823, when President James Monroe enunciated his famous "hands off" proclamation for the benefit of European nations contemplating further conquests in the New World, will be by far the most spectacular thing of its kind ever attempted.

These events will be depicted by a series of pageants in which the wealth of dramatic and artistic talent in the entire motion picture industry will be utilized. At the same time it is planned to make a picture, using greater detail to give it continuity, that the world may learn real history authentically from the screen. Every branch of the industry has pledged its support for the huge

undertaking. Every phase of motion pictures will be directly affected and will be directly benefited.

Many who have never been enthusiastic in their support of the screen and some who have been active opponents of motion pictures have declared the American Historical Revue and Motion Picture Exposition to be one of the greatest things the industry could have undertaken. The educational possibilities are unlimited, they have said, and they will gladly do all in their power to promote its success. It is thought that a film such as it is planned to make will not only serve a great educational and patriotic purpose, but will win the Motion Picture Industry many new friends and advocates.

Aside from the serious purpose of the project, there will be a month of entertainment the like of which has never been seen in Southern California before. When the Southern California delegation, headed by Frank B. Davison, Director General of the Revue and Exposition, and George E. Cryer, Mayor of Los Angeles, was in Washington in December to invite President Harding here for the formal opening, negotiations were begun for bringing the United States Marine Band to Los Angeles for the Premiere.

There will be sufficient diversity of entertainment to please every taste, as a supplement to the series of historical pageants. The history of music and the dance will be traced from its origin to the present day. There will be a pretentious program of field and aquatic sports. The huge coliseum now nearing completion in Exposition Park will be used for this.

Virtually all the nations of the Western hemisphere will be represented by individual exhibits at the Exposition. The great celebration now in progress at Rio de Janeiro,

in observance of the hundredth anniversary of Brazilian independence will be closed March 31, instead of being continued through the summer as was recently planned. This will give ample opportunity for bringing the best of the exhibits there to Los Angeles for the Revue and Exposition here.

The Premiere of the coming event is expected to be the greatest thing of its kind ever held anywhere. President Harding accepted the personal invitation extended him to attend the Premiere and said only unexpected complications in national affairs would prevent his coming. Several members of his cabinet, other high government officials, and prominent Latin American diplomats are expected to be present also.

The contest among art directors for the design of the Exposition buildings closed last week. The judges of the contest are expected to announce their decision shortly. Some of the designs submitted are startling in their beauty and originality. The ensemble effect of the Exposition architecture when it is completed is expected to be one of the most attractive features of the celebration. In compliment to the Central and South American countries participating in the Revue and Exposition, the motif of the architecture will follow the general Spanish style.

The personnel of the Motion Picture Industry is being given the first chance to become patrons of the Revue and Exposition. Patron Certificates costing \$10, which may be paid in installments, carry with them \$12.50 worth of tickets. These include one admission to the Premiere. Only patrons can attend this, as the number necessarily will be limited. Only a limited number of Patron Certificates are to be issued and when they are finally offered to the general public they are expected to be snapped up quickly.

Cats, Coloratura and Concatenation

By J. O. S.

People of the stage have two traits in their personal cosmos that stand revealed.

One is—don't everybody speak at once—temperament—basely insinuated by persons of candid and brutal tendency to be another name for temper, but known by all true artists to be the elusive and volatile faculty of coloring ordinary situations with a definite tone-tint.

The painter throws gobs of paint on his canvas in apparently casual and indiscriminate manner, which viewed at a distance and in proper perspective assume definite form. This explains why temperament is beautiful in contemplation, but irksome as a roommate.

We will leave this to psychologists to determine, while admitting it as an eccentricity of all artists, whether of stage or atelier.

Another quality not generally attributed to the actor folk, and one which seems the antithesis of this much maligned characteristic, is love for the dumb brute. The homeless mongrel, and even the feline of the alley variety, always finds a friend in the actor, notwithstanding that the house cat of the theatre has many a time and oft spoiled a perfectly good scene by non-

chalantly strolling out from the wings and ambling across the stage with sublime indifference to the gasps of mirth and horror that greet his appearance.

In a pathetic scene, say where the hard-hearted father has turned his erring daughter out into the cold, cold world, and is contemplating the picture of his long-lost wife who eloped with the hired man many years before, "Tabby" has even been known to take the center of the stage and meow persistently, or, worse still, do an impromptu dagger dance on the edge of the foots.

This is a contretemps that never occurs in photoplays, but situations just as laughable do occur every night at many motion picture houses, due entirely to misdirected and mistaken efforts of the one-man orchestra, or even the leader of an orchestra, who attempts to "dramatize" (what a libel on the word!) pictures. One of the pet hobbies of this genius is to take "themes," as he calls them, and tack them to the characters on the screen. This he does with more attention to the many concoctions of musical hash he can make out of a given "theme," than to the intent of the action or dramatic situation.

When Annabelle Curlylocks, the cute little ingenue with the tomboy disposition, whom everybody loves and forgives because she has blonde hair and looks sweet in baby clothes, first romps on the scene, her entrance is announced by the tintinnabulation of a frisky *giocoso*. No matter what vicissitudes Annabelle may encounter in her five-reel life, she is pursued by this Nemesis of a frisky *giocoso*—sometimes moving with a slow and heavy step like an anaemic cat, at others hopping along on three legs a la valse movimento, and again moping in a minor mode.

Enter the testy old aunt who looks on life with mournful eyes, and is always reproving Curlylocks for her prankish ways, followed by a doleful melody that dogs her relentlessly—a musical Frankenstein. In adopting this thematic scheme the musical tyro imagines he is following the masters, when, in reality, he is simply burlesquing music drama.

It would be interesting to know what the intelligent screen actor would say had he power to speak from the screen. There would be a new field for the censor!

Richard Mansfield, now departed, who im-

Continued to Page 21

American Pendulum Swings Back to American Screen Hero

By RAY H. LEEK

It is remarkable how much film history can be made in a short week. Seven days ago the feverish quest for successors of Valentino seemed to be at its height. Today it is over.

Not that one of the sleek-haired candidates for the tottering throne of Rodolpho has proved his right to that position. But the desire for such an individual has disappeared as suddenly as it arose.

In other words, the grape vine telegraph system through which the wants of the theater-going public percolate to the inner office of the picture producer has made known the fact that the Valentino type—at best a fad of a few days—no longer is in demand. Instead the upstanding American type of man, who is not too familiar with the heft of the tall silk hat, and whose wardrobe contains no spats, is being eagerly sought by those who find their romance on the silver-sheet.

A tangible evidence of this sudden change in the masculine player market is to be found in the fact that B. P. Schulberg, looked upon as one of the most astute followers of public taste, has passed over the crowded list of actors with "the European idea" and has signed Kenneth Harlan, tall, athletic and typically American, for a term of years. Under this contract the fortunate Kenneth will be featured in a series of special productions to be filmed as Preferred Pictures, future Al Lichtman attractions.

When questioned about his choice Schulberg left little doubt as to his reasons for betting so heavily on this sudden switch of public favor.

"The trend of the times is so unmistakably in favor of the wholesome American type of

player, as opposed to what we may call the 'shiek' type that there is no disguising it," he said. "The feminine theater-goer decides the success or failure of the male star. Usually she picks her story book ideal as her screen favorite.

"This does not mean that her screen ideal is identical with her ideal in real life. The girl who has given her heart to a hard working bank cashier may stand in line for hours to see a dashing male beauty perform deeds of unbelievable daring on the screen—without the slightest suggestion of unfaithfulness to her more prosaic choice.

"Consequently, there are fads and fashions in screen favorites just as in literature. The desire for the Continental, or Valentino type was general, but extremely brief. The American theater-goer has a point of view so entirely different from that of the European that except in rare cases is it possible to show European pictures here. Likewise, the American woman cannot long be interested in the type of hero seen in such stories.

"The athletic, wholesome, American type of screen player, I am convinced, is the coming—the permanent—ideal of the theater-goer. I am so convinced of that fact that we are investing heavily in support of this belief."

What won't a picture player sacrifice for his art! Bert Lytell, whose wavy black hair is credited with causing countless feminine hearts to miss many a beat, created a sensation when he appeared on Hollywood streets the other day a perfect blonde. The black waves had become far more unruly and several shades lighter than straw. Bert's ex-

planation is that the proper conception of "Rupert of Hentzau" requires a blonde Rupert. Hence the peroxide.

Theater-goers who mumble over the subtitles in pictures as they are thrown upon the screen probably have little conception of the infinite care with which these bits of art work are prepared. Some hint of the serious effort being made to get real meaning and beauty into "art titles" may be gleaned from the statement that half a dozen famous painters have abandoned their New York studios, where portrait painting, cover designing and other art work was their specialty, to develop this branch of picture production.

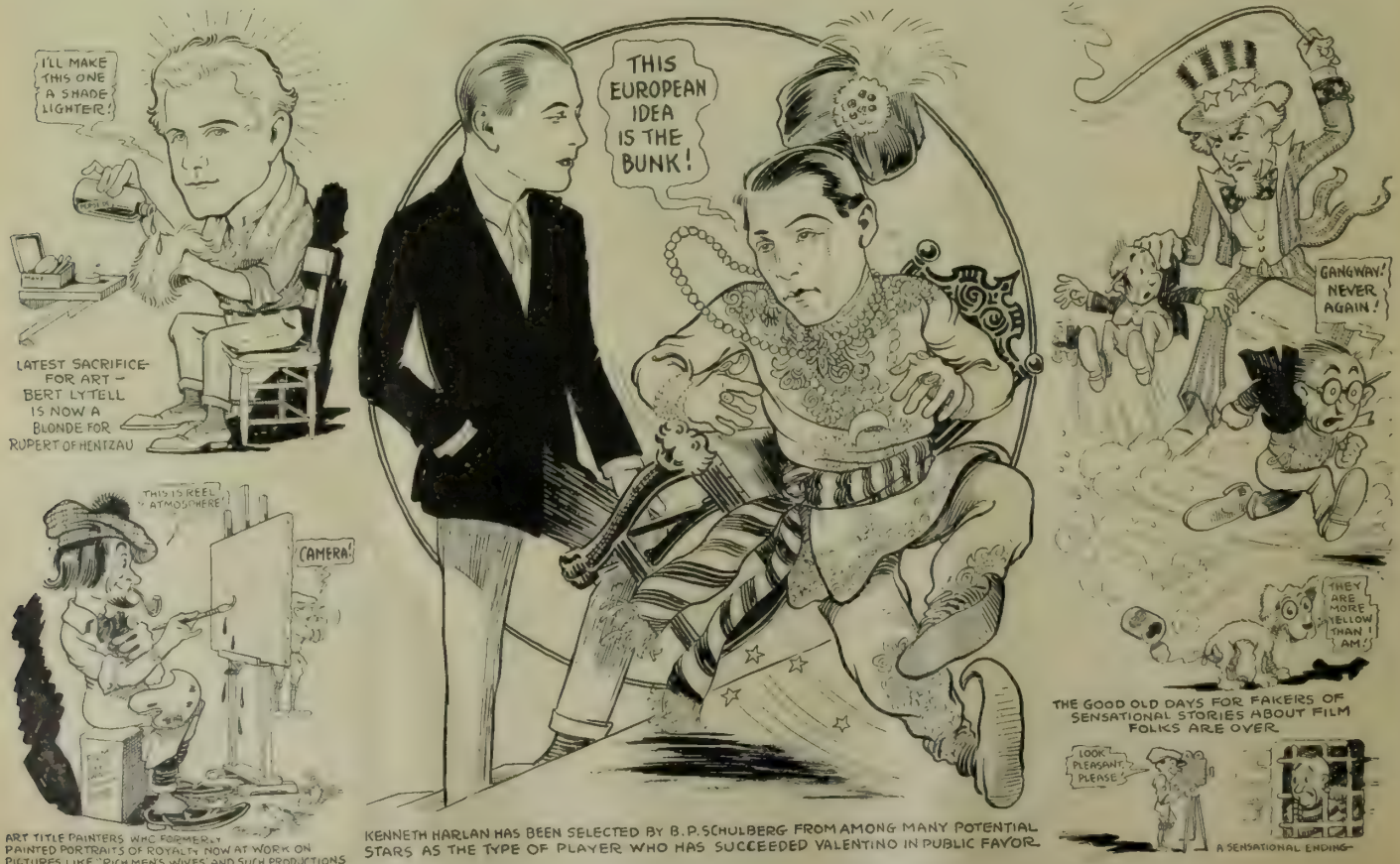
Renauld Hoffman, whose titles for "Rich Men's Wives" have attracted so much attention, paused to explain the objective of the art title maker the other day.

"Just to make something beautiful is the least of my difficulties," said he. "The man who seriously undertakes to make art titles studies the scenario and watches the production of the picture as faithfully as does the director himself.

"In some cases it is desirable to use title backgrounds that will carry one away from the narrow limitations of the picture settings—to unleash the imagination of the theater-goer. In others—where the story soars to tremendous heights—it is the constant effort to keep the imagination within certain limitations, to hold it down to the essentials of the plot."

The good old days when picture folk were considered fair prey for any and all who

Continued to Page 20



Within Filmland's Interesting Inner Portals

After being in the same motion picture field for two years, following and preceding each other in various studios, but never meeting face-to-face, Muriel McCormac and Richard Headrick, both four-year-old starlets of the screen, have met at last under rather unusual circumstances. It happened at the radio broadcasting station of a leading Los Angeles newspaper. Both happened to be on the same program to entertain the thousands of radio "fans" who daily listen in on the vocal and instrumental features sent out on the ether waves. This was on New Year's Day and it was a return engagement for Baby Muriel since she had been a headliner on the Christmas Day program, too. When asked to express an opinion of Richard, little Miss McCormac was enthusiastic. "He's too cute for words and I think I'll have him engaged as my leading man in my very first starring vehicle if I ever have one," petite Muriel said. It is strongly suspected that meanwhile Richard is seriously considering Muriel as his leading lady in his first starring vehicle, too.

Edith Storey is looking for a story! This former Metro star, who has been in retirement for about three years, is planning on becoming one of the most active of the active actresses during the new year of 1923 and the most serious obstacle in the way of her immediate resumption of histrionic endeavor before the cameras is the dearth in suitable new plots. In short, Miss Storey is one more reason for the writers of original screen stories pounding on the old typewriters a little harder and incidentally pressing the old creative genius forward to the extent of evolving some acceptable manuscripts.

Muriel Frances Dana will finish a long engagement this week at the United Studios, where she has been playing the biggest part of her career in support of Ethel Clayton in "The Greater Glory." Next week this four-year-old wonder child will make personal appearances at the Pantages Theatre of Los Angeles as an added attraction to the showing of the Max Graf photoplay, "The Forgotten Law" in which she plays one of the principal parts. Little Miss Dana will offer a complete vaudeville act consisting of songs, dances and monologue, she being the youngest photoplayer in the world to do more than merely make a few bows after saying a few words.

Gaston Glass continues to vie with all other actors as the busiest actor in film-dom. He's been working in two pictures at once and everything during the last several months and he has not had one single minute's rest between pictures since he finished playing the leading male role in Rupert Hughes' "Gimme." The other day he began another B. P. Schulberg production three hours before he had completed enacting his role on another one and now before he is even well started on this latest one, he is already scheduled to start a third-in-a-row one for the same producer. "This is the life and I'd nearly die if I was one bit less busy," Gaston declares.

Lloyd Hughes will start as a full-fledged star under the guidance of Thomas H. Ince within a few days. The story selected as Mr. Hughes' first vehicle for stellar activities is entitled "Atonement."

Max Linder, the famous French comedian, is due to arrive in Hollywood from



Helen Kesler and her favorite dog. Miss Kesler has just returned to her old place as Jimmy Aubrey's leading lady in Vitagraph comedies after working in two Rupert Hughes pictures for Goldwyn.

Paris not later than next January 20th and it is said he will start a new full-length comedy immediately. Mr. Linder returned to his native France several months ago to produce a super-picture, but he found financial conditions and studio facilities at such low ebb there that he decided it was a better bet to return to the Southern California field.

Gertrude Astor is now at Colon, Panama, with the Thomas Meighan company under the direction of Al Green, which outfit will be in the southern republic five weeks filming various scenes in the popular Paramount star's newest picture.

Gretchen Hartman, who has just returned to Hollywood from an extensive tour in the east, says the moving picture theatres of such cities as New York, Washington, Philadelphia and Baltimore are doing almost double the amount of business they enjoyed last winter, which is taken as another proof of the actual return of normalcy. "The only thing that seems to worry any easterer right now is the shortage of coal," she adds. "Most everybody has more money than coal back there right at present."

In the temporary absence of Maurice (Lefty) Flynn, former Yale football star who has gone to New York to play the "lead" opposite Alice Brady in her latest Paramount picture, Murray Spencer, also an ex-Yale man who has made an auspicious

advent into the motion picture field as an actor, will preside at all meetings held by the Yale Actors Club of Southern California and which is composed of more than fifty erstwhile collegians. "Yale and her output must be kept alive and going in the field of cinema, because it is an art worthy of the best traditions of that great institution of learning," declares Mr. Spencer, whose latest film work was done in "McFee's Sensational Rest."

When George Rigas opened one of his Christmas packages which arrived late from Athens, Greece, he was surprised to discover that it contained a three-bowl, one-stem smoking pipe. In plain words, it is three pipes which one man can keep going. The object of the triple bowl capacity is to permit of a smoke combining the power of three different kinds of tobacco with the blending process coming after it has been reduced to smoke instead of in the mixture of the tobaccos.

"The third time is always a charm," Alan Hale points out. "My police dog, Pete, ran away from home for a third time and in view of the fact that he has been missing for a full month now when the other two times he was absent only a couple of days, is sufficient evidence that he's gone for good this time." It is almost superfluous to add that the charm is not in this popular actor's favor especially in view of the fact that the dog was valued at \$500.

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

"Hearts Aflame," Reginald Barker's latest directorial achievement will undoubtedly win a place at the top of the list of the best cinema offerings of 1923. Here is a picture so replete with suspense, action and thrills as to be truly remarkable. Moreover, it is enacted by one of the most superbly capable casts ever assembled. Frank Keenan and Anna Q. Nilsson are featured ahead of exactly thirteen others, but according to several critics, Craig Ward, the hero of the story around whom all the action revolves, is second to no one in the matter of brilliant performance. Forsooth, Mr. Ward is credited with being a revelation—one destined to develop rapidly into a veritable sensation. He is an absolute innovation in the way of being a leading man quite unlike all others. No one familiar with his artistic accomplishments and impressive personality could doubt his prospects of rising to dramatic heights above any attained by anyone previously. He is an exceptionally fine specimen of American manhood, fully six feet in height and tipping the beam at about two hundred pounds. He has the classic face of a virile fighter for exalted principles and unusual eyes radiating romantic impulses of the sort sure to ingratiate him with the fair fanettes. We understand he abandoned a successful stage career in Margaret Anglin's company to accept the role of hero in "Hearts Aflame" and it is evident to us the screen has gained a luminary it should do its best to retain. We also understand Mr. Ward is a Harvard graduate. He acts like one—seldom does anyone see so much intelligence as he displays in character interpretation and he seems to have a perfect understanding of dramatic proportions. We have no hesitancy in predicting that Craig Ward will be one of the biggest names in screenomere the year of 1923 has run its course and already it is safe to announce that Director Barker has placed another white feather in his cap as a discoverer of talented recruits for the silver-sheet. Here's hoping Mr. Ward will not yield to the lure of returning to his first love, the stage, because the silent drama needs artists of his type and ability. Welcome, Craig, to our realm—may you like our environment enough to become one of us permanently!

There can be no questioning it, King Vidor has made a near-perfect photoplay out of the material J. Hartley Manners has provided in his greatest stage triumph, "Peg O' My Heart." Nor can there be any doubt of Laurette Taylor's ability as a pantomimist being equal to her ability as a stage actress. Surely here is a motion picture which will join the few assured of a place in posterity. The decisions of the nation's most erudite critics are as nearly unanimous as possible and to publish excerpts from most any review is merely a matter of presenting a study in the various ways to praise without stint. The only difference is, some writers concentrate their energies on lauding Miss Taylor while others devote themselves to singing the praises of the photoplay itself. Some share their space fifty-fifty most enthusiastically as in the case of *Motion Picture News*, which in one breath declares: "It is one of those enduring plays, which will go on forever," and, in the next breath adds: "for sheer charm of mood and impulse—for sheer charm of caprice and whimsicality, Laurette Taylor's

TENDENCIES TERSELY TOLD

That the public tastes are improving is indicated by statistics showing the demand for educational films to be nearly double what it was one year ago. In fact, the educational short subject seems to be gradually pushing the old-time two-reel comedy off most programs.

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The possibilities of permitting public clamor to cast a motion picture are shown to be exceedingly slight by the experiences of the Goldwyn company in inviting the "fans" to select the player to enact the title role in their contemplated production of "Ben Hur." Already there have been a couple of hundred favorites named. William Farnum, who played the part on the stage years ago, seems to be as good a bet as any of them, while it would not be a bad move for anyone concerned to give William S. Hart the chance to come back to the screen in his old role of Messala.

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Never was the trend toward big special productions so pronounced as it is now. It seems no one—not even the "time-honored" makers of "manufactured" program pictures—is prone to do anything less than a "special" in these days of advancement.

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All efforts of certain scandal sheets, dedicated to rattling the skeletons in photoplayers' closets, to injure the motion picture industry by making mountains out of mole-hills so far as the present drug war is concerned, are falling flat due to the disinclination of the masses to rush to news-stands to hand out their money for the very latest scandals. It may be the newspapers are giving a great surfeit of this brand of reading.

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The theatre-going public continues to show its preference for simple stories free from complications, as is evidenced in the case of the picture version of "Peg O' My Heart" in which Laurette Taylor stars on the screen with as much success as she did on the stage.

Peg is without question the richest portrayal of the silversheet." *Exhibitors Herald* vies with all competitors in the matter of heaping praise upon this newest screen triumph. Martin J. Quigley, editor of this popular trade journal, says: "This play is among the most delightful and thoroughly entertaining productions of the year." A most careful search through stacks of printed reviews of this picture fails to reveal a single serious objection to it and that its vogue will be extremely prolonged and universally popular is a foregone conclusion.

Better pictures prevail more and more as Father Time steps along and "To Have and to Hold" contributes its share towards the prevailing. In all the essentials "To Have and to Hold" is a better-than-average photoplay and inasmuch as the motion picture

here serves once more to perpetuate a romantically vigorous story of good purpose, more rejoicing over the true usefulness of the cinema as an art is in order. One interesting question this picture brings up is: Can a photoplay be too filled with action? Several critics have verged onto taking exceptions to the avidity with which Director George Fitzmaurice has crammed this rapidly moving element into this film. Pearl Rall, of the *Los Angeles Evening Express*, gives some typical attention to this phase of it as follows: "Critics or playgoers who demand action in their films can find no fault with this Mary Johnston story. It reeks of action from beginning to end." Betty Compson, Bert Lytell, Theodore Kosloff and Raymond Hatton all come in for a share of the praise for making this picture a success. Miss Compson does her best work of many a moon while Mr. Lytell portrays his character with decided intelligence such as it does the heart good to see visualized on the screen. Mr. Kosloff's villainy is an astonishing revelation of this artist's versatility while Mr. Hatton's characterization of the weak King James I is an engrossing study of the artistic finesse of a master of the craft.

If its story had been as imperative as the title, Tom Mix's "Catch My Smoke" would have been deserving of classification as among his very best starring vehicles, but it is to be feared the always interesting Mix has depended too much upon his own acting and the extraordinary tricks of his truly great horse, Tony, to hold the interest. Of course this combination will suffice so far as the children are concerned, for this picture will tickle them from beginning to end, but for the sake of holding his general public, which consists of adults as well as children, this champion of rollicking western comedy-dramas should give at least a little more attention to the constructing of a more coherent plot if only to challenge the intelligence of the average matured mind. In the first place, he must get away from stories so familiar as to be hackneyed, we would say, and, in the second place, we must add it would be a fine thing if Mr. Mix would take full advantage of his golden opportunities for impressing the juvenile mind with valuable object lessons in the finales of his films. He is idolized by Young America as few screen favorites are and he has earned this popularity. Now to teach the youth something more than stunts! It is simply a matter of getting back to fundamentals: of making the silversheet serve a laudable purpose while it entertains. Don't let the one remaining impression be relative to some hair-raising stunt and a fine equine performance alone. Let it be plain to the most unsophisticated that right has won out because right always deserves such victory. Of course Mix pictures are always beyond reproach so far as cleanliness goes—it is all merely a proposition of unfolding more story of sufficient import to make everyone think about it for some time after coming in contact with it pictorially. If the one memory is going to be simply of a good actor and a good horse, Mr. Mix will miss accomplishing all he is so brilliantly capable of accomplishing.

Universal is more on the upward wing than ever. All the latest releases of this great organization indicate a very marked

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JAN. 6, 1923.

DOPE WARRIORS ARE MAKING HEADWAY

The fact that it has become far more difficult to buy drugs from illicit sources during the last week indicates the vigilant crusade of the federal and local authorities is having a highly desirable effect in Los Angeles and environs. The righteous war of the preservers of the law against dope peddlers and higher-ups is gathering noticeable momentum and reassuring results are beginning to be discernible. One of the most gratifying announcements of the current week was that pertaining to the United States government inaugurating a campaign to keep all the ports in the world under a close surveillance with the determination of stopping the importation of all forms of narcotics. This is a move in the right direction since it bids fair to get at the very root of the trouble with the prospect of nipping the vicious traffic in the bud.

One of the most important developments of the week was the arrest of Dr. John Scott Barker in Oakland on a charge of having illegally sold drugs. He had maintained a sanatorium in Los Angeles and all the records of this institution were seized by the authorities. These records revealed that at least one well-known film star, Juanita Hansen, had been a patient and had entirely cured herself of the craving for such stimulants while it was indicated Wallace Reid had come out of the same sanatorium a physical wreck.

A private investigation of moment has revealed the interesting fact that among all the hundreds of photoplayers in the Southern California field, there are less than a dozen who have ever been known to be addicted to the use of drugs. This decisively disproves the wildly exaggerated rumors to the effect that the habit is common among members of this profession.

Clifford S. Elfelt, president and general manager, Metropolitan Productions, Inc., announces that the new series of special western dramas, featuring J. B. Warner, are to be known as the Clifford S. Elfelt productions. The first of the productions, featuring Mr. Warner, is from an original story written by Frank Howard Clark, entitled "Danger," which is now in the first week of production at the Fine Arts studio.

LASKY TO FINISH 4 BIG FILMS IN 1 WEEK

Seldom do so many "big 'uns" come down the home-stretch in a single week in the same studio as they will next week at the Lasky Studios, where four features of the first importance will be completed almost simultaneously.

Perhaps the most interesting of this group is the George Fitzmaurice production of "Bella Donna" in which Pola Negri is making her American screen debut with the aid of Conway Tearle, Conrad Nagel and Lois Wilson.

Another picture of unusual interest to be concluded about the same moment is Walter Hiers' first starring vehicle, "Mr. Billings Spends His Dime," in which he is supported by Jacqueline Logan and George Fawcett.

Finis will be written to "The Tiger's Claw," too. Jack Holt is being starred in this picture, described as a thriller. Eva Novak plays the feminine lead opposite Mr. Holt in this production.

Gloria Swanson has practically completed the scenes in the Greenwich Village which forms some of the most interesting moments in "Prodigal Daughters," the Sam Wood production in which she is to be starred by Paramount. Her studio in Washington Square is a weirdly beautiful place, arabesque in decoration, while the company there assembled is almost grotesque in character. Monte M. Katterjohn adapted the story by Joseph Hocking and modified it to meet the present day trend in pictures.

Edwin Stevens, one of the most popular of American actors, was laid to rest this week. His death was due to pleurisy. He was sixty years of age and his most notable stage appearances were made in support of Ethel Barrymore and Henrietta Crossman. During the last several years he has devoted his entire attention to motion picture work in Hollywood. His final screen appearance will be made in Bennie Zeidman's production of "The Spider and the Rose" in which he will be billed as one of the featured players of an all-star cast. Few actors were held in higher es-

PHOTOPLAYERS AID HOLLYWOOD IN ROSE-FEST

Motion picture folks went to Hollywood's aid when Southern California gathered up its flowery beauty New Year's day and placed it in Pasadena, at the annual Tournament of Roses. Such a display of nature's loveliness can hardly be expected to be equaled again. While 250,000 spectators looked on, a mass of floral splendor paraded through three miles of flower-strewn streets of Pasadena. Many hours before the floral barges had sought their places in line, a solid mass of humanity had lined the streets and thoroughfares through which it would pass.

For the fifth time in the history of the Pageant of Roses, the City of Glendale, staking its hopes on a gorgeous peacock, covered with California's fairest blossoms, was awarded the first prize. A trailer following their beautiful display carried the four loving cups won by previous contributions to the Pageant.

Hollywood distinguished herself by carrying off fourth prize in the Class A, Civic Body division, presenting a marvelous Queen of Beauty Float, with May McAvoy portraying the title role. Co-featuring in support were Baby Peggy and little Billie Lord, two of filmdom's most prominent child artists. This trio of film celebrities created a sensation as their float passed the cheering throngs.

Ballston Spa, a New York village, has just voted in favor of Sunday motion picture exhibitions by a vote of 848 to 750.

PHOTOPLAYS BY RADIO IS IN PROSPECT

It seems like a wild stretch of the imagination, but the transmission of motion pictures by radio seems destined to come some day as a feasible reality. According to reports emanating this week from the laboratories of C. Francis Jenkins in Washington, D. C., surprising progress is being made in the development of scientific methods for making such remarkable feats possible and common in the future. It is definitely stated that within the next 18 months, it is likely there will be perfected an apparatus capable of projecting animated pictorial action from a central broadcasting station throughout an extensive radius via the ether waves. The one vital problem remaining unsolved at present is that pertaining to speed, having to do with experiments as to how swiftly any mechanism will have to operate to be synchronized with the color-carrying power of the air.

Mr. Jenkins, who is dedicating his life to the promotion of such science, is given a great deal of credit for developing the present motion picture projection machine into the marvel of reliability it is today and those familiar with his ideas as to how to press the radio into the service of further popularizing motion pictures claim he has discovered the trail which bids fair to lead to success as complete as has blessed his efforts in behalf of his past accomplishments.

While the whole prospect of sitting in one's home and watching movies transported by thin air sounds a little too ethereal to impress as real, it seems so well within the range of possibility as an early achievement of man that it is attracting the attention of practically all the learned men of the nation.

Leon is On Again

Leon Bary has been assigned an important role in support of Dustin Farnum in his next William Fox special, actual filming of which will be started next week somewhere in the north where snow abounds. Colin Campbell will direct. Mr. Bary returned only recently from Hawaii, where he played a principal part in support of Betty Compton in her latest Paramount picture, "The White Flower."

Three Noted Actors Die

Edwin Stevens, one of the most popular of American actors, was laid to rest this week. His death was due to pleurisy. He was sixty years of age and his most notable stage appearances were made in support of Ethel Barrymore and Henrietta Crossman. During the last several years he has devoted his entire attention to motion picture work in Hollywood. His final screen appearance will be made in Bennie Zeidman's production of "The Spider and the Rose" in which he will be billed as one of the featured players of an all-star cast. Few actors were held in higher esteem than Edwin Stevens and his demise constitutes a distinct loss to the Thespian art.

Harrison Hunter, creator of the title role in "The Bat," the sensational stage success, died in Boston Tuesday after a major operation.

George Hernandez, a veteran motion picture actor, died last Sunday at the Glendale Sanitarium and was laid to rest Tuesday. Mr. Hernandez began his screen career with Selig in 1910 and he was widely popular as an exceedingly capable delineator of unusual characters.



Boiled Down and Served Up!

Film News of This Week You May Have Overlooked.



David W. Griffith's masterpiece, "The Birth of a Nation," has been re-issued as a United Artists' special.

Jackie Coogan in "Oliver Twist" opened in London Christmas week and according to cable reports has scored an instantaneous hit there.

"The Light That Failed," another one of Kipling's literary gems, will reach the screen. Rex Ingram plans to make it after completing "Scaramouche."

Herbert Brenon, one of the real pioneer directors of motion pictures, has just arrived in Los Angeles for his first sojourn in the film capitol. He will direct for Lasky.

Two of "Fatty" Arbuckle's older comedies were shown at the Park Theatre in New York New Year's Eve and not only failed to cause a riot, but likewise failed to even fill the house.

"When Knighthood Was in Flower," starring Marion Davies, has concluded a 108-day run at the Criterion Theatre in New York. A total of 245 performances were given during this time.

"Going Up!" originally called "The Aviator," has been purchased by Douglas MacLean, who will produce and star in it at the Hollywood studios, where he has established his own producing unit.

"Her Reputation" is the title which has been chosen for Thomas H. Ince's latest picture, an original by Bradley King temporarily titled "News" which

has been completed at the Ince studios. May McAvoy and Lloyd Hughes head the cast.

Marshall Neilan has started another picture at the Goldwyn studios. It's "The Ingrate" in which Hobart Bosworth will play the feature role. Claire Windsor, Bessie Love, Helen Lynch, George Cooper and Tom Gallery are the other principals in the cast.

It is interesting to note that during the six months from March 1 to September 1, 1922, there were released a total of 285 full-length feature photographs, 220 short comedies, 64 short dramas, 117 miscellaneous short subjects, 16 scenics, 6 serials and 5 series of news reels.

Rupert Julian's story of "Flesh" has been completed by Universal. George Archambaud directed the production. In the cast are Mahlon Hamilton, Grace Darmond and Clyde Fillmore. Julian, who is producing "Merry Go Round," also prepared the continuity for this story.

Jane Novak, who is usually seen in pictures wearingingham aprons and sun-bonnets, will be all dressed up in lace and everything in her next production which has just been started, under the direction of Chester Bennett. The story, as yet untitled, is from the pen of Arthur Dennison and is a modern society tale.

Federal statistics reveal the fact that fifty billion cigarettes are smoked in America every year, or 460 per year for every

man, woman and child. Hollywood's quota of smokes divided by its populace reveals the fact that each man, woman and child in filmdom's capitol smoke only 210 per year. Wicked Hollywood!

Hobart Bosworth is all ready to start filming a series of four feature productions in which he will star. The stories are: "The Blood Ship," "Blue Blood and Pirates," "The Silent Skipper" and "Violets of Yesterday." With the exception of the last title, it sounds as if Mr. Bosworth is going to be very much at sea for the next few months.

"His Good Name," the William Slavens McNutt story, recently published in Collier's magazine, is being filmed by Universal, under the direction of Harry A. Pollard, who directed "The Leather Pushers." Rockliffe Fellowes, Fritz Ridgeway, Hayden Stevenson, Buddy Messenger and Frederick Stanton are the principals selected for the cast.

A special orchestration for "Bell Boy 13," Thomas H. Ince's new comedy farce, starring Douglas MacLean, which will be released shortly, has been written by Sol Cohen, noted Los Angeles violinist. MacLean is said to have put over the best characterization of his career since "Twenty-three and a Half Hours' Leave" in this farce of modern hotel life.

Two distinguished Hoosiers met in Los Angeles recently when Will H. Hays, supreme arbiter of filmdom, discussed the future of the cinema with

Gene Stratton-Porter, the Indiana novelist, who recently became a motion picture producer for the purpose of screening her own widely read works. Mrs. Porter pledged to Mr. Hays her enthusiastic support of his efforts in behalf of the film industry.

Who will be who in the principal roles in the picturization of "Main Street," to be made by Warner Brothers, has been settled at last. Florence Vidor will play the leading part of Carol Kennicott. Monte Blue will be Dr. Kennicott while Noah Beery will visualize the character of Valborg. Three other big names are in the cast—Robert Gordon, Harry Myers and Louise Fazenda.

Neither Mary Pickford nor Douglas Fairbanks seems to be anything like ready to start actual "shooting" on their new pictures. Edward Knoblock, the playwright, is said to be applying himself assiduously to preparing Doug's next starring vehicle while Ernst Lubitsch, the German wizard of the directorial art, seems busy enough preparing to preside over the filming of "Dorothy of Haddon Hall."

The Famous Players' experiment with producing motion pictures in Germany is definitely a matter of history now and chalked down against it is the word "failure." The Berlin studio this company fitted up will be used as merely a distribution center henceforth. Also in the future, this concern will confine all of its producing activities to Hollywood and Long Island, New York.

San Francisco, Cal., January 2nd.—A Vitagraph company making "Masters of Men," finished the sea scenes done on San Francisco bay, and returned to the studio last week.

Eric Von Stroheim and Ernest Traxler of the Goldwyn forces returned to San Francisco on Friday. They will do the scenario here for "McTeague" from Frank Norris' story.

John Emmett McCormick, Western representative of First National, with headquarters in Los Angeles, spent Christmas with his parents in Milbrae.

Mae Murray is spending the week-end in San Francisco, and welcomed in the New Year here.

Paul Gerson has left for Los Angeles to superintend the feature picture made by the Paul Gerson Picture Corporation. The picture will be made at the Universal Studios,

Flashes from Frisco

Lorrimer Johnson, director, with a cast including Joseph Swickard, Fritz Ridgeway, Virginia Brown Faire, Carolyn Francis Cook, Paul Gerson and others.

The Paul Gerson Picture Corporation has taken over the Montague Studios at 1974 Page Street, San Francisco, and will make it their permanent home. The buildings are being enlarged and improved, and they will have room enough for four companies, and expect to have three or four units steadily at work. January 2nd work was begun there on the series of two-reel pictures done from Peter B. Kyne's *Saturday Evening Post* stories. Orral Humphrey will be featured, with Craig Hutchinson directing, and John Thompson at the camera.

William Dudley Pelley, whose book "The Fog" is to be made into a picture by Graf Productions, is in this city in consultation with Max and Louis Graf about details and

locations, as the picture is to be done at the Pacific Studios at San Mateo. Work will begin the middle of January as soon as H. H. Van Loan finishes the scenario.

The Northern California Photo Play Corporation on Friday started a company of five people to Buenos Aires to make a series of two-reel comedies. Charlot Molina is at the head of the company with Floyd Logan as co-director. Anna Smith will dance with them and they carry a trained bull. The films will be sent up to San Francisco to be released every two weeks. This company will send a second company to South America soon to make two-reel pictures of the capture of wild beasts, native tribes, and the scenery of the jungles and mountains of the interior of Peru. The company will consist of ten men headed by J. J. Don Q., late of the Selig forces, Jerry Bolton, and W. A. Rogers, cameramen. They will go via New Orleans, Christobal, and Guanaquil to the interior of Peru and the high Andes. Don Q. will also capture wild animals to be sent back to zoos here. The pictures will be released as two-reelers, one every month.

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ACTOR HURT WORSE AS SCREEN HERO THAN IN WAR

You don't have to go to war to get hurt. You can go into pictures and get the same result. Ward Craig is among the many actors who will testify to this. He served in the United States army throughout the precarious days of the World War in Europe without getting so much as a scratch, rising from a private to a first lieutenantcy through his bravery and efficiency. Then in playing his first role in a California-made motion picture, he was injured so severely that he was confined to a hospital bed for more than five weeks.

It all happened while he was serving as the heroic leading man opposite Anna Q. Nilsson in the Louis B. Mayer production of "Hearts Aflame" under the direction of Reginald Barker. The scenario called for some histrionic endeavor on his part in the midst of some real flames which were swiftly destroying a forest. In his eagerness to portray all the realism possible, Mr. Craig was burned so nearly to a crisp that his face forbade recognition for several weeks. In fact, he has only just recovered and is once more ready to respond to the engagement calls of his manager, John Lancaster.

Mr. Craig is one of the newcomers in the Hollywood film colony, having ended a triumphant stage engagement with Margaret Anglin to serve as the hero in "Hearts Aflame." He is a somewhat different kind of a leading man, being entirely out of the "pretty man class" and more in the ranks of the big, stalwart American chap who is the real back-bone of real American life. He is fully six feet in height and weighs well over the 200-pound mark.

"It is like old war days of countless hair-raising escapes to work in pictures filled with adventure and although I am hopeful of being a little more fortunate in the matter of escaping in the future, I must admit that I am fascinated by the work and already I feel safe in declaring my preference for the screen over the stage," Mr. Craig says.

Not So Wild

The man who wrote "The Sins of Hollywood" ought to live on my street. They roll up the sidewalks at eight-thirty.

The day following the completion of his engagement at Warner Brothers studio, in their production, "Brass," little Bruce Guerin, three-year-old screen artist, was cast for a Universal picture, starring Priscilla Dean, under the direction of Tod Browning.



Craig Ward, who was severely burned playing the hero's role in the Reginald Barker production of "Hearts Aflame."

POSSIBLY ABOUT YOU!

Mary Lee Wise, who is appearing as Queen Anne in "To Have and to Hold," has finished an engagement in "The Famous Mrs. Fair" for Louis B. Mayer.

Harry S. Northrup has been engaged for the Charles Chaplin production of "Destiny," featuring Edna Purviance. This production is under the personal direction of Mr. Chaplin.

Edward Jobson is playing a wealthy commodore with Tom Mix at Fox in "A Modern Monte Cristo."

King Vidor will direct the Goldwyn production of "Three Wise Fools," which will be under production soon.

"The Zero Hour" is announced as the title of the last picture in Lester Cuneo's present series of westerns for Western Pictures Exploitation company. The story was written and is being directed by Henry McCarty, who is the author and director of all pictures so far produced by the company. Interiors are being filmed at Fine Arts.

Charles R. Seeling has signed Big Boy Williams again for a two years' contract. Big Boy was Seeling's find three years ago when he starred him in six pictures. Williams proved to be a box-office star. Mr. Seeling, after his last trip to New York, found that New York, Texas, and other states were anxious for more of his pictures. He will make six pictures a year with the youthful star.

Walter Hiers has had a little heart trouble lately, so the Lasky organization has presented him with a few months' leave as a wedding present. The cause of his affliction is Miss Ada McWilliams, formerly of Hollywood. The ceremony will take place in New York, after which the couple will make a honeymoon tour.

Louis Victor Eytinge, life-prisoner who was given a reprieve on good behavior Christmas day, made a visit to Universal City Tuesday. He is the author of "The Man Under Cover," Universal's next starring picture for Herbert Rawlinson.

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EARLE IS OUT TO OUT-BELASCO BELASCO

"To show the Twentieth Century through the eyes of a dreamer of dreams."

That, Ferdinand Earle confides, is his hope in producing for motion pictures Eugene Walter's melodrama "The Easiest Way."

"I have long desired to do a modern story with beautiful lighting and beautiful sets," explains Earle.

The question arises whether "The Easiest Way," dramatizing life in New York's "roaring Forties," can sustain the poetic and artistic flavor with which Earle infused "The Rubaiyat."

Artistic devices which largely replace ordinary motion picture studio "sets" in Earle's screen edition of the Rubaiyat of Omar Khayyam, excited curiosity among film producers and distributors. The picture itself occasioned praise from many of Earle's contemporaries in picture-making—and a law suit on the part of one of them.

David Belasco, who produced the stage play with Frances Starr in the leading role, contributed greatly to the strength of the story by the use of that wizardly realism for which he is famous.

That Ferdinand Earle is likely to "out-Belasco" Belasco is young David O. Selznick's prediction.

PICTURES OF MONROE DOCTRINE IN L. A.

Photographic reproductions of the Monroe Doctrine as the immortal James Monroe drew it have been brought to Los Angeles from the government archives at Washington, D. C., for use in connection with the great Motion Picture Exposition to be held at Exposition Park next June in commemoration of the one hundredth anniversary of the signing of this historical document, which has played such a potential part in preserving the comity of nations in the New World.

The special delegation, headed by Mayor George E. Cryer, was entrusted with the priceless photographic records on its recent visit to the nation's capitol and one of the purposes in using them will be to promulgate the inspiring principles enunciated through this undying medium by the illustrious statesman to whom the country is obligated for finding a practical way to prevent encroachments on the part of older governments.

Otto Matiesen plays Napoleon Bonaparte in the Hugo Ballin production of "Vanity Fair" just completed at Goldwyn.

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

One thing certain, 1923 will be a bigger year than 1922 by one at least.

It's a dull week when the gossipers fail to have Charlie Chaplin wedded at least once. Pretty soon an expert statistician will be needed to keep track of all the alleged Chaplin nuptials.

It is easy to criticize, but not so easy to stabilize. It is comparatively easy to tell them how bad their pictures are, but not so easy to designate ways to improve them. Let's all choose the more difficult course and try to be constructive. Instead of encouraging "knocks," why not promote the worthier cause of forming boosting blocs!

"Make Hays while the sun of indignation shines," seem to be the slogan of the good ministers just now so zealous in the fight against Roscoe Arbuckle. However, there is no indication of Hays being as amenable to ministerial edicts as some men might be and consequently Fatty's fat chance remains fat. Meanwhile Hays' prestige suffers.

Somehow they must ring down the curtain on the drug ring and it must be curtains forever for this bane of society. Let no man—private citizen or official—desist his efforts until the freedom of all mortals from the viperous dope peddlers is assured. Make Southern California an unsafe place for any such law-breaker. Let there be nothing less than sweeping victory for the forces of right and orderly living.

It is predicted that the corner of Hollywood Boulevard and Cahuenga Avenue will be the 42nd and Broadway of Hollywood some day. If it ever is, here's hoping one familiar "sight" of New York's great corner will be missing from the picture. That "sight" undesirable is none other than the professional panhandler who has infested Gotham from time immemorable.

The Motion Picture Exposition to be held in Los Angeles next June in commemoration of the one hundredth anniversary of the Monroe Doctrine deserves the unlimited support of every photoplayer in all filmdom and the photoplayer who fails to give the project such support is failing to give his own means of livelihood a boost it deserves. Think it over briefly and hasten to ascertain how to help the good thing along!

A FRIEND

"What is a friend? I will tell you. It is a person with whom you dare to be yourself. Your soul can go naked with him. He seems to ask of you to put on nothing, only to be what you are. He does not want you to be better or worse. When you are with him you feel as a prisoner feels who has been declared innocent. You do not have to be on your guard. You can say what you think, express what you feel. He is shocked at nothing, offended at nothing, so long as it is genuinely you. He understands those contradictions in your nature that lead others to misjudge you. With him you breathe free. You can take off your coat and loosen your collar. You can avow your little vanities and envies and hates and vicious sparks, your meanness and absurdities, and in opening them up to him they are lost, dissolved in the white ocean of his loyalty. He understands. You do not have to be careful. You can abuse him, neglect him, berate him. Best of all, you can keep still with him. It makes no difference. He likes you. He is like fire, that purifies all you do. He is like water that cleanses all you say. He is like wine and warms you to the bone. He understands. You can weep with him, laugh with him, sing with him, pray with him. Through and underneath it all, he sees, knows and loves you. A friend, I repeat, is one with whom you dare to be yourself."

THE FOURTH DIMENSION

There's something in the present air, most queer and odd and most bizarre, fills me with apprehension; I hear it talked in den and shop where savants meet, ideas to swap,—the Famous Fourth Dimension. It seems it's round us everywhere, fills every solid and the air, has elastic extension, it's here and there, yet we can't see, and that's the thing that puzzles me about the Fourth Dimension. They say it's outside things that are, just at your elbow, near a star, it causes mild dissension, they say it fills all things the most, it causes all, from Man to Ghost, this weird old Fourth Dimension. Some say it's Mind, some claim it's Love, which gets our whole attention, some says it's kriyasakti force, they disagree 'til they get hoarse, about the Fourth Dimension. Some say its dreary mathematics, they seem to have bugs in their attics, and can't give clear attention. The Rule of Three was taught to me and that's as far as I can see,—not in the Fourth Dimension. It's in the air, its in the ground, in mines of gold it doth abound, and more places to mention, I'd like to know just where it lies, whether in front or behind the eyes, this funny Fourth Dimension. Some wand'ring chap from Hindu land, gave it to Those Who Understand, those terms that need declension, like Prana, Yogi and the like that make us for the dictionary hike,—this great Unknown Dimension. I think myself it's only Love, for that gets any man above ideas of wage or pension, he can't see solids as they are, he thinks his Girl came from a star, out in the Fourth Dimension. He presently doth then emerge, a victim of the Cosmic Urge, and gives nightly attention, to lulling baby squawks that came as a necessary corollary of the Game, from Out The Fourth Dimension.

JUST JESTING

IS THIS TRUE?

"Pretty girls should be called Opportunity."
"And why?"
"Because they are so often embraced."

FINDING KATE

Tommy's sister Katie had hidden from him, and, after searching the place over, he finally found her perched high in a nearby apple tree. Tommy ran to the house shouting with glee, "I found her! I found her!" to which his mamma responded, "You finally located her, did you?"

"No," came the unexpected reply, "I high-Kated her."

STARTED HIM UP

First Aviator: What did young Wingleigh do when you told him you had beaten his altitude record?

Second Aviator: He went right up in the air.

THE REAL MOTIVE

Young fish: It's real kind of that man to put a fresh worm on that crooked wire as soon as we take one off.

Old fish: Beware, my son! His motive is not one of kindness. He is trying to worm his way into our confidence.

FALSE TESTIMONY

Attorney: Your husband has testified that you cast aspersions upon him.

Mrs. Divorco: Then he lied! I never did throw anything on him but hot water.

GLORIOUS

There is nothing else that affords the exultant pleasure of spending somebody else's money.

THE CHICKENS USE IT

"What caused the coolness between Jones and Miss Primply?"
"He referred to talcum powder as Poultry Compound."

FIRED EITHER WAY

Instead of being fired by ambition a great many men are fired for lack of ambition.

WHEN EGGS ARE HIGH

Teacher (endeavoring to illustrate the word "untidy"): Now, if a little boy was to come to school with his face all smeared with egg, what should he be called?

Johnny: Eggstravagant!

The demand for motion pictures is growing. Official government statistics prove this. Hence the reformer who insists the whole business is going to the bow-bows would do well to go away back and sit on a tack in order to get the point.

There seems to be a very marked trend towards tossing the Valentinos aside into the discard. It is possible that when Rodolph finishes his legal battle he will not be able to demand even \$1250 a week.

BABY CALLED BACK FOR ENCORE ON TIMES RADIO

If it means anything to be called back for encores, Baby Muriel McCormac, four-year-old screen starlet, is a big winner in all the word implies. Motion picture directors habitually call her back for second and third engagements in their productions because of her artistic histrionic ability and now the Los Angeles Times has re-engaged her in a new calling, namely: entertaining over the radio. Little Miss McCormac was among those who entertained the legions of radio fans from the Times broadcasting station on Christmas Day and when she told some stories impromptu which caused people all over Southern California to roar with laughter, it was decided there and then she should be among



Baby Muriel McCormac

the head-liners of the other biggest day of the year: New Year's Day. Hence she was invited back and did make her second "appearance" over the ether waves on that day.

One of the notable events of this latter occasion was the first meeting of Baby McCormac and Richard Headrick, another well-known juvenile artist, at the radio station. Although these two little rivals for high screen honors vied with each other to do their best in broadcasting diversion, they became boon companions and each expressed a wish to work with the other in some future photoplay.

A striking coincidence is that Baby Headrick appeared in the B. P. Schulberg production of "Rich Men's Wives" while Baby McCormac has just finished a long engagement in the same producer's "Poor Man's Wives."

NAME OF MANNERS IS IN DISPUTE ONCE MORE

A resumption of the legal battle royal for the exclusive right to the use of the name of Dorothy Manners is threatened again. The Dorothy Manners of Hollywood, who is just now playing in her second picture with Shirley Mason at the William Fox Studios, has been aroused to action by the re-appearance in the public prints of Miss Sally Bosse under the name of Dorothy Manners. The latter is pursuing her histrionic career in New York City. She is a blonde while the Dorothy Manners of Hollywood is a pronounced brunette. The two of them had a long-distance set-to across the continent over this cognomen matter a few months ago when Miss Bosse figured as a co-respondent in a divorce suit. The Hollywood Dorothy proved by documentary evidence that her full legal name is Dorothy Manners Greene and that she therefore had the right to the abbreviated Dorothy Manners wherein Sally Bosse had no right to it at all.

The lull in the storm came when Miss Bosse indicated her intention of not only discontinuing the use of the name, but a decision to retire from the screen. Now it seems she is back with the proverbial vengeance and still determined to be a Dorothy Manners. The one out west who claims to be the real owner of the name is just as determined to stop her if she has to go all the way to the Supreme Court of the United States to accomplish it.

"One thing that I do claim is entirely my own is my name," the Hollywood Dorothy Manners says. "It isn't so bad to have someone else appropriate one's name, but it is very bad if that someone has different ideas as to how the name should be used. I have every reason to fight to keep the name the law says is mine and I'm going to fight, too."

This Dorothy Manners is quite generally heralded as one of the most beautiful brunettes in pictures and she is climbing the ladder of cinema success rapidly. Her next notable screen appearances will be in support of Jack Pickford in "Garrison's Finish," and in support of Shirley Mason in "Pawn Ticket 210."

Rita Rogan, the seven-year-old cinema artist who won praise in such productions as "The Wild Goose," and "Orphans of the Storm," has been engaged by the Arrow Film Corporation to star in a series of feature pictures, the first of which is now in the course of production at the Tec Art Studios in New York.



Dorothy Manners, one of the most beautiful women in pictures, who announces she will fight to retain the exclusive use of her legal name.

200 GUESTS PRE-VIEW RAY HIT

Charlie Ray has another screen triumph to his credit. Two hundred capable judges, who were the invited guests of the star and Stanley Anderson, manager of the Beverly Hills Hotel where the pre-view was given Thursday night, are practically unanimous in this decision as a result of seeing his latest completed feature, "The Girl I Loved."

Although Mr. Ray has returned to a serious role—that of an impetuous lover—and although there will be a disposition to miss some of the delightful comedy touches with which this sterling actor has usually adorned his pictures, it is a

foregone conclusion that "The Girl I Loved" has given him all the requisite opportunities to score a personal triumph, and, all are agreed that he has taken full advantage of his every opportunity.

As is generally known, the story unfolded in this work is the personal love history of James Whitcomb Riley as the revered Hoosier poet revealed it in the masterly verses he wrote under this title. However, Mr. Ray has lightened the exceedingly heavy drama suggested by interpolating episodes of a prankish boy's life on an Indiana farm. In this portion of the photoplay he is at his best.

COMEDIANS ARE ABANDONING 2-REELER

What's going to become of the two-reel comedies? Practically all the leading comedians of the screen have either abandoned the short subject in favor of fun films of from four to nine reels or are planning such a move.

Charles Chaplin ended his career as a two-reel star with the final shooting on "The Pilgrim," the last picture he will ever make for First National and after he completes his self-imposed task of directing Edna Purviance in her present feature comedy-drama, he will resume the making of innovations in length and strength of "The Kid," according to authentic report.

Harold Lloyd has long since discontinued making 1800-foot and 2000-foot films and he has been boosting his footage ever since "The Sailor-Made Man," both "Grandma's Boy" and "Dr. Jack" being longer.

Max Linder, the greatest foreign comedian, was a pioneer in the making of feature-length comedies. His "Seven Years' Bad Luck," "Ee My Wife" and "The Three Must-Get-Theres," all feature productions, have been the biggest triumph of his brilliant career of eighteen years' duration as a cinema star.

Monty Banks is the latest comedian to announce plans for expanding his fun-making enterprises into at least four-reelers and he will make the change immediately upon completing his present contract with Federated next March.

Larry Semon and Lloyd Hamilton are two other kings of the kingdom of laughter who are expected to follow suit in the pursuit of more extensive trails ere long and when all this galaxy of leaders are into the new field, there will be just cause for wondering what the ultimate fate of the two-reel comedy will be. It is possible it will pass into the land of past history just as the half-reeler did and as the one-reeler seems destined to do before long.

Joseph B. Walker, cameraman, is now with the Clifford Efelt company at Fine Arts studio, photographing "Danger," a forthcoming Efelt production. "Chub," the little wire-haired fox-terrier which Walker has been training for the screen, has a prominent part in the picture, appearing with a small pig and three kittens in several scenes. This is "Chub's" first appearance but he already shows promise of becoming an accomplished canine actor.

TOLD IN A HEAD-LINE

BACKBONE HAS FALLEN OUT OF GERMAN AND ITALIAN MOTION PICTURE PRODUCTION AND AMERICA HAS NOT EVEN A VESTIGE OF COMPETITION IN THIS INDUSTRY, ACCORDING TO E. BRUCE JOHNSON, FOREIGN MANAGER OF FIRST NATIONAL, WHO HAS JUST RETURNED FROM A THREE-MONTH TOUR OF EUROPE.

OHIO IS THE LATEST STATE TO JOIN THE ANTI-ARBUCKLE FORCES AND THE CENSOR BOARD CONTROLLING THE SCREENS OF THAT COMMONWEALTH HAS ANNOUNCED ITS DECISION TO REJECT ANY ARBUCKLE FILM SUBMITTED TO IT.

VERY LATEST RUMOR IS THAT RODOLPH VALENTINO'S TROUBLES WILL BE SETTLED SOON SO HE CAN PRODUCE PICTURES FOR J. D. WILLIAMS' NEW COMPANY. CONFIRMATION IS LACKING, HOWEVER.

IT'S A RACE BETWEEN "ORPHANS OF THE STORM" AND "TOL'RABLE DAVID" FOR HONORS AS THE BEST FILM OF 1922. EDITORS AND EXHIBITORS ARE ABOUT EQUALLY DIVIDED BETWEEN THE TWO.

J. SEARLE DAWLEY IS THE LATEST DIRECTOR TO FORM HIS OWN PRODUCING UNIT. MARY CARR WILL BE THE STAR OF HIS FIRST PRODUCTION.

MOTION PICTURE INDUSTRY WILL FACE AN ADDITIONAL EXPENDITURE OF \$20,000,000 A YEAR IF CONGRESS PASSES A BILL NOW BEFORE IT TO PROHIBIT THE TRANSPORTATION, IN INTERSTATE COMMERCE, OF INFLAMMABLE FILM, ACCORDING TO JULES E. BRULATOUR OF THE EASTMAN KODAK COMPANY.

"SNOWY" BAKER, AUSTRALIAN SPORTSMAN AND ATHLETE, HAS BECOME A PHIL GOLDSTONE MOVIE STAR AND HAS SETTLED IN A HOLLYWOOD BUNGALOW. HE STARRED IN SOME AUSTRALIAN-MADE FILMS BEFORE COMING TO THE UNITED STATES AND HIS SPECIALTY IS ESSAYING ROLES OF THE DOUGLAS FAIRBANKS TYPE.

ROGER LEWIS, MAGAZINE WRITER, IS NOW CONCENTRATING HIS LITERARY ABILITY ON THE TASK OF PREPARING STORIES FOR JACK PICKFORD.

DIRECTOR FRANK LLOYD WILL ALSO JOIN THE RANKS OF INDEPENDENT PRODUCERS WITH IDEAS AND EVERYTHING OF HIS OWN.

"ADAM'S RIB," CECIL B. DE MILLE'S LATEST FEATURE, WILL BE RELEASED FEBRUARY 19TH.

"TREACHERY" AND "FELONY" ARE ANNOUNCED AS THE TITLES OF THE NEXT TWO FEATURE PRODUCTIONS TO BE MADE BY THE A. B. MAESCHER COMPANY AT THE HOLLYWOOD STUDIOS.

KATHERINE MACDONALD WILL NEXT FILM "REFUGE" UNDER THE DIRECTION OF VICTOR SHERTZINGER.

MARK LARKIN, GENERALISSIMO OF PUBLICITY FOR THE PICKFORD-FAIRBANKS FORCES, IS IN SAN FRANCISCO PERSONALLY DIRECTING THE EXPLOITATION OF "DOUGLAS FAIRBANKS IN ROBIN HOOD" IN ITS RUN THERE.

LASKY OFFICIALS CHANCED TO SEE JACK CRANE DANCING AT A PROMINENT HOTEL AND NOW JACK IS ON THE HIGH ROAD TO LASKY STARDOM, ALL OF WHICH PROVES IT PAYS TO BE SEEN AND THAT ONE NEED NOT BE HEARD TO GET THE WELL-KNOWN PROVERBIAL GOLDEN OPPORTUNITY.

MANY OBJECTIONS ARE BEING VOICED AGAINST THE "MOVIE WEEKLY," A NEW YORK PUBLICATION, FOR ITS PENCHANT TO DEVOTE ITSELF EXCLUSIVELY TO SENSATIONALISM AND SCANDAL. LEADERS IN THE HOLLYWOOD FILM COLONY ASSERT THERE IS NO DEMAND OR EXCUSE FOR SUCH A POLICY ON THE PART OF A BUSINESS VENTURE DEPENDENT ON THE MOTION PICTURE INDUSTRY FOR ITS VERY EXISTENCE.

ALL SIGNS OF THE PRESENT WEEK INDICATE THE MOTION PICTURE INDUSTRY IS ON THE CREST OF AN UNPRECEDENTED WAVE OF PROSPERITY AND THAT 1923 WILL BE THE BIGGEST PRODUCTION YEAR IN ALL THE ANNALS OF THE CINEMA.

EXPO PREMIERE WILL BE A THRILLER

The probability of President Harding being in Los Angeles for the formal opening of the American Historical Revue and Motion Picture Exposition next June is accelerating the sale of Patron's Certificates throughout the film industry, according to reports at exposition headquarters. The Certificates are not ready for delivery yet, but applications are being taken at \$10.00 each. The certificates will include admission to the Premiere of the Revue and Exposition and regular admission and grandstand Revue tickets.

One of the most interesting events will be the Exposition Premiere, to which only patrons will be admitted. This will begin at 8 o'clock the opening night with an electrical parade; the official inspection of the Revue and Exposition by President Harding, the Governor, the Mayor and other dignitaries participating; the Stars' and Queens' Ball, from 10 P. M. until 12. Exactly at midnight the President will proclaim the official opening. This will be followed by a pyrotechnic display. At 1 A. M. there will be an exposition breakfast; at 2 A. M. All Stars' and Queens' Ball and Reception, and at sunrise taps for the premiere, and reveille for the public opening.

Inasmuch as the event is sponsored by the film industry its personnel is being given the first chance to become patrons. Attendance at the premiere, of course, will have to be limited. Hence, only those who buy their certificates now are assuring themselves of admittance.

Possibly About You

Continued from Page 11

Halperin productions, whose latest production, "What Do We Live For," has been proclaimed as one of the best feature pictures produced during the year 1922, is preparing to start shortly on a new story, the title and details of which have not been announced.

Jess Robbins plans to start production at the Fine Arts studios before the 15th of January on a new comedy-drama for Vitaphone. His latest picture, "A Front Page Story," is now being prepared for early release.

Fanchon Royer, or who is known in private life as Mrs. Raymond Cannon, will write continuity for a series of single-reel farce comedies which her husband will direct and produce at the Fine Arts studios. Cecil Holland will be starred in the series.

News and Gossip About the Moving Throngs of Movieland

Fatty's Wife Coming Back Too

Mrs. Roscoe Arbuckle, professionally known as Minta Durfee, has announced she will return once more to the stage and screen. Miss Durfee was the first actress to play opposite Charlie Chaplin in America and made her last screen appearance in support of Mabel Normand in "Mickey." Miss Durfee played leading roles in Keystone Comedies for four years and has over 100 screen appearances to her credit.

English Actor Has War Record

Monte Moles, the English comedian who recently located in Hollywood, is bent on convincing the American picture-lovers that his ability as a fun-maker is not confined to the speaking stage only. Monte has a rather picturesque past. At the outbreak of the World War he was making a tour of Canadian speaking stages, and immediately enlisted in the Canadian Navy where he trained for seven months. He was then transferred to the Canadian Cavalry and was sent "Over There." He was actively engaged in battle for twenty-three months during which time he received three wounds, the last of which proved to be so serious that he was unable to continue his career as a soldier. Mr. Moles received his education at the Bethany House College of England and married Constance Parke, niece of the Tolemarche peerage, in London, where he was hailed as one of the most brilliant comedians of Great Britain.

De Ruiz is Kept Busy

Nikolai de Ruiz, the picturesque character actor whose work in "East is West" was favorably commented upon by the press, is accumulating pictures for future release. No sooner had he finished a big role in "The Thundering Dawn" at Universal City than he was cast for an important characterization in "The Hunchback of Notre Dame." "Thundering Dawn" was formerly called "The Attic of Felix Bayu." It was directed by Stuart Paton and has an all-star cast of which Mr. de Ruiz is a member. In "The Hunchback of Notre Dame" he supports Lon Chaney and appears as the executioner of Fifteenth Century Paris.

Famous "Pugs" Train Actor

Three famous veterans of the prize ring have been engaged to teach the finer points of boxing to George O'Hara for the prize-fight episodes in the "Fighting Blood" series. They are Leach Cross, Johnny Schiff and Johnny Thompson. Mal St. Clair is producing this series which was adapted from H. C. Witwer's well-known stories of the same

name now running in Collier's Weekly. George O'Hara plays the featured role, with Clara Horton as the feminine lead. The supporting cast includes Arthur Rankin, M. E. Ryan, William Courtright, Albert Cooke, Kit Guard and Mabel Van Buren.

Juvenile "Fans" Organize

Because of their love of Lillian and Dorothy Gish and Richard Barthelmess, thirty little boys and girls of New York City have organized the "Gish-Barthelmess Club." The president is Miss Annette de Fuccio, 327 Pleasant Avenue, New York City. The Club has adopted lavender and orchid as the Club colors and issues a booklet entitled "Club News." The membership is made up of girls and boys who have seen all of the productions in which this celebrated triumvirate have appeared in recent years. They promise not to miss any of their forthcoming productions.

"Merry-Go-Round" Still Going

Contrary to reports Rupert Julian, Universal's super Jewel director, has not completed "Merry-Go-Round," the mammoth Viennese drama. According to the director there is at least three weeks more of hard work, and it will require a longer period if the weather takes a turn for the worse as most of the scenes are in the open. However, Julian is rushing work on the production so Norman Kerry, his leading man, can start to work as a member of the cast of "The Hunchback of Notre Dame."

Louise Has a "Biggest Set"

Louise Fazenda, engaged on her second two-reel comedy for Educational in the Jack White Mermaid series, is working at the United studios on one of the largest sets ever constructed for a short subject. A whole side of a ship and adjacent docks have been completed with every detail present to make them look like the real thing. Miss Fazenda is an immigrant in her new mirth quake and she thinks she hails from Sweden. Opening shots were taken at San Pedro, but now that she has "landed," the work is proceeding at the studios. Bob Kerr is directing.

Rogell is Youngest Director

Perhaps the youngest director of big pictures is Albert Rogell who has just completed the filming of Angela C. Kaufman's anti-dope picture, "The Greatest Menace," at Fine Arts studio. Mr. Rogell, though but 22 years old, has been in the picture industry since boyhood. He began his career as a school boy by appearing in stock companies in Spokane. He went into pictures

playing minor parts and assisting in the technical department at the same time. Phil Rosen developed the boy into a camera man and later he turned the crank for Andrew J. Callaghan in a series of features in which Bessie Love was the star. On the completion of this series, Rogell wrote and directed a series of western features starring Marion Aye and Bob Reeves. Rogell was nineteen years old when he directed his first picture.

Albert Austin Directs Bull

With the engagement of Albert Austin as director, actual "shooting" on the new Bull Montana comedy has been started by the Bull Montana comedy unit at the Metro studios. It bears the working title of "The Two Twins" and succeeds "They Call It Dancing," which was originally announced. Mr. Austin has been associated with Charles Chaplin for the past several years in the capacity of assistant director. Prior to that time he was in vaudeville, coming over to this country from England in the same company with Chaplin. Recently he has been directing Jackie Coogan, one of his successes being "Trouble." With the engagement of Albert Austin, the Bull Montana company now includes Clyde Bruckman as "gag" specialist, Dick Stevens, assistant director, and Irving Reis and Ted Reese at the cameras. Hunt Stromberg will continue to supervise.

To Start "The Cheat" Jan. 22

An announcement by Jesse L. Lasky is to the effect that Hector Turnbull's story, "The Cheat" is to be re-produced by Paramount as a Fitmaurice production with Pola Negri starring, Jack Holt featured and Charles deRoche in support. The new version has been adapted by Ouida Bergere. This picture was originally produced by Cecil B. DeMille. It was the picture that made Hayakawa a star, but his role will be changed to a Latin type and will be played by DeRoche. "The Cheat" is the only motion picture ever made into an opera, and was composed by Camille Erlanger. It was dramatized by Willard Mack and produced by Wm. A. Brady on the stage. The picture is to be started about January 22nd at the West Coast Paramount studio.

Six-Month Task Completed

Fred Niblo has completed the making of "The Famous Mrs. Fair" as his first all-star production for Louis B. Mayer presentation through Metro. Adapted by Frances Marion from the noted stage success by James Forbes, the picture has consumed close to six months in the

filming. Like past Niblo triumphs, it has been staged on an extensive scale. Mr. Niblo has lived up to his standard in the casting of the characters of "The Famous Mrs. Fair." Myrtle Stedman will be seen as Mrs. Fair, Huntly Gordon as Mr. Fair, Marguerite De La Motte as Sylvia, Cullen Landis as Alan, Carmel Myers as Angy Brice, Ward Crane as Dudley Gillette and Helen Ferguson as Peggy.

Photoplaywrights, Notice!

Ever since his return from New York two weeks ago, John M. Stahl, director of "The Dangerous Age," has devoted his time towards searching for a story for his next Louis B. Mayer-First National attraction, but as yet a vehicle of the proper calibre has failed to come to light. As is evidenced by "The Dangerous Age," Mr. Stahl's pictures are more than just entertainment. Each contains a purpose, or a lesson, which is carefully prevented from becoming preachment. Human interest stories which fit requirement are difficult to find, but their success on the screen more than make up for the delay and expense involved.

This Sounds Labor-like

A plan to establish a forty-eight-hour working week for motion picture performers will be proposed by the Actors' Equity Association of New York, it is reported. Mr. John Emerson, president of the Association is at present in Los Angeles studying working conditions in local studios and it is said he will submit the plan to Will Hays, generalissimo of filmdom, upon his return to New York. The proposed plan will not specify that performers can only work an eight-hour day, but that they shall not work more than a total of forty-eight hours during any week, and incidentally, it will apply only to principal actors of a cast.

He Missed the "Boat"

Jack (Curley) Kiehl, assistant cameraman for the Stuart Paton company now filming the Universal-Jewel production, "The Attic of Felix Bayu," is threatening to move his bed out to the Universal "lot." It all happened this way. The entire company was scheduled to leave Tuesday morning for Truckee, Calif., where the exterior scenes for the production are to be filmed. However, Mr. Paton suddenly decided to leave Monday morning and after assembling all of his company except Kiehl, who he could not get in touch with, the group headed northward. Tuesday morning found Jack wandering around the studio looking for his lost company, and now he's working with another U outfit.

Casts of Pictures Now in Production

B. P. Schulberg announces the following cast supporting

KATHERINE McDONALD

in

"REFUGE"

| | |
|------------------|---------------------|
| Hugh Thompson | Arthur Edmund Carew |
| Victor Potel | Fred Malatesta |
| Eric Mayne | Grace Morse |
| Matilde Brundage | Gordon Russell |
| J. Gunnis Davis | |

Leah Baird Productions
(Ince)

"THE STIGMA"

W. S. Van Dyke, director
Andre Barlatire, cameraman
Charles Chic, assistant director
Leah Baird, scenarist

CAST

| | |
|-----------------|------------------|
| George Walsh | Edythe Chapman |
| Leah Baird | Edith York |
| Mitchell Lewis | Richard Hendrick |
| George Mitchell | Ed Kennedy |

Paramount
(Lasky)

"GRUMPY"

Wm. deMille, director
Guy Wilky, cameraman
George Hippard, assistant director
Clara Beranger, scenarist

CAST

| | |
|------------------|---------------|
| Theodore Roberts | Bertram Johns |
| May McAvoy | Charles Ogle |
| Conrad Nagel | Robert Bolder |
| Casson Ferguson | Fred Huntley |
| Bernice Frank | |

Charles Ray announces the following cast for

"THE COURTSHIP OF MILES STANDISH"

| | |
|-------------------|-------------------|
| John Alden | Charles Ray |
| Priscilla Mullins | Enid Bennett |
| Miles Standish | Fred Warren |
| Captain Jones | Stanton Heck |
| Winslow | Thomas Holding |
| Fall | Tom Wilson |
| Carver | Sam De Grasse |
| Elder Brewster | Joseph Dowling |
| Governor Bradford | Norville McGregor |

Others in the cast include: William Sullivan, Max Ascher, Charlotte Pierce and Sidney Brace.

Goldwyn

"THE INGRATE"

Marshall Neilan, director
David Kesson, cameraman
Thomas Held, assistant director
Carey Wilson, scenarist

CAST

| | |
|-----------------|---------------|
| Hobart Bosworth | Bessie Love |
| Claire Windsor | Tom Gallery |
| Ray Griffith | George Cooper |

Sacramento Pictures Corporation
(Fine Arts)

"A TEMPORARY MARRIAGE"

Lambert Hillyer, director
Les Manter, assistant director
Lambert Hillyer, scenarist

CAST

| | |
|----------------|----------------|
| Kenneth Harlan | Myrtle Stedman |
| Mildred Davis | Maude George |
| Tully Marshall | Stuart Holmes |
| Shannon Day | Walter Long |

Clifford Elfelt Productions
(Fine Arts)

"DANGER"

Clifford S. Elfelt, director
Joe Walker, cameraman
M. Eason, assistant director
Frank Howard Clark, scenarist

CAST

| | |
|-----------------|-------------------|
| J. B. Warner | A. Knott |
| Edythe Sterling | William McCormick |
| Lillian Hackett | Jack House |
| June Lavere | Billie Rait |
| Bert Apling | Ed. Ayres |
| Helen Harris | |

Earl Montgomery Comedies
(Fine Arts)

"SEE HERE"

Bruce Mitchell, director

CAST

| | |
|---------------|---------------|
| Billy Franey | George Rowney |
| Gale Henry | Jack Duffy |
| Art Detloff | Ford West |
| Eddie Haywood | Lucile Hutton |

12TH PLUM CENTER COMEDY

Produced by

Paul Gerson Pictures Corporation
353 10th St., San Francisco
Director, Robt. Eddy
Release, F. B. O.

CAST

| | |
|-------------------|---------------|
| A. H. Hallett | Arnold Weil |
| Dan Mason | Thos. Rooney |
| Miss Wilna Hervey | Edward Harris |
| Wm. Brewer | Helen Howell |
| Robt. Holyoke | Nannie Mason |
| Eddie O'Brien | Sallie McRee |

RAYMOND McKEE

The Friars Club
New York City

HUGH HOFFMAN

SCENARIST AND
PRODUCTION SUPERVISOR

Gladys Walton unit, Universal.
Current production, "The Chicken."

KING BAGGOT, DIRECTING

Joe Barry, Asst. Vic Milner, Camera. V.O. Smith, Props

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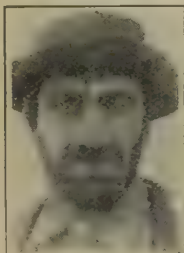
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Pulse of the Studios

For Week Starting Monday, January 8

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|--------------------|-----------------|------------------|---------------------|--------------------------|-----------------|
| BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd. | | | | | | Glen. 1933-W |
| Rose Fisher Productions (Independent release). | | | | | | |
| Kenneth Bishop | Bumps Adams | Floyd Humphreys | Art Hilton | Larry Adams | 2-Reel Athletic Comedies | Schedule |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Eugene DeRue | Bobbie Dunn | A. Gosden | Joe Cooke | | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Ward Hayes | Monte Banks | | | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| Capt. Leslie Peacock | All-Star | Frank Cottner | John Duell | Florence Herrington | "The Midnight Flower" | 3d Week |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| BRONX STUDIO. 1745-51 Glendale Blvd. | | | | | | 54109 |
| BURBANK STUDIO. Burbank, Cal. | | | | | | Burbank 54-R |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| H. C. Raymaker | Baby Peggy Brownie | Jerry Ash | Dave Smith | H. C. Raymaker | "Kissable Tess" | 1st Week |
| Harry Edwards | | Charles Gould | Zion Meyers | Edwards | "Dog Gone" | 1st Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | J. Wilson | "Destiny" | 7th Week |
| CHOICE STUDIO. A. Gunard, Prod. Mgr. 6044 Sunset Blvd. | | | | | | |
| Choice Productions | | | | | | |
| And. Gunard | All-Star | Abe Schultz | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. | | | | | | Holly 3100 |
| Harry Beaudine | Neal Burns | Peterson | Lavelle | Conklin | Two-Reel Comedy | 4th Week |
| Al. Christie | Henry Murdock | Archie Stout | Hagerman | Conklin | Two-Reel Comedy | Editing |
| FEDERAL STUDIO. 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr. | | | | | | Wilshire 2115 |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. | | | | | | 598-165 |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | Vernon Walker | Park Frame | Charles R. Seeling | Drama | Casting |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Henry McCarty | Lester Cuneo | George Crocker | Charles Mack | Henry McCarty | "The Zero Hour" | 2d Week |
| Jess Robbins Productions | | | | | | |
| Jess Robbins | E. Everett Horton | | Jack Boland | Staff | Comedy Drama | Casting |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | | J. F. McDonald | Staff | Drama | Casting |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | | Staff | "When Knights Were Cold" | Schedule |
| Sacramento Pictures Corp. | | | | | | |
| Lambert Hillyer | All-Star | | Lester Manter | Lambert Hillyer | "Temporary Marriage" | 2d Week |
| Douglas Mac Lean Productions. | | | | | | |
| Lloyd Ingraham | Douglas Mac Lean | | Geo. Crone | Staff | Comedy Drama | Casting |
| Clifford S. Elfelt Productions. | | | | | | |
| C. S. Elfelt | J. B. Warner | Joe Walker | W. B. Eason | Frank H. Clark | "Danger" | 2d Week |
| Protean Arts. (Angelus release). | | | | | | |
| Raymond Cannon | Cecil Holland | Ernie Miller | | Fanchon Royer | Farce | Starting |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. | | | | | | Holly 3000 |
| Bernard Durning | All-Star | Don Short | Wellman | Lewis Sherwin | "Eleventh Hour" | 2d Week |
| Emmett J. Flynn | Charles Jones | Joe August | Ray Flynn | Bernard McConville | "Pay Day" | Editing |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Erle Kenton | Stock | Vic. Scheurich | Regaie | | Comedies | Schedule |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "Brass Commandments" | Editing |
| Josef Franz | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Modern Monte Cristo" | 2d Week |
| Norman Taurog | Joe Roberts | | Roberts | | Comedies | Schedule |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthelon | Strumwasser | "The Buster" | Editing |
| Jack Blystone | All-Star | | | | 2-Reel Comedies | Schedule |
| GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting. | | | | | | Wil. 81 |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. | | | | | | 761711 |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Ingrate" | 2d Week |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 5th Week |
| Tiffany Productions. (Metro Release). | | | | | | |
| Robt. Leonard | Mae Murray | Oliver T. Marsh | Robt. Ross | Edmund Goulding | "Jazzmania" | Editing |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Al Santell | Alexander Alt | Billy Williams | Roland Asher | Jean Havez | Comedies | Schedule |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. | | | | | | |
| Bob Horner | All-Star | Al. McLain | Ted Medford | Bob Horner | "Valley of Shadows" | Editing |
| Phil Goldstone Productions. 1441 Beachwood Drive. Holly 2693. | | | | | | |
| Howard Mitchell | Snowy Baker | Edgar Lyon | Ralph Stauv | E. R. Schayer | "Pals" | 3d Week |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Maloney-Beebe | Leo Maloney | Vernon Walker | Bob Williamson | Maloney-Beebe | Range Rider Series | 17th Picture |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|--------------------|-------------------|--------------------|--------------------------------|--------------|
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. | | | | | | Holly 1431 |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Martin Justice | Carlton King | Carl Widen | Harry McCabe | Justice | Comedy-Drama | Schedule |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| W. S. Van Dyke | Leah Baird | Andre Barlatire | Charles Chic | Leah Baird | "The Stigma" | 3d Week |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | George Hill | Frances Marion | "The Nth Commandment" | 9th Week |
| Thos. H. Ince Productions, (First National Release). | | | | | | |
| John Wray | May McAvoy | Henry Sharp | Frank Gerahty | Bradley King | "Her Reputation" | Editing |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Del Andrews | "The Tinsel Harvest" | 5th Week |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | Chick Collins | | | "Three Acres of Land" | 1st Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Victor Fleming | Dorothy Dalton | George Myers | Fred Robinson | E. Lloyd Sheldon | "Law of the Lawless" | 4th Week |
| Wesley Ruggles | Walter Hiers | Charles Schoenbaum | Leo Pierson | Albert LeVino | "Mr. Billings Spends His Dime" | 6th Week |
| Joseph Henabery | Jack Holt | Faxon Dean | Richard Johnson | Jack Cunningham | "Tiger's Claw" | Editing |
| Charles Maigne | Mary Miles Minter | James Howe | Leo Pearson | Will M. Ritchey | "Trail of the Lonesome Pine" | 7th Week |
| Sam Wood | Gloria Swanson | A. L. Gilks | John Waters | Monte Katterjohn | "Prodigal Daughters" | 9th Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Bergere | "Bella Donna" | Editing |
| Wm. deMille | All-Star | Guy Wilky | George Hippard | Clara Beranger | "Grumpy" | 3d Week |
| LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| John P. Mills, Productions | | | | | | |
| Rex Thorpe | All-Star | Elmer Dyer | | Joseph Northup | "Black Gold" | 12th Week |
| Ranger Productions | | | | | | |
| Tom Gibson | Willard Mack | Elmer Dyer | | | "Red Bulldogs" | 10th Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Fred Niblo | All-Star | Charles Van Enger | Doran Cox | Frances Marion | "The Famous Mrs. Fair" | Editing |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Victor Schertzinger | K. McDonald | Joseph Brotherton | Wyatt Brewster | | "Refuge" | 7th Week |
| Louis J. Gasnier | All-Star | Karl Struss | Geo. Yohalen | | "Poor Men's Wives" | Editing |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Joseph M. Schenck Productions (First National). | | | | | | |
| William Beaudine | Viola Dana | John Arnold | Frank Strayer | Bernard McConville | "Fatal Millions" | 5th Week |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 4th Week |
| S-L (Sawyer-Lubin) Productions. (Metro release) | | | | | | |
| Clarence Badger | All-Star | Rudolph Bergquist | Charles Hunt | Winifred Dunn | "Your Friend and Mine" | Editing |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Al Austin | Bull Montana | Irving Reis | Dick Stevens | Staff | "The Two Twins" | 2d Week |
| Louis Burston Productions. | | | | | | |
| Rowland Lee | All-Star | George Barnes | Dan Keefe | Jack Clymer | "Desire" | 1st Week |
| | | | | Henry Symons | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| James F. Horne | Ethel Clayton | Joseph Dubray | Douglas S. Dawson | Wyndham Gittens | "The Greater Glory" | 6th Week |
| Chester Bennett | Jane Novak | Jack MacKenzie | | Bennett Staff | | Starting |
| Sherwood McDonald | Gloria Joy | John Thompson | | Douglas Bronston | Comedy-Dramas | Schedule |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Monty Brice | "Say It With Diamonds" | Schedule |
| William Howard | Johannie Walker | Wm. O'Connell | Woolstenhume | Paul Scofield | "Fourth Musketeer" | 6th Week |
| Emory Johnson | All-Star | Ross Fisher | Wyatt | Emilie Johnson | "Westbound 99" | 5th Week |
| Val Paul | Harry Carey | | | | Western | 1st Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 3d Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | Hutchison-Parrott | 5-Reel Comedy | 2d Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackney | Staff | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Tom McNamara | Comedies | Schedule |
| M'Gowan-M'Namara | All-Star | Len Powers | C. Morehouse | | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President. | | | | | | Holly 4080 |
| Allen Holubar Productions. | | | | | | |
| Allen Holubar | Dorothy Phillips | Jennings | Harry Bouquet | Tay Barrett | "The White Frontier" | 7th Week |
| Jackie Coogan Productions. | | | | | | |
| Eddie Cline | Jackie Coogan | Frank Goode | Harry Weil | Eddie Klein | "Toby Tyler" | 8th Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Reiss | | Archie Mayo | Comedy | Schedule |
| Selznick Productions. (Select Release). | | | | | | |
| Geo. Archinbaud | All-star | | | Edward Montagne | "Common Law" | 4th Week |
| Vic Heerman | All-Star | Gerstad | Ed. Sturges | Heerman | "Rupert of Hentzau" | 8th Week |
| Maurice Tourneur Productions (First National release). | | | | | | |
| Maurice Tourneur | All-Star | Arthur L. Todd | Scott R. Beal | Charles Maigne | "Isle of Dead Ships" | 6th Week |
| United Studios Productions. (Pathe release.) | | | | | | |
| Marshall-McCloskey | Ruth Roland | Thompson | H. C. Updegraffe | Frank Leon Smith | "The Haunted Valley" | Schedule |
| Jack White Corporation (Educational release). | | | | | | |
| Fred Fishback | Conley-Adams | White Corby | Rea Hunt | Jack White | Comedy | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|----------------|-----------------|-------------------------|------------------|----------------------|-------------------|
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Jack Conway | All-Star | Reynolds | McDonough-Brandeman | | "Trimmed in Scarlet" | 1st Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "The Chicken" | 1st Week |
| Herbert Blanché | All-Star | Virgil Miller | Jay Marchant | Albert Kenyon | "Nobody's Bride" | 4th Week |
| Lois Weber | All-Star | | Arthur Forde | Lois Weber | "Jewel" | 6th Week |
| Harry Pollard | All-Star | | Hollingshead-Nordlinger | Frank Beresford | "His Good Name" | 6th Week |
| Hobart Henley | Reginaid Denny | Virgil Miller | Tom Regan | A. P. Younger | "The Abysmal Brute" | Editing |
| Jack Allen | Jack Allen | | | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | 15th Week |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Success" | 1st Week |
| Scott Darling | Lewis Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Wm. Daniels | A. Thompson | | Comedy | Schedule |
| Rupert Julian | All-Star | Kaufman-Daniels | Sowders-Sullivan | Von Stroheim | "Merry-Go-Round" | Editing |
| Stuart Paton | All-Star | Allen Davey | Harry Webb | Albert Kenyon | "Thundering Dawn" | 10th Week |
| Duke Worne | Roy Stewart | | Dave Brandeman | George Hively | "Tales of Old West" | Editing |
| Ted Browning | Priscilla Dean | Wm. Filden | Wm. Crinley | Raymond Schrock | "Drifting" | 5th Week |
| Wallace Worsley | Lon Chaney | John Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 2d Week |
| Belasco Productions, Inc. Al Kelly, Prod. Mgr. | | | | | | |
| Cruelywed Comedies. Herbert D. Newcomb, Bus. Mgr. | | | | | | |
| Joe Rock Productions. (Federated) | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| William Steiner Productions. | | | | | | |
| Sturgeon-Hubbard Productions. (Federated release.) | | | | | | |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| David Smith | All-Star | D. Smith, Jr. | McDermott | Graham Baker | "Masters of Men" | 4th Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 6140 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | E. P. Dupar | Nate Watt | Julien Josephson | "Main Street" | Casting |



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By Sirrom Knarf. Inspired by an extra
Wot's dat? You don't know me Bo?
Now dat's a funny ting.
Wy I'm de guy from Hollywood,
Where all de year it's Spring.
If you go to pitcher shows,
Yu must a heard o' me.
Cause I'm de first inventor
Of dat great industry.
I tot dere's no one livin',
Not a bloomin' one,
But didn't know dat I'm de bird
Dat found Warren Kerrigan,
And Mary Pickford played wid me
Wen she was just a kid.
Th' little tings I showed her
Is all she ever did.
Primrose made de people laugh
Wid his funny talk.
While I taught Charlie Chaplin
To do his foney walk.
I'm in de pitcher business
Spreadin' sob stuff an' cheer,
Wen Fairbanks was a extra
Wid breech cloth an' a spear.
Dere ain't no part of dis game
I don't understand,
I coached most all de actors
From Walthal to Hank Mann.
Izzie Bernstein asked me how
To build his Universal.
Griffith never shot a scene
Till I saw th' rehearsal.
Wy I knew Jessie Lasky,
Ince an' Goldwyn, too,
Wen all dere winter clothes was hocked
An' shoes an' garters too.
Wen Christie was a bell hop,
Wen Vidor rode a Ford,
I knew Bill Hart wen Bill Fox
Was workin' for his board.
Dey never made a pitcher,
Never built a set,
Dey never trained a camera
On a movie actor yet,
Until dey asked a question
Dey want ta know you bet,
"Now where's de kid from Hollywood,
So we know wot we'll get."
Never heard my moniker?
Never saw my phiz?
Well dat jist goes ta prove ta yu
De great big world dis is.
Wy I'm de guy from Hollywood.
De real cheese in de game,
De bloke wot knows, mitt me Bo—
Kid HOKUM is my name.

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American Pendulum Swings Back

Continued from Page 6

wished to turn a neat but dishonest dollar by writing salacious stories which were palmed off upon the public as "truth about Hollywood," seem to be passing.

Some weeks ago there appeared on the news stands throughout the country a racy appearing booklet which purported to contain numerous heretofore unprintable stories about film idols. That they were without exception the fictitious creations of the author was not announced.

The document was only mildly interesting and might have died a natural death but for the fact that the federal officials took occasion to make an investigation. The other day one Edward Roberts, more or less well known to members of the film colony, was indicted as a result of this investigation.

A week or so ago another man, the author of a similar document, decided to abandon his plans to distribute it and left Los Angeles rather than face an investigation. His whereabouts are unknown.

Some day somebody will honestly write "The Truth about Hollywood" and find a fortune awaiting him. Until that time it is probable that such attempts to cash in on the interest manifested in picture people and all of their doings by the public at large will continue.

Why does Lillian Gish say she would not go through the torture of her scene in the closet in "Broken Blossoms"? Why did Barbara LaMarr recently collapse after ten days' of emotional acting in one episode of "Poor Men's Wives"?

Miss LaMarr showed a flash of the emotion she usually reserves for the screen when the question was put to her the other day.

"Because a real player puts himself into every part he or she plays," said she.

"If you think it takes any imagination to suffer when David Butler is twisting your arm, just ask him to try it on you. At first Mr. Butler wanted to 'play pretend' in our big scene. But I couldn't get the necessary feeling into it, so I made him mad so he would squeeze hard. And he did!"

"Afterward the poor boy came over and apologized, and explained that he had forgotten himself in playing the part. I just laughed. It was just what I wanted.

"I can't bear these wishwash characters that try so hard to look beautiful that they can't show an emotion. And I want to be honest enough with my audience to live the character I am playing down to the minutest detail of feeling."

Benjamin Franklin probably holds the record for a certain kind of daring as a result of his kite and key experiment during an electrical storm. But he will have to look to his laurels with the filming of "The Broken Wing," which is about to be put on as a Preferred Picture.

For it is planned to do everything in this picture production that was impossible in the stage production. For instance, the time for filming the picture has been set for California's mid-winter rainy season in the hope of catching one of the electrical storms that play over the peaks of the San

Bernardinos with the aid of a cameraman in an aeroplane.

The story opens and closes in an aeroplane. The opening involves a wild fight through an electrical storm. And it is planned to bait and capture a genuine display of lightning as it plays about the aeroplane.

The identity of the male star for whom this task is being planned has not yet been announced.

MORE GOTHAM GOSSIP

Mary Anderson is making personal appearances throughout Pennsylvania.

Neil Sullivan, photographer for Johnny Hines, was bitten by the radio bug. His outfit is set up in his dark room where he spends most of his time listening in.

Charlie Harris, head scenic artist for C. C. Burr, has concocted a paint for doors, et cetera, that will not rub off on the actor's clothing. Surely he will have a place in the actor's heaven.

Edgar Lewis has completed his production "The Drummer Boy," at the Glendale studio. He left for Hollywood, Christmas week, to do a well known story for himself; the title is being withheld.

Film News from England

Pretty little Molly Wright is engaged on her third film entitled, "Just Me." Molly is playing the title role. Bert Haldane is directing the production.

A few scenes remain to be filmed for the new Walter West production, "Hornets Nest." Weather conditions have not been favorable during the filming of this picture, and Mr. West has had long delays "waiting for the sun to shine."

Plans by Walter West

Walter West will soon commence work on another racing film. The film will be set in the countryside of the Sussex Downs. Mr. West has written the story in collaboration with J. Bertram Brown.

Standing Becomes Parson

Wyndham Standing is seen as a young parson in "The Hypocrites," on which he is now engaged. Although delayed by the bad weather in the filming of "The Hypocrites," Standing hopes to return to London during this week.

A new leading man will be introduced to the British film industry when "Weavers of Fortune" is privately shown next week, in the person of Derek Glynn. At present Mr. Glynn is taking part in the Midnight Revels at the Grafton Galleries, and is meeting with great success.

Valentine Churchill, child character actress, has been taking part in the dancing dolls act at Grauman's theater the past two weeks. Valentine does an Indian Nautch dance, wearing her own costume from India, with solid gold trimmings.

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Flashes from Frisco

Continued from page 10

Alec Francis has returned to Los Angeles after spending Christmas as a guest of Max Graf.

Will H. Hays has accepted the invitation of the San Francisco Producers' Association, and will spend a day as their guest, soon, to look over the motion picture industry here.

Earl William's name was, through a mistake, omitted from the cast of "Masters of Men," the sea scenes for which are now being shot by the Vitagraph Company on San Francisco Bay.

Gouverneur Morris, well known author of the screen, spent several days in San Francisco last week.

Edward Belasco and H. A. Sebastian of the Belasco Productions, have left for New York with the negative of their new picture, "Eyes of Love."

Virginia Chester, late leading woman with Harry Carey, now in dramatic work, is in town.

J. I. Schlitzer, of the Film Booking office, spent the past week on business in San Francisco.

Camera! was in error in the statement relative to the Belasco Productions being members of the Producers Association. This concern does not belong to the Producers Association.
—Agnes Kerr Crawford.

Cats, Coloratura and Contatennaion

Continued from Page 5

pressed his personality indelibly on the spoken stage, would have had beautiful opportunity to vent his well-known temperament on the "musical dramatizer" of to-day, for he was a man of sound musicianship who never hesitated to display his gifts of sarcasm or ridicule.

Although a sincere and earnest effort is being made to apply brains and talent to this feature of photoplays and actors and producers of ability have not disdained to give their best efforts to the production of real photo masterpieces, the musician has not yet come into his own. In order to elevate the screen drama to a plane higher than the once popular ten-twenty-third mellerdrummer, it behooves the artistic director of motion picture dramas to consider more seriously the musical setting of his productions. This is being done in many cases, and the results have done wonders in convincing skeptical worshippers of spoken drama that motion picture dramas have a legitimate place in the world of art.

Sid Smith and Lon Chaney are both sons of deaf-and-dumb parents. Sid is one of the premier comedians of the screen and Lon is one of the foremost dramatic actors.

George Rigas, now in American films, was the most popular matinee idol in Athens, Greece, for five years prior to coming to the United States.

Helene Chadwick is planning a vacation in Europe during 1923.



Leon Bary, at home, with his rare ukelele he bought in Hawaii. Mr. Bary is scoring a triumph in support of Mable Normand in "Suzanna."

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The Silent Trend

Continued from Page 8

trend towards taking the initiative in blazing new trails for the cinema art. Their production of "One Wonderful Night" is an example of this, for here is among the first serious attempts to emulate the contemporary stage in its foremost achievement: that of developing mystery melodrama along lines highly artistic. While this first attempt is not entirely free from flaws, the chief of which is confusion as a result of the complication of mysteries, it proves adequate diversion for the average audience. This is one of those photoplays in which there is something highly interesting going on every second—for about 4,500 feet there is not the slightest let-down in the forward action, which within itself is an achievement redounding to the credit of the skill of Stuart Paton, the director. The cast is satisfactory with Herbert Rawlinson and Lillian Rich winning first honors. The most common criticism of the production is that it carries too much plot and affords too little opportunity to get thoroughly acquainted with the characters.

Irving Cummings has shown us how to take a worn-out theme and make it compelling by dressing it up cleverly in realistic action and human touches in "Environment," which has to do with the regeneration of a crook, the same crook who has been regenerated so many times on the screen. Again has Mr. Cummings displayed rare astuteness in his selection of a different kind of a crook—a girl quite unlike the average type the cinema has used for deviating-from-the-path-of-rectitude purposes. The main object in citing "Environment" at all is that it constitutes a striking example of how to get out of the old rut when harassed by old material with which to work. At times this old, old story seems positively new and refreshing so adroitly has it been reconstructed with elements ordinarily foreign to such a plot. Of course the potential power of love as a regenerator is pushed to the foreground as usual, but in such a thoroughly human way as to be at least nearly enthralling. Here is proof that originality can enter into the consideration even when one is dealing with the most unoriginal of situations—it is all in the lights and the shades, the minutest details tinged with human touches which appeal as ringing true to life itself. This seems to be a veritable panacea for the ills of so many stories in their last throes of repetition.

Chalk up another one for Warner Brothers. "Heroes of the Street" lives up to most all expectations and it is being received by the most skeptical critics with acclaim. In the first place, it's a corking good story and in the second place it offers Wesley Barry at his best, a best which reveals he is something more than merely a clever kid, for in this picture he gives a convincing demonstration of his ability to interpret with understanding the true dramatic art as it has been developed in its new silent form. This picture is dedicated to the policemen, who are the "heroes of the street," and the narrative unfolded is most engrossing. One of the attractive high-lights is the excellent proportion of the comedy relief interpolated throughout with a deft hand. Young Barry has been surrounded by an exceptionally capable cast, including such sterling players as Marie Prevost, Jack Mulhall, Wilfred Lucas and Philo McCullough.

J. Warren Kerrigan is returning to the screen in the Paramount picture, "Covered Wagon," after an absence of three years.



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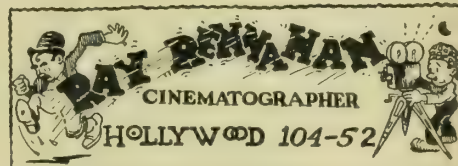
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[[The Digest of the Motion Picture Industry]]

Los Angeles, California

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Ads

Vol.V.

SATURDAY, JANUARY 13, 1923

No. 40

Ideas, Ideals, and I-Don't-Know-What

Slowly but surely the majority of the people throughout the world are coming to the realization that hatred is utterly futile. The time has come when a love for fellow-men seems certain to predominate and greater happiness is sure to ensue. Meanwhile, about the only class of people who are dilatory in the matter of reforming to the extent of harmonizing with the trend of the hour are those few radical politicians, who, for the sake of self-aggrandizement, still seek to use hatred of opposite principles to win elections and to keep in office men who will do their bidding. If every man and woman will only ponder long enough when their support is solicited by any out-and-out politician, it is a foregone conclusion there will be less influence wielded by those who have the least right to be influential. The future of this and all other nations is more in the hands of the common people than ever before.

In making an editorial resume of the progress made by motion pictures as an art during the year of 1922, the New York World says: "The trouble with the films is not so much lack of morals as lack of brains." So, perchance, there is a latitude for some diversity of endeavor on the part of reformers—just to break the monotony the fight to improve the morals can be alternated with a determined campaign to improve the brains!

Some people who think they know how to make motion pictures, think it so exclusively that they don't give motion pictures a chance to make them!

According to the New York papers, Canon William Sheafe Chase, who is known chiefly as an arch-enemy to motion pictures, says he thinks well of the Ku Klux Klan because it is hated by bootleggers, gamblers, Sabbath-breakers, corrupt politicians and producers of films. We mention this only to show that even a good man's judgment can be warped if he permits unrestrained prejudice to control him. It is so manifestly unfair to include such an unquestioned great public benefactor as the photoplay art in the class of law-breakers in general that the Canon is sure to be unconvincing to even those eager to believe in the reform as a righteous occupation.

The Motion Picture News has just concluded a canvass of as much of the public as it could reach in an effort to ascertain the sentiment relative to the forthcoming return of Roscoe Arbuckle to the screen, and it finds a decided majority of the people in favor of keeping a permanent ban on the comedian. "Fatty" and Will Hays may find themselves alone on their side of the question even yet.

Through diplomatic negotiations instituted by Will Hays, success has crowned American efforts to persuade the Mexican government to lift the embargo it placed on the film products of many American producers on the grounds that they contained episodes and characterizations unfavorable to the Mexican people. So now Mexico will be free to enjoy all the good pictures again, and meanwhile producers would do well to avoid insulting Mexican or any other racial ideals, either inadvertently or wantonly.

"If Winter Comes" will be released for its metropolitan premiere late this winter. In the hopes it will continue to run prosperously there even if summer comes?

We have always believed in the old saying anent the impossibility of keeping a good man down, and now we are willing to also believe most any kind of a screen sheik cannot be held down either. Exactly seven more new sheik pictures are on schedule for early release, and here most of us had decided long since that the American public was ready to turn to some other brand of hero—most any other brand excepting the bull-fighter.

If the photoplay is to survive and make its best mark on posterity, there will have to be less devotion to mercenary worrying over current prosperity. When one is busy grabbing dollars, or trying to grab them, art is practically sure of being totally neglected. And because somebody, or many somebodies, made oodles of money out of the picture business in 1922 will prove no cause at all for posterity being handed anything. Art is real, and money is like the reel!

A reader has written to Camera! congratulating it on now being "a real pre-digest of the motion picture industry." There's something about this that sounds previous—or, was it just this reader's way of being serial about it?

Wonder what's become of the old-time picture fan who used to get into the front row so he could watch the piano player and trap drummer bombard the place with deafening din?

What goes up must come down. Except prices. They may never come all the way back down again. It would be a fine thing if theatre admission prices could be the exception to the exception though.

Once upon a time, everybody had time. But this moment of hustle-and-bustle is no such time. If idleness is the devil's work-shop, the place is pretty much closed in this day of unsurpassed strenuousness when the average mortal gets angry because the law prohibits running a motor car more than thirty miles an hour.

So those of the trade who may be interested will know

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wishes to publicly announce the Scenario, Cast, Titles, etc., for the recently completed seven-reel special feature

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"Why Do We Live?"

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James Calnay

And Then the Majesty of Public Opinion Prevaileth!

Wherein a Digest of Published Versions Shows It Has Come to Pass that the Great Masses of People Will Pass on Roscoe Arbuckle's Fate after All.

Inevitably the final reaction of the decision made by Will Hays to the effect that Roscoe Arbuckle shall be given the chance to go back to his screen work has brought to a sharp focus the relations of the motion picture industry with the public. The consequent situation is perfectly logical and unmistakable—the public will decide the issue and no one group in any one walk of life will wield a sole influence. In short, the case stands now where many high authorities think it should have stood immediately after Arbuckle was acquitted by a jury of his peers, who added a sweeping exoneration to their verdict for good measure.

Most all publications, having at heart the interest of the silent drama as both an art and a business, are unanimous in scolding all classes of people for getting excited over the affair. "We see no reason whatever why anybody should lose his head over this matter; no reason why he should abandon common-sense in favor of hysteria since the public will decide," the *Exhibitors Trade Review* points out.

In very few quarters is there any disposition to give reformers any credit for possessing more power than the great public. A shining example of the quite general attitude is voiced by *Greater Amusements*, a Minneapolis film magazine of the trade class. "The wisdom of Will H. Hays' action, of course, will be determined by the public and no one else," this editorial observer states. "If the public wants Arbuckle on the screen, then on the screen he will be. It is now up to the exhibitors, who may be considering the playing of Arbuckle pictures, to determine first the attitude of their patrons and to be guided in the matter accordingly." It is especially interesting to note how carefully the objections raised by the ministers of the country are avoided in this conclusion, because such avoidance is typical of all current comments on the subject.

Orren M. Donaldson, editor of *Holly Leaves*, Hollywood's community weekly and one of the finest publications of its kind in the world, takes the view that the Arbuckle case should be handled strictly upon its merits and without regard to any false public sentiment which might be aroused by any faction. "The state and nation ought to be run in accordance with public opinion, but it ought to be real public opinion and not pseudo public opinion," Editor Donaldson writes after calling attention to the report that Arbuckle had caused to be sent out a half million letters to people throughout the country asking them to write Mr. Hays in his behalf and the whole idea of this habit, fostered by politicians especially, is condemned.

Nearly all of the New York newspapers have given extensive editorial attention to the Arbuckle case and the consensus of opinion among them is that the public alone will sit in the final judgment "without the aid of censors, reformers or the hoi polloi of calamity-howlers," as one editorial writer expressed it.

The entire working out of this unfortunate incident is regretted by many of the high captains of the film industry and there is a readiness on the part of many to openly criticize Mr. Hays for his manner of handling and disposing of the problems involved. In the first place, it is impressed by

MEANWHILE "FATTY" STARTS

Even as the ado over his reinstatement gathers the momentum of fury in some quarters, Roscoe Arbuckle is actually and serenely at the task of staging his come-back as a screen comedian. He started "shooting" a two-reel comedy entitled "Handy Andy" last Wednesday and this will be offered as his first appearance since the discontinuation of his career more than a year ago. It is announced he has had \$75,000 in hand with which to produce this picture and the capital comes from a group of San Francisco men, headed by Gavin McNab, the star's attorney during his several trials in that city. Apparently Joseph M. Schenck and Lou Anger have no part in the financial end of this venture although they are actively assisting Arbuckle in various business and production details. It is said "Handy Andy" has been constructed to afford the fat comedian plenty of opportunities to "come back" in one of his old-time parts in which slap-stick comedy plays a big part.

this group that no man should have essayed to arbitrarily deny Arbuckle his constitutional rights—that the matter should have been left to the wisdom of the whole public from the inception. "Many subsequent complications and these final unpleasant circumstances would have been avoided as a natural, normal course of events had Mr. Hays maintained a cool head and followed the policy of keeping his hands off until the public had its chance to make known its decision," cites one man very high in the executive branch of the industry.

On the other hand, those who uphold Mr. Hays declare it was simply his misfortune to be confronted by such an unsavory incident so early in his administration and

AND HAYS SAYS FINAL SAY

"All suggestions which have been received from all viewpoints, and they are many and varied, will be referred to the proper parties. This is the kind of question that must be left finally to the judgment of the public on the one hand and on the other hand to those who have business associations with the individual and the individual himself. I have removed the artificial situation of one man being or appearing to be the judge in such matters either for one hundred and ten million people, or for a great industry and art. Such a condition in the development of a business is absolutely unsound economically, and from every other standpoint, and permanently must not be. A temporary framework or scaffolding may be a very valuable tool for a period in the remodeling or construction of a great building, but it must be remembered as the building progresses that such structures are only temporary facilities."

that he undoubtedly did his best to serve an exalted and useful purpose.

In offering his sermon, "How Would Jesus Act in the Arbuckle Case?" Reverend George Chalmers Richmonds of the Church of Messiah, stated: "In his reinstatement of Roscoe Arbuckle, Mr. Hays acted in the spirit of Jesus." He quoted Mr. Hays as having begun his work in a magnificent fashion, and deserving of Los Angeles' cordial cooperation.

Individuals of the great public are evincing a lively interest in the discussion, too. Sedley Brown, a Los Angeles writer, advances a theory which has something of the new angle to it. "I take the broad ground that a writer, painter, sculptor or actor should be judged solely by the work he presents to the public," he says. "Take the morals of artists into consideration and you have fewer great paintings, fewer great plays, and, by the way, fewer great sermons."

Thus it remains—the great theme for the eternal ado of the time-honored battle royal of Pro and Con. But out of all the ramifications of mortal differences of opinion, out of all the condemnations and endorsements rises the big incontrovertible fact—the public will decide and who dares to deny the public this right is sure to be disappointed bitterly. And, as has been mentioned frequently by reputable publications of various classes, the whole idea and ideal or censorship may be weakened perceptibly as one of the many ultimate upshots if hysteria is permitted to run rampant. Meanwhile, there are plenty of wiseacres advising the leaders in the motion picture industry to mind their knitting and to pursue the line of least resistance, which is one of reconciliation with all forces, even those most vitriolic in denunciations of most everything that happens in filmdom.

The Day of Youth

How a schoolboy, writing and producing puppet plays for sheer "fun of it," reaches at 23 the directorship of an ambitiously conceived art photodrama, is revealed in Ferdinand Earle's appointment of Paul Detlefsen to head his "Faust" unit.

With the care of a university professor, the ardor of an artist and the energy of a city editor, Ferdinand Earle has for twelve months planned his picture version of the age-old Faust story. Paul Detlefsen has been his chief aide. Now Earle has accepted a commission from David O. Selznick to direct "The Easiest Way" in New York and has placed Detlefsen in complete charge of work in Hollywood.

Who is this Detlefsen, who suddenly finds himself playing Atlas to a motion picture production more stupendous in its plan than "The Rubaiyat"?

He is 23, a slight, unobtrusive youth with an engaging grin and straight blond hair, wisps of which work into his eyes. Ask him about his work and he is instantly eagerly explaining. Ask him about himself and he blushes, deprecatingly.

Yet young Detlefsen has made an intensive study of art, drama, story construction and human nature—"thanks to my parents, who let me choose the nature of education I desired, and helped me to get it," he says.



Truman Van Dyke, former Selig serial star, now in feature production.

Flashes from Frisco

San Francisco, Calif., Jan. 8.—The Redwood Film Co. has been added to the list of producing companies of San Francisco. C. H. Humphrey is president, with offices in the Spreckles Building, and they will begin production February 1st, at the Gerson Studios. They expect to make eight five-reel pictures during the year, and, will release through Associated Distributors.

Ivor McFadden has formed the Co-operative Motion Picture Production Co. This concern will make a picture on a co-operative basis called "The Curse of Prohibition," a plea for light wines and beer. Jack Connolly will be leading man, and Seymore Zelif will direct. McFadden and Zelif wrote the story.

The West Coast Films Co., will begin work on their next picture February 1st, at a studio in San Francisco itself, the name and cast to be announced in about a week.

Eric Von Stroheim is here, hard at work on the continuity for "McTeague." Ernest Traxler and Ray Moore are getting locations and arranging for production. They have had the unusual experience of finding many of the scenes absolutely in every detail as they were when Frank Norris wrote the book thirty years ago. Work on the picture will be begun here early in February.

H. H. Van Loan, after refusing interviews to all the local press, confides to us that he considers the new "Camera!" the best, and liveliest paper of the moving picture industry.

Jimmie Cruze, director for Lasky, Carl Brown and Walter Reed, spent Sunday in San Francisco, en route to Eureka on location.

Richard E. Sibley, of the Exhibitors Exchange, arrived in San Francisco on Sunday for a stay of some length.

Continued to Page 21

Casts of the Week

Fred Caldwell Productions
(Fine Arts)

"KNIGHTHOOD IN HOLLYWOOD"

Fred Caldwell, director
Edgar Lynch, photographer
I. Rounseville, assistant director
Helen Van Upp, scenarist

CAST

| | |
|----------------|---------------|
| Raymond Cannon | Cecil Holland |
| Victor Potel | Violet Schram |
| Gale Henry | Charles Mack |

Phil Goldstone Productions
(Fine Arts)

"HIS LAST RACE"

Reeves Eason, director
Jackson Rose, cameraman
Jack Netteford, assistant director

CAST

| | |
|------------------|-----------------|
| Gladys Brockwell | Pauline Starke |
| Robert McKim | Alec B. Francis |
| Noah Beery | Snowy Baker |
| Tully Marshall | |

Louis Burston Productions
(Metro)

"DESIRE"

Rowland Lee, Director
George Barnes, Cameraman
Dan Keefe, Assistant Director
Jack Clymer and Henry Symons, Scenarists

CAST

| | |
|------------------------|-----------------|
| John Bowers | Ralph Lewis |
| Marguerite de la Motte | Joseph Dowling |
| David Butler | Chester Conklin |
| Estelle Taylor | Hank Mann |
| Edward Connelly | Walter Long |
| Lucille Hutton | Noah Beery |

Mal St. Clair presents
"SIX-SECOND SMITH"

CAST

| | |
|--------------------|-----------------|
| George O'Hara | Clara Horton |
| Arthur Rankin | M. E. Ryan |
| William Courtright | Kit Guard |
| Albert Cooke | Mabel Van Buren |

Continued on Page 20



Rodolph Valentino, who declares that 75 per cent of all the pictures made by present-day producers insult the public intelligence.

Along The Rialto

New York, Jan. 8, 1923—Sessue Hayakawa is starring in "Tiger Lily," a Shubert-Jordan production.

Folks in Hollywood and thereabouts planning a trip to the great mad island of Manhattan should allow an evening to visit "Blossom Time." The 500th performance was celebrated at the matinee performance Thursday. It is the most popular operetta ever produced in this country. It will continue there through the season at the Century.

Miss Billie Burke made her appearance at the Empire last night under the management of her husband in a new play called "Rose Briar."

"Java Head," starring Leatrice Joy, was given a special Christmas showing to the studio employees. Uncle George Melford produced it at the Long Island studios.

Thomas Meighan and Al Green are in Panama doing the exteriors for their next picture, "The Ne'er Do Well." Supporting the star are Lila Lee in the leading feminine role, Gertrude Astor, John Milner, Jules Cowles, Sid Smith, Cyril Ring, Lawrence Wheat and George O'Brien.

Flora Finch is lying in the Jamaica Hospital, Jamaica, Long Island, suffering from a broken hip. The doctors expect her to remain in bed all winter.

"Dr. Jack" and Harold Lloyd's popularity won for them a second week's showing at the Strand theatre.

Last week the writer of this column ran into Bill Hart, Rex Ingram, Alice Terry, Montague Love, Chas. Gerrard, Harry Morey, Rubye De Remer, Alice Brady, Al Green, Leatrice Joy, Louise Lovely and her husband and scads of others. Hollywood must look rather deserted nowadays.

Louise Lovely is heading on the Keith circuit with a movie act, and we hear tell as how she's knocking 'em dead.

—RAYMOND MCKEE.



Pauline Starke and Gaston Glass in "The Kingdom Within," a current screen success.

New World's Greatest Men Will Attend Filmdom's Greatest Amusement Event

A special train, appropriately painted and decorated, and luxuriously appointed for the personal and business convenience of its distinguished passengers, is being planned by the management of the American Historical Revue and Motion Picture Exposition to bring to Los Angeles for the Premiere of the event next summer the President of the United States, members of his official family, the diplomatic corps from Latin America, a Congressional delegation, the United States Marine Band, and the Director General of the Pan American Union. These men and their wives will be the guests of Los Angeles and of the Revue and Exposition from the time they leave Washington until they arrive home again.

Plans for this special train, which will run from Washington to Los Angeles and return via many of the principal cities of the United States, are now being worked out by Frank B. Davison, Director General of the Revue and Exposition. Mr. Davison, with Mayor Cryer, visited Washington in December and extended the President and many high members of officialdom there, personal invitations to be present at the Revue and Exposition Premiere. These invitations were accepted almost without exception. President Harding evinced the greatest enthusiasm over the motion picture industry's project to stage a great international celebration suitably commemorating the hundredth anniversary of the Monroe Doctrine. He declared he would surely be present at the formal opening unless unforeseen developments in the affairs of his office made it imperative for him to remain in Washington. It has been known for some time that the President is desirous of making a trip to the Pacific coast and Alaska and it is thought practically assured that his plans will be adjusted to permit his presence in Los Angeles for the Premiere of the Revue and Exposition.

The special train, bearing so many international celebrities, will be the greatest publicity and advertising move Southern California has ever made, in the opinion of Mr. Davison. It is planned to have all cars of this train repainted to bear the Monroe Doctrine Centennial design. Club cars and diners will be added to the Pullman sleepers to give the passengers every convenience of a modern hotel. Provisions will also be made for the busy officials to bring along a sufficient corps of stenographers and secretaries to attend to urgent business of their several positions while en route.

Without doubt every city and community through which this train passes on its way to the Revue and Exposition in Los Angeles, will turn out to fete the noted personages of the party. The President will probably be called upon for as many public appearances and rear platform speeches as he can possibly make. From the time the train leaves Washington until it arrives in Los Angeles, its progress across the continent will be followed in detail by the press.

The Washington delegation will probably arrive here just prior to the Revue and Exposition Premiere, an event the originality of which is expected to eclipse anything ever attempted before anywhere.

The tentative program of the Premiere is as follows:

From 8 until 9 P. M., electrical parade with Stars and Queens in illuminated throne floats.

From 9 to 10 P. M., official inspection of the Revue and Exposition by the President, other visiting celebrities, and Stars and Queens.

From 10 P. M. until 12 o'clock Stars and Queens ball.

At midnight the President will proclaim the official opening and the Queen of the Premiere will press a button to ignite the first bomb of a gorgeous pyrotechnic display.

At 1 A. M. there will be an Exposition

breakfast, the first event of its kind ever held.

The festivities will last until daybreak when taps will be blown for the Premiere and reveille for the public opening of the Revue and Exposition. The month to follow will comprise a fiesta of literature, music, history and art. The history of the New World will be shown in pageantry, from the discovery of this continent by Columbus until President Monroe's historic proclamation in 1823 that has guaranteed the territorial integrity of the three Americas from European aggression for the past century. It is planned also to film this story, filling in the series of pageants with greater detail to give it continuity. With the fruition of these ambitious plans the motion picture industry of today feels it will have left succeeding generations an educational legacy of incalculable value, for the world may then get from the screen an authentic account of American history which will be of absorbing interest.

The entire motion picture industry is united in sponsoring this great event. All the technical, artistic, and dramatic resources of the industry are at the command of the Revue and Exposition management in staging this series of pageants and in making this picture. The huge Los Angeles Coliseum, now nearing completion in Exposition Park, a mammoth stadium with a capacity of approximately 80,000 spectators, will be utilized in presenting this big undertaking to the public. In addition to this, a group of Exposition buildings of unusual beauty and originality of design, is to be built near the Coliseum for the various exhibits. All the nations of Central and South America are expected to be represented here.

An attractive booklet telling in detail the plans of the Revue and Exposition management will be off the press shortly and may be obtained free by writing to Motion Picture Exposition, 1005 Hollingsworth Building, Sixth and Hill Streets, Los Angeles.

Enter: Faust--Twice at Least

Faust is going to find himself competing with himself! That is, he will if all the present plans of the several ambitious would-be perpetuators of his fame are carried out successfully. Indeed, there are no less than four different screen versions of the great "Faust" in prospect right now and at least two of these are as reasonably certain of being produced as is humanly possible. One absolutely sure of coming within the pale of projecting machines throughout the civilized world is that which Mary Pickford is preparing actively to film right at this moment. The announcement of her decision to side-track "Dorothy of Haddon Hall" in order to make way for her determination to interpret the role of Marguerite in this classic of the decades came as an almost astounding surprise to most everybody within the inner portals of filmdom even.

Her plan to film "Faust" had been kept a secret until Miss Pickford conferred with Ernest Lubitsch, who will direct this most ambitious attempt of Miss Pickford's career. But it was with this production in mind that she sent for Mr. Lubitsch. Coincidentally

enough, it developed that doing "Faust" was also the great ambition of the famous European director. Up to the time of his meeting with Miss Pickford, Mr. Lubitsch had never found anyone whom he thought capable of properly presenting the part of Marguerite, but he greeted her intention with the greatest enthusiasm and declared she would make an ideal Marguerite.

Accordingly all machinery has been set in motion for the filming of "Faust," and the actual work of production will be started in the near future. The script is being prepared by Edward Knoblock, the well-known playwright, and Mr. Lubitsch, under the supervision of Miss Pickford herself.

"Faust" bids fair to represent the most noteworthy achievement of Miss Pickford's career. The story will be derived from the various Faust legends including Christopher Marlowe's "Doctor Faustus," Goethe's "Faust" and the various operatic versions and will represent a careful blending and selection from them all. It is to be put on in the biggest possible way and will probably cost more than the estimates for

"Dorothy Vernon." The cast will be chosen with the greatest care with particular reference to the parts of Faust and Mephistopheles.

Meanwhile preparations for another screen version of this same great piece of literature are progressing, and have been progressing for some time, in another quarter—that occupied by Ferdinand Earle, who has just taken occasion to emphasize his determination to give the world a spectacular film based on this undying love legend as soon as he completes his task of directing Theda Bara in "The Easiest Way" for Selznick. Either Mr. Earle or someone interested in him made it a point to give very wide distribution this week to an announcement of his having paid the sum of 228,000 German marks, which in American money is about \$80, for a single copy of Goethe's "Faust" illustrated by Sepp Frank. This is of a German edition limited to 190 copies and it is said the illustrations are especially illuminating.

A particular care was taken to incorporate

Continued to Page 21

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

One of the brightest, snappiest stories ever unfolded in a photoplay is that which comes into one's scope of comprehension as a result of seeing "A Front Page Story," which was previewed in the Play Room of the Writers Club last Tuesday evening. In the first place, it is pure comedy-drama, unalloyed by any of the subterfuges of extreme fictitious license of which too many make too much use. In the second place, it is a story which really deserves space on the front page! The comedy evolves with natural grace from genuinely human situations and the drama is the very kind of drama which comes into the life of most anyone most any day. Explicitly, here is an ordinary page from human life made exceedingly interesting by a combination of clever scenario construction and excellent character interpretations by a cast of intelligent players. Edward Horton is starred and he justifies his selection for this premiership by giving one of those sterling performances such as is sure to ingratiate him extensively with a general public. Forsooth, here is the ideal picture for the general public—it is one anybody and everybody will appreciate because of its attractive simplicity and undeniable power to hold the interest in wholesome entertainment. Mr. Horton's supporting cast is all good—Lloyd Ingraham, Edith Roberts, Lila Leslie, James Corrigan, Tom McGuire, Mathilde Brundage, Buddy Messinger and W. E. Lawrence are all satisfactory in the roles assigned to them and several of them do exceptionally fine work. It is interesting to note that "A Front Page Story" has had sincere encomiums bestowed upon it in all quarters occupied by authorities on picture values. For instance, *The Film Daily* agrees that "when it comes to laughs and sure-fire entertainment, 'A Front Page Story' is there" while *Moving Picture World* brands it "an exceptionally good comedy drama... distinctly superior," and, *Motion Picture News* is "of the opinion that the company should toot its horn in giving us such a pleasing slice of reality," for, as this periodical adds, "its humor is subtle and novel and appealing." Jess Robbins, who has produced "A Front Page Story" so well proves himself a master of this particular type of picture and it is no risk to predict his directorial star will rise rapidly if he keeps on this track. This is the third of a series he is making for Vitagraph, the other two being "Too Much Business" and "A Ladder Jinx."

* * *

The Universal-Jewel production of Booth Tarkington's story, "The Flirt," looks like a sure winner. It is certainly Director Hobart Henley's finest contribution to the screen. Moreover, it is a living demonstration of the current spirit to give the photoplay-lovers something worth while and much credit belongs to Universal for taking so much trouble to present it in such an attractive way. Critics are in harmony in acknowledging this picture to be worthy of the whole public's attention. The appraisal of the critic for *Exhibitors Trade Review* is typical of the preponderance of opinion. "There is great emotional power in this screen adaptation," this trade journal announces unequivocally. "There is also the power to make great popular appeal and if this work does not record sensational popularity throughout the country it will be the result of a condition not in any way connected with the picture's production.... It certainly has the spectacular emotionalism

TENDENCIES TERSELY TOLD

A reassuring large number of great leaders in various useful fields are arising voluntarily in defense of the motion picture industry. James E. West, Chief Scout Executive of the Boy Scouts of America, is the latest to declare his friendship for the industry in its constant effort to give the world better pictures. The continual winning of new defenders is a tendency, which will prove a source of unlimited gratification to all conscientious producers.

* * *

In a new war against film thieves just launched by the Motion Picture Producers and Distributors of America, Inc., the William J. Burns Detective Agency has been enlisted in a determined effort to put a stop to the expensive "incursions" of members of the illicit clan.

* * *

There is a general agreement among the better informed leaders in the amusement world to the effect that the film industry has regained its equilibrium and that 1923 bids fair to be a year of steady patronage at all classes of theatres. Marcus Loew, president of Metro, is the latest to add his expression of confidence in the new year bringing true normalcy in this country.

* * *

It has come about that only all-star casts appeal seriously to especially the exhibitors in smaller cities. It is evident someone has started something which everybody will be compelled to help finish by co-operating. Meanwhile, the old-time star system is all but obliterated by the new "fad and fancy."

* * *

The campaign against "first runs," as now exploited as a part of a system, is gathering momentum and it begins to look as if the concerted effort of a large group of powerful interests to oust all monopoly on preferred theatres will become most determined without much more delay.

* * *

Since every indication points to the eventual general abandoning of the two-reel comedy field by the leading comedians, whose ambitions carry them to the realms of more footage, there is a pronounced inclination to wonder if there is to be another repetition of the "mad rush of all to do the same thing at the same time."

* * *

which vibrates the affections and sympathies of the populace. It does seem that a play so moving as this one can take a handicap and still go through with flying colors." No producer could desire more whole-hearted praise of his work than this. Besides, *Camera!* seconds the motion!

* * *

We've had "Hail the Woman" and now comes "Conquering the Woman." Right at the outset, it will be universally agreed that it is much easier to hail than to conquer her. However, this latest directorial effort of King W. Vidor affords some pleasing en-

tertainment and although the story is built out of very familiar material, none of the hackneyed elements bore one in the least on account of the good judgment Mr. Vidor has exercised in embellishing here and there with the hand of originality. He has achieved one difficult feat with impressive mastery and that is to blend romance with comedy without "making a fool out of either one of them." Florence Vidor and David Butler divide the high honors so far as the cast is concerned and the former as the rather imperious heroine gives a performance in which dramatic skill is outstanding. There is plenty of action in this film, notably the fight Mr. Butler ouers when he is shanghaied. The story, while not the newest thing under the sun, is interesting because of the somewhat changed angles of construction ventured and in brief is as follows: Judith Stafford returns to her San Francisco home after a lengthy sojourn abroad during which Aunt Sophia, a social climber, is her chaperon. While aqua-planing on the south coast of France Judith falls off her plane intentionally and is much annoyed when Larry Saunders of Oklahoma, whose yacht is close by, dives to her rescue. Judith berates Larry and swims to the boat of her host, Count Henri de Marcellus. Later when Larry comes to Frisco he visits his old friend Tobey Stafford and is amazed to find that Judith is Tobey's daughter. Judith becomes engaged to the Count. Her father opposes the match and tricks her and Larry aboard one of his merchant vessels. He gives Captain Sandy MacTavish certain orders which result in Larry and Judith being marooned on an uninhabited island in the South Seas. Larry tries drastic means of taming Judith but is unsuccessful. He adopts gentler and persuasive methods and wins. Judith is happy in love with him. But the Count turns up unexpectedly and kidnaps Judith. Tobey arrives and with Larry starts in pursuit of the abductor. After a thrilling chase Judith is rescued by her lover.

* * *

As its vogue widens, "The Strangers' Banquet," Marshall Neilan's latest contribution to the screen, does not fare so well with especially the newspaper critics. The chief fault stressed by several is that it's so much a melange of so many things as to be confusing to the average audience. While all admit there are flashes of true directorial genius here and there and the comedy touches are given full credit for "getting across," the opinion is general that Mr. Neilan could have made it much easier for the average theatre-goer to ascertain what the story is all about. As one critic points out, the popular Mickey seems prone to lean toward the high-brow idea. However, this is denied by those who know his screen ideals best. It would seem germane to make the point here for the benefit of all creators of motion pictures that the more direct and the more simple the manner of offering a story is the better it will be, because when all ramifications of exhaustive dissecting are taken into due consideration the one combination which really bids fair to make the cinema a true art of the first magnitude will be that of direct simplicity. A complete freedom from complications beyond the ordinary grasping is a goal ever and anon worthy of the most zealous striving to attain, according to our version of it.

* * *

The most engrossing topic of discussion

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JAN. 13, 1923

FILM QUEEN TO BE QUEEN OF EXPOSITION

Which Queen of the Screen shall also become the Queen of the American Historical Revue and Motion Picture Exposition to be given in Los Angeles next June? It has been decided there will be such a Queen and that she will be selected by popular vote. Moreover, it has been decided that she shall share regal honors with President Warren G. Harding, who is expected to attend the opening of the Monroe Doctrine Centennial, which has the earnest support of three Americas — North, South and Central. Naturally there is going to be some keen competition for this exalted position of such ruling pre-eminence and already there is discernible excitement within filmland.

Since the Motion Picture Industry in sponsoring the Revue and Exposition, it has been decided to let those of the industry select the Queen of events for the opening night. The lucky girl winning this honor will ride in state in the electrical parade preceding the opening; she will preside at the opening ball and lead the grand march with the Governor or some other high dignitary; she will have a prominent part with President Harding in the official opening ceremonies; she will press the button that ignites the first bomb of the pyrotechnic display; and she will preside at the Exposition breakfast to be given at dawn following the night of festivities that will mark the opening to the public of the 30-day celebration.

Only patrons of the Revue and Exposition will be admitted to the Premiere. They alone will elect the Queens who will preside on the successive nights of the month's fiesta of history, literature, music, and art. Patron Certificates are now being offered the personnel of the Motion Picture Industry at \$10 each. These certificates carry with them \$12.50 worth of Revue and Exposition tickets, including a ticket to the Premiere, and 1000 votes for Queen.

When the filming of Douglas Fairbanks' next starring vehicle begins, it will be done under the direction of Raoul Walsh, who has just signed a contract for his services in this capacity. Doug's next picture will be a spectacular pirate story.

SELZNICK SEEKS SITE HERE FOR DISTRIBUTING

What seems to be the initial steps towards establishing Hollywood as a moving picture distributing center as well as a producing one, were taken this week when George L. Eastman, president of the Hollywood Chamber of Commerce, authorized a special committee to assist representatives of the Selnick Pictures Corporation in locating suitable quarters for its distributing organization. Although confirmation of the report that the Selznick organization intends to move their distributing department to the Southern California field is lacking, it is generally understood such plans have been definitely made.

DRYDEN'S INITIAL 3-ACT PLAY IS HIT

Wheeler Dryden, well known stage and screen actor, made his debut as a playwright a few weeks ago when his three-act mystery drama, "Suspicion," which he wrote in collaboration with George Appell, a prominent Los Angeles attorney, was produced at Egan's Theatre. This is Mr. Dryden's first full-length play, although he has written others in one act, notably, "The Dawn of Truth," specially written for Mildred Harris, and "The Wasp," which may be used as vehicles for a vaudeville tour in the near future.

In addition to creating the character of Jake Pepperstein, the Jewish second-hand dealer in "Suspicion," Mr. Dryden is stage manager of the production, and among other actors and actresses in the cast who are prominent on stage and screen are: Marjorie Meadows, Clarissa Selwynne, Violet Schramm, Wedgewood Nowell, Boyd Irwin, Theodore von Eltz, Mitchell Ingraham, Ross Forrester, William Eugene, Charles Healey, Robert Clark, Edwin Zuna, William Oakley, and George Appell, Junior.

The play was directed by Roland Rushton, late of the David Belasco forces in New York City, and is presented by Walter Hast, prominent theatrical producer, who has such successes as "Scandal," "The Little Brother," and "Martinique" to his credit.

"Suspicion" has now been playing at Egan's Theatre for five consecutive weeks,

NEILAN WILL DIRECT FILMING OF "BEN HUR"

At last one angle of the "Ben Hur" discussion has been settled. The question as to who would direct this Goldwyn super-production has been a topic of as much interest as that of the one who would play the title role. Reports received from Goldwyn's New York offices announce that Marshall Neilan has been selected to direct the great production, thus setting to rest rumors that D. W. Griffith, Rex Ingraham and other celebrated directors had been chosen. This widely heralded film venture is said to have cost the Goldwyn organization \$1,000,000 for its film rights, and that it will require at least that much more for production cost.

GOLDWYN IN A NEW FILM DEAL WITH FITZMAURICE

One of the most interesting new affiliations of the current week was revealed in an announcement that Samuel Goldwyn, former president of the Goldwyn corporation, which still bears his name and of which he is still one of the stock-holders, and George Fitzmaurice, famous Paramount director, have signed a five-year contract, under the terms whereby Mr. Goldwyn will undertake to supply Mr. Fitzmaurice with unlimited capital, with which the latter will produce a series of cinema dramas.

Because of the fact that Mr. Fitzmaurice is contracted to direct one more picture for Famous-Players Lasky before his services with that company are terminated, it is understood the new organization will not commence operation before April 1st.

According to present plans, other prominent directors may be employed to assist production under the supervision of Mr. Fitzmaurice, and negotiations have been under way for some time to corral a number of the most celebrated stars of the screen and stage to be featured in their contemplated photoplays.

Mr. Goldwyn declares that although he is thoroughly convinced Los Angeles is pre-eminently the best field for cinema production, it is not his intention to confine his activities solely to the Southern California locale, and that the new producing unit will have studios both in the east as well as the west.

RUSSIAN PLAY TO OPEN FOR DRAMA WEEK

The Los Angeles Co-operative Repertory Theatre Association will observe the week of January 22d, nationally known as Drama Week, by giving a premiere of its production "Ivanoushka" at the Hollywood Woman's Club. The play is a Russian extravaganza from the pen of Irma Peixotto Sellars, playwright, artist, and authority on Russian folk lore, around which the story is woven. Harl McInroy, prominent picture actor and playwright, is directing the production.

One of the features of the attraction will be the dances by Mattie Frei, who will do his famous peacock dance which has been seen on the screen in several feature productions. He will be assisted by his dancing troupe.

Glory Raye, noted Irish actress, and of Hollywood Community Theatre fame, plays the title role of "Ivanoushka," a Russian prince. She is supported by a capable cast including such well-known names as Esther Ralston, John Gough, Miriam Nelke, Rollin Arenz, Estelle Gouldin, Monte Collins, Hazel Sylvester and C. N. Ralston.

Something new in scenics will be shown in the settings and lighting effects introduced by Mattie Frei, while many magnificent costumes have been designed by the author.

WOODS IS BACK WITH BIG FILMING PLANS

Frank E. Woods, former supervising editor of the scenario department of the Paramount organization, has returned to Hollywood from New York with his plans perfected for the launching of one of the most important of new producing units in which he will be affiliated with Thompson Buchanan and Elmer Harris, two of America's foremost playwrights. It is said this company will get under way in the matter of executing its far-reaching plans without delay and that a decision has been reached as to the initial story to be put into production.

While others shout from the housetops their accomplishments, you can remain perfectly imperturbable on the terra firma of keep-plugging-away.

Boiled Down and Served Up!

Film News of This Week You May Have Overlooked.

The latest Tony Sarg's Almanack, released by Educational, is "The Haunted Castle."

Jimmie Adams is the barber's victim in "Once Over," the latest of Educational's new series of one-reel Cameo Comedies.

Jackie Coogan's latest production, "Toby Tyler," was finished this week. The story is described as a heart-gripping account of a kid's adventures with a circus.

Maurice Tourneur, who is producing "The Isle of Dead Ships," reports he will soon conclude the actual filming on this fantastic tale of the Saragasse Sea.

Herbert Brenon, noted director and one of the pioneers of the motion picture industry, will produce pictures for Paramount, co-featuring Betty Compson and Conway Tearle.

Carmel Myers is in New York City. While there she will replenish her wardrobe. Miss Myers will go from Gotham to Chicago, where she plans making pictures in the old Essanay studio.

Harry Carey and company are in Barstow, filming atmosphere scenes for his next picture, "The Man From the Desert." Marguerite Clayton is playing the feminine lead, and Val Paul is directing.

The Century Comedy Club held its second meeting on January 2nd, and plans to break ground for a bungalow-clubhouse were discussed. Honorary President Julius Stern is due in time for the third meeting, which will be held at the Ambassador hotel.

Katherine MacDonald's next story for First National will be a tale of the stage and its temptations, written by Ernest Pascal, under the title, "Chastity." Edythe Chapman has been engaged by B. P. Schulberg to play one of the chief roles in this new Schertzing-directed drama.

"The Two Twins" is the tentative title of the new "Bull Montana" comedy which Hunt Stromberg is producing for Metro. This will take the place of "They Call It Dancing," previously announced as the fifth of this series of fun makers. Albert Austin is directing "The Two Twins."

"Pest of the Storm Country," evidently a burlesque on Mary Pickford's "Tess of the Storm Country," will serve as the vehicle for an early stellar screen appearance for Louise Fazenda. This comedy will be released as a special by Educational.

Sir Arthur Conan Doyle's Sherlock Holmes story, "The Man With the Twisted Lip," has been made into a two-reel picture, and will be released by Educational as one of the series on The Adventures of Sherlock Holmes.

"Garden of Geysers," the next release of Lyman H. Howe's Hodge-Podge, shows interesting views of geysers in Yellowstone National Park and contains also some clever animated cartoons and trick photography.

Catherine Murphy, now playing with Norma Talmadge in her next picture, "Within the Law," is a Seattle college graduate who is making rapid strides in film-dom. Director Frank Lloyd predicts a great future for the newcomer.

Active preparations are being made at the Richard Walton Tully offices at United Studios, to greet the First National producer on his return from abroad. On his arrival in Los Angeles, Tully will find everything ready to enable him to go right into the production of "Tribly."

"Hazel From Hollywood," a new Christie comedy, was designed with the idea of not only making people laugh, but to serve as a warning to movie-struck girls who are bent on leaving home for flyers in the film world of Hollywood, according to a statement just issued.

Following the completion of her engagement with Selznick, for whom she played a part in "Rupert of Hentzau," Josephine Crowell was signed to play an important role in "Main Street," under the direction of Harry Beaumont, who is making this production for Warner Brothers.

Paul Gerson, formerly a prominent leading man on the legitimate stage, will make his advent on the motion picture screen in his own production which he is personally supervising at his San Francisco studios. Mr. Gerson is founder of the Paul Gerson Pictures Corporation.

If present plans materialize, Thomas Lee Woolwine, District Attorney for the County of Los Angeles, will act as chief legal advisor for a group of local independent motion picture producers at a salary of \$20,000 a year. This was the announcement issued following a meeting at the offices of Attorney Roth in Hollywood this week. The offer has been laid before Mr. Woolwine, and if it is accepted, as is predicted, he will resign his present position.

Ruth Hiatt has been so successful as a leading lady to Lloyd Hamilton that she has been retained to play in all of the remainder of that comedian's present series. In "Extra, Extra!" the latest Hamilton mirth film, Miss Hiatt is said to give an exceptionally fine performance.

Wallace Beery, one of the most prominent screen villains of film-dom, will support Buster Keaton in the sober-faced comedian's initial five-reel feature comedy, "Three Ages," now in the course of production. Margaret Leahy, the English prize-winning beauty, will play opposite Buster.

Rupert Julian has turned the Gigantic Praeter set into a beautiful winter scene for the final "takes" of "Merry Go Round." The Praeter is the Coney Island of Vienna, and with its snow-covered palaces of joy it is a sight seldom seen in this locality. Most of the action of "Merry Go Round" takes place on the Praeter.

Four big producing companies are bidding for Larry Semon, say rumors at the comedian's studio. The funmaker's three-million-dollar contract with Vitagraph expires with the completion of five more comedies, and an announcement is expected almost hourly of a new contract to take effect when the remaining five pictures are finished.

Jeff Lazarus, Paramount-Grauman exploiteer from Chicago and New York, has arrived in Los Angeles preparatory to the opening of Grauman's New Metropolitan Theatre. Mr. Lazarus is visiting the newspapers with Arthur S. Wenzel press representative, telling the press how big and great the New Met. is. Opening date is January 26th at five dollars per.

"White Frontier" Cast Grows

Allen Holubar, who is producing "The White Frontier" for Associated First National distribution, has added five new members to the cast that is supporting Dorothy Phillips in the picturization of Jeffrey Deprend's widely read novel. Although the production is rapidly nearing completion at the United studios, a number of important scenes are yet to be "shot." The recent additions to the notable cast already assembled are Richard Hedrick, Rosemary Theby, Cyril Chadwick, Brinsley Shaw and Eric Mayne, now appearing in support of Mabel Normand in Mack

Sennett's production of "Suzanna." "The White Frontier" is Allen Holubar's second production for First National starring Dorothy Phillips.

"Silent Skipper" For the Silent Drama

One of Hobart Bosworth's first productions to be filmed during the early part of this year will be "The Silent Skipper," a dramatic sea-story written by Everett C. Maxwell and Harry E. Dunham. The setting of the play is wide in scope, starting from a New England fishing village, moving into thrilling sea episodes and ending in the South Sea Islands. Mr. Bosworth will play the stellar role, John North, the silent skipper.

Marguerite De La Mott Starts New Picture

On the day after New Year's Marguerite De La Mott, the J. L. Frothingham star, started work in the leading feminine role in a Louis Burston special, entitled "Desire," for release through Metro. During the past year Miss De La Mott has appeared in three all-star Ince productions, "What a Wife Learned," "A Man of Action" and "Scars of Jealousy," released through First National; was starred by Irving Cummings in "The Jilt"; played the lead with Lon Chaney in "Shadows,"—and finished in "The Famous Mrs. Fair," a Fred Niblo production, the day before Christmas. Her portrayal of Sylvia Fair in the last named picture eclipses all her previous work, it is said.

EDITOR SAYS PUBLIC

IS BEST FILM JUDGE

James Quirk, publisher of Photoplay Magazine, has formally awarded to Inspiration Pictures the Medal of Honor for having produced in "Tol'able David," in which Richard Barthelmess made his first appearance as a star, the best picture of 1922. This was done at the Radio Show held in Grand Central Palace, New York City, Mr. Quirk's speech being broadcasted. The handsome gold medal was accepted by J. Boyce Smith, Secretary of Inspiration Pictures. In his presentation speech Mr. Quirk said: "This award is made not by a jury of critics, of judges, of so-called experts, or of censors, but by the American people. These people are regular attendants of motion picture theaters throughout the United States, and they are therefore best qualified to pass upon the merits of any production."

FILMING AMERICAN HISTORY IS EXPENSIVE

Players to enact some of the most famous characters in our history were chosen when Charles Ray and his director, Frederick Sullivan, completed the casting for America's first love story, "The Courtship of Miles Standish."

With Longfellow's epic poem as the basis, Ray is setting out to make a historical drama of big sweep covering the adventures of the Pilgrim Fathers, costing at least half a million dollars. Mr. Ray will, of course, have the role of John Alden. The other figures in this drama of real life will be portrayed as follows:

Priscilla Mullins by Enid Bennett, now best-known for her Maid Marian in "Robin Hood"; Miles Standish by Fred Warren, well-known character actor most recently in Goldwyn productions; Captain Thomas Jones by Stanton Heck, who had leading parts in "A Tailor-Made Man" and "Scrap Iron"; Winslow by Thomas Holding, whose last work was in Marshall Neilan's "Strangers' Banquet"; Fallon by Tom Wilson, familiar for many parts in Griffith, Fairbanks and Ray pictures; Carver by Sam de Grasse, most recently in "Robin Hood"; Elder Brewster by Joseph Dowling of "Miracle Man" fame; Howland by William Sullivan and Allerton by Frank Farrington, both of whom come from the East after long stage engagements; Governor Bradford by Norval MacGregor; Steven Hopkins by Max Asher, for years a featured comedian with many companies; Mary Chilton by Charlotte Pierce, and Dotey by Sidney Bracey.

Besides these, there are many minor roles remaining to be filled, the cast being one of the largest yet to be seen in a motion picture. More than a hundred players of rank eagerly sought parts in "The Courtship of Miles Standish", not counting the claimants of direct descent from the original John and Priscilla, who thought their kinship would qualify them for the leading roles.

At least six months will be consumed in making the Ray production.

Another Hollywood Film

Director Fred Caldwell, who produced "Night Life in Hollywood," a feature of his own writing, has commenced work upon another story of Hollywood. This film play, which is entitled "Knighthood in Hollywood," will be the initial output of the newly formed Fred Caldwell productions, to be followed by a series of comedy-dramas of the same order. Actual shooting is now under way at the Fine Arts studios.

BLACKTON THINKS HE'S FOUND NEW FILM GENIUS

Miss Maisie Fisher, a 17-year-old English girl, was selected by Mr. J. Stuart Blackton to play the role of Mary, Queen of Scots, with Lady Diana Manners as Queen Elizabeth in the super film, "The Virgin Queen", just completed.

Mr. Blackton saw Miss Fisher dancing at a school where his children are pupils, and was immediately struck by her resemblance to Miss Norma Talmadge at the time he picked that present-day star from a crowd in his studio and gave her her first part—the little seamstress in a film based on Dickens' "A Tale of Two Cities."

That was in 1911. The leading role, Sidney Carton, was played by Maurice Costello, the first internationally-known film star, and this was the first Dickens film. Miss Talmadge made an immediate success. She was then 17.

When Mr. Blackton saw the young English dancer, he concluded that she had a remarkable film face, with a striking likeness to Miss Talmadge at the beginning of her career. He called Miss Fisher aside and asked whether she would be interested to take up film work. A few days later, he took a screen test of her and found that she filmed well and showed a decided aptitude for the work.

A small part in "A Gipsy Cavalier" followed. As the vision of the boy hero's mother in the prologue the young lady did so well that Mr. Blackton decided to cast her for the role of Mary Stuart in "The Virgin Queen." The Scottish Queen was about the age of Miss Fisher at the period in which the film story is laid, and this young lady is remarkably like the portraits of Mary Stuart at this period.

"It was a risk to cast an inexperienced player in this role, although it is not a large part," said Mr. Blackton. "I remembered, however, that I had done the same in the cases of many other artists who succeeded, including Norma and Constance Talmadge, Clara Kimball Young, Anita Stewart, Earle Williams, Antonio Moreno and Lillian Walker. Shortly before I left America, I started May McAvoy the same way, and she is now a star. I believe Miss Fisher will reward my confidence. I expect her to develop into a splendid film actress."

Now that we have read all the proclamations of faith in the new year being a record-breaker for the film industry, we make and second the motion that all proclaimers adjourn and repair to their respective workshops to do the thing indispensable to making their proclamations ring true.

ENGLAND'S BEAUTY STARTS IN NEW KEATON FILM

Margaret Leahy, England's prize-winning film beauty, is playing opposite Buster Keaton, frozen-faced screen comedian, in his first five-reel production.

Selected from an army of 80,000 contestants as Great Britain's most beautiful girl, Miss Leahy was brought to America by Norma and Constance Talmadge, who have agreed to sponsor her film career.

Originally Miss Leahy was to play Aggie Lynch supporting Norma Talmadge in "Within the Law", but photographic tests revealed Miss Leahy's exceptional adaptability for comedy leads. Hence her assignment to Buster Keaton in a part more important than the one for which she was selected as the winner of the beauty contest.

Eddie Cline has been chosen to direct Buster Keaton, and Jean Havez has returned to work in the comedian's scenario department.

Keaton now has four talented writers on his staff. Besides Havez there are Thomas H. Gray, well-known writer of many stage and screen successes; Joseph Mitchell, who is responsible for numerous laughing hits, and Clyde Bruckman, contributor to The Saturday Evening Post and other publications, and a veteran writer for the screen.

JAMES CALNAY EXPANDS HIS PRODUCING UNIT

Expansion has been ushered in with the new year as a watch-word in filmdom and James Calnay is among those energetic producers who is never overlooking any watch-words having to do with moving forward. Hence he has moved his entire producing unit from the Fine Arts studios into the Hollywood studios for the sake of increased space and he has put Lew King and Jack Livingston on the job of co-operating in the direction of his next feature, the working title of which is "Why Do We Live?" The scenario for this production has been prepared by that past-master among veterans of the original school of screen writers, William E. Wing, who, according to report, has accomplished one of his best achievements in the adaptation of this story for camera values. Mr. Calnay announces he expects 1923 to be his busiest year.

This year of 1923 promises to be a banner one for all filmdom. One of the requisites to insuring this is to rally round the banner and to persevere in being industrious rather than wayward.

HERSHOLT GETS A 20-WEEK JOB WITH VON

Jean Hersholt was the first artist to be engaged to play a leading role in "McTeague," which is to be Eric Von Stroheim's initial picture under his new contract with Goldwyn. The agreement to which Mr. Hersholt affixed his signature calls for his histrionic services for a period of twenty weeks beginning February 15th. However, it is understood actual "shooting" on this feature will not begin until about February 25th. It is evident that Mr. Von Stroheim intends to continue his much-discussed policy of devoting long periods of time to the producing of his Goldwyn specials just as he did during his affiliation with Universal, for the latter of whom he broke a record in this regard in making "Foolish Wives."

Mr. Hersholt has been cast to play the villain in "McTeague" and the part is likely to be on a par with the title role in point of importance as well as prominence. To this actor goes the credit of contributing two of the most notably brilliant "heavy" characterizations to the screen, his performance as Ben Letts in Mary Pickford's new "Tess of the Storm Country" being one of the big achievements scored in this triumph. According to pre-view reports, he has surpassed this performance in support of Mae Murray in "Jazzmania" in which he again serves as the mortal menace which creates the piece-de-resistance in the plot. In this latter production he plays a typical Von Stroheim villain of the brutally suave sort.

Mr. Hersholt's very latest screen appearance is in a principal role in Marshall Neilan's "The Stranger's Banquet."



Jean Hersholt

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

Cheer up! They will never be able to prohibit good cheer.

Do you remember the custard pie? Well, *he's* out of pictures, too.

One of the big questions of the day—why be small about anything?

Los Angeles is a leader among picture-going cities. It is the leader among picture-making cities.

Can we continue to declare the motion picture to be still in its infancy when it can run up into the millions so fast?

Here's hoping every dope peddler will soon be kept busy peddling rocks on the inside of prison walls.

Now that we've had a surfeit of sheiks, rajahs and bull-fighters, let's not have any surfeits for a while. Variety is still the spice of life.

There is one thing which is absolutely censor-proof and that is American public opinion. The motion picture industry can thank its lucky stars for this.

Service is the watch-word of Camera! This magazine sincerely aspires to be of real service to the whole motion picture industry and everybody engaged in it.

Publications which devote themselves to scandalizing photoplayers are likely to soon be shoved aside into the position of devoting themselves to oblivion. Constructive criticism will always be welcome, but destructive witticism is sure to be a destroyer of the perpetrator eventually.

There seems to be a mutual disposition on the part of advocates of the original screen story on one hand and those loyal to adaptations on the other hand to dispossess each other body and boots. Has it ever occurred to many that there is plenty of room for both? Moreover, it is doubtful whether or not either source of supply of screen story material could ever become prolific and ample enough to make the other wholly unnecessary. It is the true American spirit to rejoice over letting the best man win. Why not apply the same principle to plots and rejoice over witnessing the best story win? In plain words, why "knock" a good story simply because it emanates from the source you are not prone to encourage or endorse?

FALSTAFFIAN FOLLY, FELLOWS

You've seen an octangular spree—one of those jags which has a fellow rocking and reeling from eight different angles at least. Grotesque business this. It is particularly repugnant when you know the victim to be capable of better things. You shudder when you see one you admire respond to the resilient call of Demon Rum. You realize the call is going to spring back and snap something off short, and that something is going to be a reputation or a chance for success. You worry a lot about others you do. We all do. Still, a vast majority of our worrying clique indulge our full share, having the audacity to tell friends we know when to stop, which is generally just in time to avert the calamity of being locked up for safe-keeping. Braggarts that we are, there is no limit to our boasts of taking care of the other fellow when he has wandered too far from the path of rectitude, but we are as mum as a clam when it becomes fair to refer gratefully to the several times we had to be towed in from the deep sea where we could see too little to be self-propelling. Now, why in the world do people imbibe so freely of the liquid refreshments which wilt instead of refresh? Why do we expect everyone else to grace the water wagon and leave the booze emporiums in our exclusive custody? It's all wrong. The partaking of intoxicants is a positive blunder. We all know it. There is nothing to gain and all to lose in taking a chance on being a drunkard. The old gag about needing an occasional stimulant is sheer tommyrot. It's one of those unnecessary "necessities." About the only thing a spree can do for you is to make you brag foolishly about a lot of foolish things. To err is human—to shoot a lot of "hot air" is just as human. Why we don't all arise in our might and abolish booze from our lives is a deep mystery. It's simply Falstaffian folly, fellows,—a folly which must never become potential enough to become apparent in the realm of photoplayers. Prohibition is never going to accomplish much, because life cannot be prohibited by man, and so long as there is life there is going to be drinking revelry. We know we're crazy to stagger around at all the angles an intoxicated brain misdirects us, but still we do not refrain from it. Aw, what's the use of striving seriously to attain success, fellows, so long as we are addicted to all this absurdity. Let's brace up. We're with you now, but we're not going to stick with you if the big journey is to be over the firewater route. Let's answer now the time honored question: When will folly end? This is no sermon by a devotee to piety. It's just an earnest dissertation on the subject of booze by a regular guy who honestly believes there is too much intemperance in the country today. Bone-dry prohibition won't ameliorate these conditions one iota, and prohibition cranks can drive more men to drink than a tantalizing nymph. The reformer is generally sillier than the one he seeks to reform. But, on the square, fellows, we Americans are consuming too much of the liquid that cheers to futility. Think it over.

It is never a bad idea to be good. And, a man who is a good actor on the screen, but a bad actor in his private social life must expect to pay in full for his follies. Nor can he expect to fool many people for any protracted period. By no means is he secure in his hopes of retaining any prestige or any hold on popularity. The few scandals the motion picture profession has had recently makes it certain the public will have no patience with those risking to perpetrate any repetitions of such unsavory affairs. A word to the wise ought to be sufficient, but it is not often so.

"The best is ever to come." It's a trite saying, but it's a promise founded in fact. We of this generation are living in a truly great age and it would be a pity to grow aged without realizing it and taking full advantage of it by contributing something towards making a great age greater. We can just hear some persons exclaim: "Tommyrot." But we are not afraid of criticism, for, verily, the best is ever to come.

According to high officials in charge of the forthcoming Motion Picture Exposition, photoplayers are lagging behind in the matter of indicating their individual support to this great enterprise while technical men, for example, are embracing the opportunity to assist with a reassuring avidity. This is surprising and is probably mere neglect or procrastination and not reprehensible apathy. However, it behooves every artist of the screen to ascertain how he or she may co-operate helpfully in the gigantic task of making this exposition epochal in every detail. And, most important of all, it is imperative to do a bit now.

Now the great public will proceed to settle the Roscoe Arbuckle case just as it should have been given opportunity to proceed immediately after the comedian was acquitted by a Frisco jury. Bans constitute a too common fad among officials and various kinds of organizations in this country nowadays. The people—the common people—are quite capable of deciding any moral question which may arise and the sooner everybody recognizes this incontrovertible fact the better it will be.

MIDNIGHT MUSINGS
IN MOVIELAND

Insist and persist! Never desist!

If your old methods fail, start anew.

If you would know the "whys," get wise.

It is funny how one can be "short" so long.

One invention which never is useful is a lie.

Don't scold! It's a fake line you can't hold.

Desultory firing seldom keeps ambition properly afire.

In the case of Pluck versus Luck, Pluck always wins.

Querulous people are really only queer and don't know it.

Wanted—A mixer of an elixir that will be a good fixer.

Implacable beasts cannot come under the wire by even a scratch.

Aspire on nobly! Then you shall never fear being off ignobly.

One thing you should not pay is: attention to hopeless egotists.

The meaning of the "purr" of "cats" is never more than perhaps.

A motto for collectors—"If at first you can't pursue, sue, sue again."

The fuisome carping on the part of politicians bent on upsetting all plans for world-wide peace and their persistent habit of rattling swords as they show their teeth needs some exposing in the form of a photoplay with a plot revealing just what kind of a gang of despicable rotters these unscrupulous promulgators of war talk are in reality. A good dose of anti-war propaganda right now would be a beneficial counteracting force and the screen is the best medium through which to deliver a knock-out blow to those political leaders who show they would have no compunction in plunging the nations of the world into another general war. The screen proved itself a powerful agency as a war-maker during the recent calamity. Now let it wield its unlimited power as a peace-maker through fearless exposition of the ulterior motives actuating a few victims of self-aggrandizement just now much in the limelight because of their brazen efforts to keep various nations in a dangerous turmoil.

POSSIBLY ABOUT YOU AND—YOU!

Walter Heirs, Paramount's latest addition to their galaxy of stars, has left for Syracuse, New York, where he will wed Miss Adah Williams, a non-professional. Walter will return in a few weeks, bringing his wife with him.

Larry Semon's p. a. tells us he (Larry) is still wearing a straw lid, to convince his eastern friends that it is always summer here.

L. William O'Connell, who is serving as cameraman for Johnny Walker in "The Fourth Musketeer," has had a wide experience in the camera field. He photographed Clara Kimball Young in "The Hands of Nara," "Enter Madame" and "The Woman in Bronze." He turned the camera on Goldwyn's "Come On Over," and was a member of the Lasky photographic division for four years. O'Connell also was associated with Charles Rosher in the Mary Pickford producing organization.

Shannon Day has left Hollywood for a brief visit with her mother in New York City. It was in New York, incidentally, that Miss Day, as one of the Ziegfeld beauties, started on her road to fame.

Frank Hayes, the comedian with the mobile face, who played the role of Ci Prime in "The Old Homestead," and also enacted an important role in "One Week of Love," has been cast to play a spinster in Larry Semon's new comedy, as yet untitled.

Edwin Carewe has taken up production quarters at the United studios to produce Belasco's famous play, "The Girl of the Golden West" as his second release for Associated First National. Wallace Fox, who has been with Mr. Carewe the past four years, will be the assistant director while Sol Polito will be chief of photography and Louis Jerome business manager.

Cullen Landis is in San Diego on location for some exterior scenes for a new Vitagraph special production made under the direction of David Smith.

Lillian Lawrence has been engaged to play the part of Conway Tearle's mother in the Selznick production, "The Common Law." Corinne Griffith, Elliott Dexter and Hobart Bosworth are also in the cast.

Eva Novak has completed "The Tiger's Claw" with Jack Holt and has gone over to Fox to play opposite William Russell in a forthcoming production.

Edith Lee Grant is the latest to be added to the galaxy of Century Comedy beauties.

Junior Coghian, since returning from his visit to New York, has played with Bobbie Dunn, Johnnie Walker, and also Dorothy Dalton in "The Law of the Lawless." He has been signed to play the leading child role in Hugh Deiker's new feature at the Fine Arts.

An all-star cast, consisting of Jack Earle, Jack Cooper, Harry Archer and Lois Boyd, will be Century's first picture for 1923. Al Herman will direct it.

Pinto, popular cartoonist of the United Feature Syndicate, and known from coast to coast, has been made "gagman" for Century Comedy productions.

Jim Davis, well-known comedy director of the old school, has been engaged to make a series of comedies for Century. He will direct Buddy Mesinger's third for that company.

Baby Peggy has stepped into the role of philanthropist here in Los Angeles by offering to personally sell the "Peggy" doll for a helpless crippled girl, who makes these dolls for a livelihood.

An important addition has been made to the Louis B. Mayer forces in the person of Wellington Wales who has assumed the post of business manager of the organization. Long a prominent figure in coast film production and still a keen student of the art, Mr. Wales has held important positions with several of the biggest producers in the industry, his most recent association being with Marshall Neilan in the capacity of business manager.

Hugo Ballin, who has completed his production of "Vanity Fair" at the Goldwyn studios, is now putting on the finishing touches at Clune's Laboratory where the laboratory work on this production has been handled under the personal supervision of Pete Shamray. This production was photographed by J. R. Diamond.

Leaving the Paramount studio for the first time in many months, Edward Martindel is now engaged in a leading role in support of Shirley Mason in "The Eleventh Hour," with Bernie Durning directing.

George Warde has completed an engagement as child lead in "The Zero Hour" under the direction of Henry McCarty at the Fine Arts studio.

Henry McCarty, who has written and directed all stories so far produced with Lester Cuneo as the star, has completed production of "The Zero Hour," which is the last in the star's series for Western Pictures Exploitation, and he is now preparing to produce independently.

Alec B. Francis is playing a return engagement at the Fine Arts studios. Not so long ago Mr. Francis appeared at this plant in "Blind Justice," an Edward Sloman production, and he is now working there as one of the principals in "His Last Race," a Phil Goldstone picture.

Arthur Stewart, one of the screen's best known character men, who has been appearing steadily in pictures for the past twelve years, making his debut in "The Goose Girl," starring Marguerite Clark, has been cast for an underworld part in two different pictures being produced at the Fine Arts studios.

Edith Sterling is appearing opposite J. B. Warner in "Danger," a semi-western story, now in production under the direction of Clifford S. Elfelt. Joe Walker is chief cameraman.

Charles Mack has been cast for an important part in "Knighthood in Hollywood," a Fred Caldwell production.

Gertrude Lee Large, the character actress who played the "Witch" in "The Greatest Menace" and was mentioned in the cast as Lee Large Smith, wishes to announce that the name under which she is appearing on the screen is Gertrude Lee Large.

Beatrice Lovely has been added to the cast of "Why Do We Live?" a picture based upon the theme of capital punishment.

Margaret Diehl, who played the mother in "The Greatest Menace," was engaged by Jack Livingston to play a similar part in "Why Do We Live?" which picture is now being cast at the Hollywood studios.

Louise Leonard, well known character actress, whose work is best known for her extended connection with the Selig in Chicago, was added to the cast of James Calnay's seven-reel special feature, "Why Do We Live?"

Those two promising young actresses, Jane Sherman and Gladys Johnson, are the latest to be signed up by Universal to support Lon Chaney in "The Hunchback of Notre Dame," which Wallace Worsley is directing.

Miss Sherman and Miss Johnson both have important roles.

Otto Matiesen has been engaged to play the part of Dan Carter in "The Water Cross," William Russell's starring feature now under production at Fox studio.

Al Christie has engaged Hazel Deane, one of the rising young leading ladies of the film world, to play in his comedies beginning with the next picture which Mr. Christie will personally direct. Miss Deane came to Los Angeles from Vancouver a little less than eleven months ago and has already played leads in comedies—with Mack Sennett—and was recently the leading lady in a series of Western features.

Ariel Sawyer, Kirk Lucas and Penn Wood, are playing the minor servants in support of Charles Ray in his super-production, "The Courtship of Miles Standish."

A. D. Sewall has been engaged to support Charles Ray in "The Courtship of Miles Standish."

Michael Dark has signed for a six weeks' engagement with Warner Brothers. He will play the clever character part of Guy Pollock in "Main Street."

Zola Zorana and Hazel Madelin Lindoft, composer, are starting rehearsals for a musical comedy "Smile Again," to be produced at the Shrine auditorium in Glendale on the nights of February 8 and 9. Miss Lindoft is the author of the production. Miss Zorana is directing and will also play the lead, that of a little Hawaiian girl. Rosa Rehn designed the costumes.

Alfred Gosden, pioneer cinematographer, has completed a long engagement at Berwill studio as cameraman for the Bobbie Dunn comedies.

Promotion in Tully Company

Richard Walton Tully, producer of "The Masquerader" and "Omar, the Tentmaker" for First National Pictures, believes in the members of his organization, their ability and their promotion. It is seldom that he goes outside of his own offices to find persons to fill advanced positions in the Tully organization. The latest promotion among his staff is that of Agnes K. O'Malley, who assumes the title of Assistant in the studio publicity department headed by George Landy. Miss O'Malley has been associated with the Tully organization for the last six months.

BRUCE EDITS NEW SCENICS AS OLD WIN LAURELS

Robert C. Bruce, creator of Wilderness Tales for Educational, has returned to New York after making the second series of these scenic dramas in the mountain and lake regions of the Northwest and the less inhabited portions of the Pacific coast.

Mr. Bruce made several excursions from his headquarters in Portland, Ore., in search of material and settings for his various subjects. His journeys carried him down the coasts of Oregon and California all the way to the Mexican border. Most of the time, however, was spent in the Northwest mountain country.

The party was seriously inconvenienced by the unusually heavy smoke in the Pacific Northwest, caused by widespread forest fires. On one occasion they were obliged to remain in camp 35 days in order to do four days' camera work.

Mr. Bruce's new series will contain a sea picture, which he believes will be even more popular than the first of his Wilderness Tales, "And Women Must Weep." This picture was the first single reel subject and the first of a scenic nature ever classified as an exceptional picture by the National Board of Review in its publication, "Exceptional Photoplays," while in England, the Manchester Guardian declared "And Women Must Weep" and two other subjects of this series to be the finest artistic gems which had ever come out of America.

PEACOCKE IS FINISHING "THE MIDNIGHT FLOWER"

Captain Leslie T. Peacocke, director of productions for the Los Angeles Production company, is completing the seven-reel picture, "The Midnight Flower," which was written by Mrs. Florence Herrington, the well-known children's welfare worker. Gaston Glass plays the stellar role in this film, while Volva Vale will be featured in the title role. Sheldon Judson heads the remainder of the cast, which includes Carmen de Cassan, Goldie Fessendo, Margaret Diehl, Josephine Calhoun, Anna Pederson, Olga Cazanova, Al McKinnon, J. Gorman Rex, Frank Stone, little Frances Symons and Tito Valentino, the latter of whom is making his screen debut in this picture. John Duell has been Capt. Peacocke's assistant throughout production, while Frank Cotner presided at the camera. "The Midnight Flower" is said to unfold an unusual story and is distinguished by having helpful thought back of it, a quality which must become more and more predominant in the photoplays of the future if the art is to achieve its greatest purposes.

CAPPING LAST-MINUTE CLIMAXES

"THE MIDNIGHT FLOWER," THE NEW LESLIE T. PEACOCKE PRODUCTION, WILL BE PRE-VIEWED AT THE AMBASSADOR HOTEL THEATRE, FRIDAY EVENING, JANUARY 19th, AT 7:30 O'CLOCK AND ALL MEMBERS OF THE PROFESSION ARE INVITED TO ATTEND.

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EDDIE FOY HAS JUST TAKEN HIS FOURTH MATRIMONIAL LEAP. MARIE COOMBS, A TEXAS WIDOW AND FORMER MOTION PICTURE ACTRESS IS THE NEW MRS. FOY. EDDIE IS 64 YEARS OLD AND HAS BEEN BLESSED WITH FIFTEEN CHILDREN. "BRYNIE" FOY, HIS ELDEST SON, LIVES IN HOLLYWOOD, BEING A COMEDY WRITER FOR WILLIAM FOX.

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IT SEEMS CERTAIN A SERIOUS ATTEMPT WILL BE MADE TO ENACT A LOS ANGELES CITY LAW WHICH WILL BAR ALL IMMORAL ACTORS AND ACTRESSES FROM APPEARING ON THE SCREEN. THE FRIDAY MORNING CLUB, AN ORGANIZATION COMPOSED OF WOMEN, IS SPONSORING AND URGING THE MOVE AND THERE ARE INDICATIONS OF THE POSSIBILITY OF THE CITY COUNCIL TAKING EARLY ACTION ON THE MATTER. ALL PHOTOPLAYERS, STARS AND SUPER-NUMERARIES ALIKE, IF THEY LEAD QUESTIONABLE LIVES, WOULD BE ELIMINATED FROM THE LOCAL STUDIO ACTIVITIES IF THIS ORDINANCE IS PASSED.

* * *

GOVERNOR AL SMITH OF NEW YORK, TRUE TO HIS RECENT CAMPAIGN PLEDGES, HAS ASKED THE LEGISLATURE OF HIS STATE TO REPEAL THE MOTION PICTURE CENSORSHIP LAW AND IMMEDIATE FAVORABLE ACTION IS EXPECTED. THIS MEANS THE BEGINNING OF THE END OF SCREEN RESTRICTIONS IMPOSED BY REFORMERS THROUGHOUT THE COUNTRY, IT IS SAID.

* * *

J. D. WILLIAMS, FORMER GENERAL MANAGER OF THE FIRST NATIONAL, HAS BLOSSOMED OUT WITH A BRAND NEW COMPANY OF HIS OWN. HE CALLS IT RITZ CARLTON PICTURES AND HE ANNOUNCES HE WILL HANDLE INDEPENDENT PRODUCTIONS, WHICH WILL BE "THE ARISTOCRATS OF THE SCREEN."

* * *

THROUGH THE PRAISEWORTHY EFFORTS OF THE MOTION PICTURE INDUSTRY AIDED BY VARIOUS SOCIAL AND CIVIC ORGANIZATIONS, THE WAR ON ILLICIT DRUGS HAS BEEN MADE SO POTENTIAL THAT THE UNITED STATES GOVERNMENT HAS REDOUBLED ITS ENERGIES IN AROUSING PRACTICALLY ALL THE NATIONS OF THE WORLD TO A CONCERTED CAMPAIGN TO STOP THE VICIOUS TRAFFIC. AN ANTI-NARCOTIC WEEK AND AN INTERNATIONAL CONVENTION TO DEVISE WAYS AND MEANS OF CRUSHING THE EVIL AT ITS SOURCE ARE TWO PROJECTS OF THE EARLY FUTURE AS A RESULT OF THE DETERMINED INTEREST NOW BEING TAKEN BY THE LOS ANGELES DISTRICT FEDERATION OF WOMEN'S CLUBS. NEVER BEFORE HAS THERE BEEN SO MUCH REASON FOR HOPING THAT THE DOPE MENACE WILL BE DESTROYED AND IMPORTANT ARRESTS ARE INCREASING RAPIDLY.

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ANOTHER IMPORTANT PRODUCING COMBINATION HAS BEEN ADDED TO THE GROWING LIST. IT'S THE SAM E. RORK-JAMES YOUNG AFFILIATION. THE FIRST OF A SERIES OF JAMES YOUNG SPECIAL PRODUCTIONS PRESENTED BY SAM E. RORK WILL BE STARTED AT THE UNITED STUDIOS WITHIN THE NEXT TWO WEEKS. "WANDERING DAUGHTERS," A DANA BURNET MAGAZINE STORY, IS THE INITIAL SELECTION. IT IS UNDERSTOOD MR. YOUNG INTENDS TO PURSUE HIS OWN PRODUCING ACTIVITIES IN SUCH A WAY AS TO PERMIT HIM TO DIRECT "TRILBY," THE NEXT RICHARD WALTON TULLY PRODUCTION IN WHICH GUG BATES AND WALTON TULLY PRODUCTION IN WHICH GUY BATES

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UNDER THE GUIDANCE AND COURTEOUS ESCORT OF CRAIG WARD, HERO OF REGINALD BARKER'S "HEARTS AFLAME," AND ALSO A WORLD WAR HERO, ADMIRAL EDWARD W. EBERLE, COMMANDING THE PACIFIC FLEET OF THE UNITED STATES NAVY, WILL MAKE A TOUR OF INSPECTION OF LEADING HOLLYWOOD AND CULVER CITY MOTION PICTURE STUDIOS NEXT WEDNESDAY AFTERNOON ACCOMPANIED BY SEVERAL HIGH NAVAL OFFICERS.

WATCHFUL POLICE GIVE SEA-WEED TWICE-OVER

Any question as to whether Los Angeles County police officials are obeying the spirit of the recently enacted Wright law might well be answered by Maurice Tournour, motion picture producer.

Tournour suffered considerable inconvenience last night as the result of the zealous efforts of deputies to see that the Wright law was not being evaded.

In the picture which he is now producing, "The Isle of Dead Ships", Tournour has found it necessary to use large amounts of sea weed, taken fresh from the ocean. In order that the kelp might be available early in the morning, Scott R. Beal, production manager for Tournour, dispatched two large trucks, with crews, to Santa Monica late yesterday.

It was dark before the tide allowed the men to gather the kelp. Wading into the water, with the aid of a large flashlight, the men loaded the trucks and started back for Hollywood. They had barely left the beach when they were overtaken by a high-powered automobile and commanded to halt.

Deputy sheriffs surrounded the trucks and with pitchforks probed every inch of the trucks' odoriferous contents. Unsatisfied, the deputies ordered the trucks unloaded. After the trucks had been found to be without even a suspicion of liquor the boys in charge were allowed to proceed. Harold McChesney was in charge of one truck and "Shorty" Phillips of the other.

MAESCHER WILL HELP MAKE 1923 BIG YEAR

The A. B. Maescher Productions have just finished final cutting on their first eight-reel special, "The Rip-Tide," which was written by J. Grubb Alexander and is said to be one of the most powerful dramas filmed in the Hollywood field during the closing months of 1922.

Now this organization is completing plans for an unusually active new year and actual "shooting" on an original story entitled "Treachery," also by Mr. Alexander, will be started without delay. This work is described as a mystery melodrama of the type of "The Bat."

Two other big feature productions are on the Maescher schedule for early making. One is "Thou Shalt Not," being adapted from an unpublished novel said to be startling in its innovations. The other is "Felony," announced as an epic of every-day life in the raw.

News and Gossip About the Moving Throngs of Movieland

"Pasteur" Film Arrives

J. Ipstein, the French director, arrived in New York aboard the Cedric, December 23rd. He brought with him a print of his production "Pasteur," the film depicting the life and deeds of the great scientist, Louis Pasteur, whose centenary is soon to be celebrated.

Chinese Actor Aids Ruggles

James B. Leong, the Oriental who plays one of the leading supporting roles in "The Remittance Woman," Ethel Clayton's second F. B. O. starring vehicle, is acting as technical adviser to Director Wesley Ruggles in staging the Chinese episodes of his production. Leong is an American college graduate and also a writer. He wrote the scenario for "The Lotus Blossom," which was recently produced with an all-Chinese cast.

"Brass" is "Moulded"

The picturizing of "Brass," the Charles G. Norris novel of marriage and divorce, has been completed at the Warner Brothers west coast studios under the direction of Sidney Franklin. It was adapted for the screen by Julien Josephson, and it was produced by Harry Rapf. The complete cast includes Monte Blue, Marie Prevost, Frank Keenan, Irene Rich, Harry Meyers, Miss Dupont, Pat O'Malley, Helen Ferguson, Vera Lewis, Harvey Clark, Margaret Seddon and Edward Jobson.

Bernhardt Fortune Lost

According to cablegram advice from Paris, the fortune of Mme. Sarah Bernhardt, the dramatic genius who is now fighting valiantly for her life, has been dissolved to such an extent that physicians attending the aged actress are averse to enlightening her of her true financial condition. Despite the fact that Mme. Bernhardt earns a very large salary, it is understood that unfortunate investments made by her son, Maurice, are responsible for the dissipation of the family funds.

Frothingham's 1923 Plans

J. L. Frothingham, producer of "The Ten Dollar Raise," "Shattered Idols," and "The Woman He Loved," has elaborate plans for the new year. His first production will be "The Dice Woman," an original story by Harvey Gates, author of "Hurricane's Gal." Mr. Gates is writing the continuity now and camera work will commence within two or three weeks. His second picture will be a celebrated stage play with a theme of universal appeal, the name of which will be announced soon; the third will be an original story by William V. Mong, who will enact the principal role.

Believe It or Not—But

Mickey Neilan was a messenger boy not so many years ago. Douglas Fairbanks was a hardware clerk. Allan Dwan used to be an electrical engineer. Charlie Chaplin was once an acrobat and George Melford used to shoot glass balls with a rifle in a traveling circus. Lloyd Hughes was once a bookkeeper. Monty Banks was a wine merchant in Italy and Frank Lloyd used to climb telegraph poles when he worked on a construction gang.

Flapper Continues Flapping

Pauline Garon, filmdom's delightful little flapper, has been signed for a part in the forthcoming George Melford production "You Can't Fool Your Wife," which will be made at the Long Island studios of Famous Players. She recently completed a similar role in Cecil B. De Mille's "Adam's Rib" and has just arrived in New York City after spending the holidays with her parents in Montreal. Her many Hollywood friends will be glad to learn she intends to return here upon finishing with Melford some time in April.

In a Class to Himself

Here is one handsome man, at least, who lives in Hollywood, is a member of the motion picture industry, and has "never had a rumor of marriage promulgated against him." He is Edward Martindel, one of the happiest bachelors in Hollywood. At present he is engaged in a leading role in "The Eleventh Hour," a William Fox production starring Shirley Mason. Martindel, with many years of stage experience and almost as many more before the camera, still clings to bachelorhood, although most of his friends have become benedicts. In all of his life, he declares, he has never had a single whispered rumor started about the possibility of marriage on his own part.

Baker's Dozen All Baked

Twelve novels and stage plays have been secured by the Warner Brothers for production during the season of 1922-23. They include "Babbitt," by Sinclair Lewis, "Being Respectable," by Grace H. Flandrau, "Beau Brummel," and "Lovers' Lane," both by Clyde Fitch, "David Copperfield," by Charles Dickens, "How to Educate a Wife," by Elinor Glyn, "Shadowed Lives," by Justin Adams, "The Age of Innocence," a novel by Edith Wharton, "Broadway After Dark," by Owen Davis, "George Washington, Jr.," and "Little Johnny Jones," two George M. Cohan plays, and "Cornered," the Broadway success of last season with Madge Kennedy, written by Dodson Mitchell and Zelda Sears.

Here's the P. A.'s Friend

Wayne V. Pettit, who has just been appointed photoplay editor of the Washington (D. C.) Post, announces he will welcome sketches of the journalistic output of studio press agents, as he intends to devote much of his space to production news and gossip of general interest. He is especially desirous of having humorous material submitted to him.

Handy Book Enterprise

Considerable interest has been aroused among local film folk over the introduction of the Standard Casting Directors' directory, which is being published by Harry Kerr, casting director of the Metro studios, in conjunction with A. O. Ridgway, who is in active management. The booklet, which is issued monthly, is supplemented by daily sheets, sent to all casting directors, giving changes in the telephone numbers of subscribers to the service. Undoubtedly this enterprise will prove very popular.

Barker Mushing It

Headed by Reginald Barker, a location hunting expedition left the Louis B. Mayer studios last week bound for Truckee, from which point they will proceed north, with the aid of snowshoes and a dog team, to the Lake Tahoe district. The object of the trip is to choose locations for some of the exterior scenes in "The Law-Bringers" which Mr. Barker will make as his next Mayer-Metro all-star special. Accompanying the director are Mason Litson, production manager at the Mayer studio, Percy Hilburn, chief cameraman of the Barker company, and Harry Schenck, assistant director.

Beats Coue to It

In these days of Coue-ism, Warner Baxter comes forth with a sure cure for insomnia, which he found practical by curing himself of that malady years before the noted professor came into prominence. Baxter found that by lying very relaxed and concentrating his thoughts first upon his eyes, then upon his finger tips, then to his toes and so on, he could bring on a drowsiness within a few moments which would result in sound sleep, whereas before applying this system, he had often lain awake for hours before falling asleep. His explanation of the theory is that possibly this system of concentrating thought on various extremities of the body causes an active circulation of the blood which results in a soothing of the nerves and resultant sleep.

After a few of these self-treatments, Baxter avers that he has never since been bothered with sleeplessness.

Mong Loaned to U

William V. Mong, who will be long remembered favorably for his exceptional characterizations in especially "The Connecticut Yankee" and "The Ten Dollar Raise," has been loaned to Universal by J. L. Frothingham, who has him under contract, and he is portraying the character of a Chinese opium smuggler in "Drifting" in which Priscilla Dean is starring under the direction of Tod Browning. Later Mr. Mong will appear in more Frothingham specials, according to present plans.

"Common Law" Cast Completed

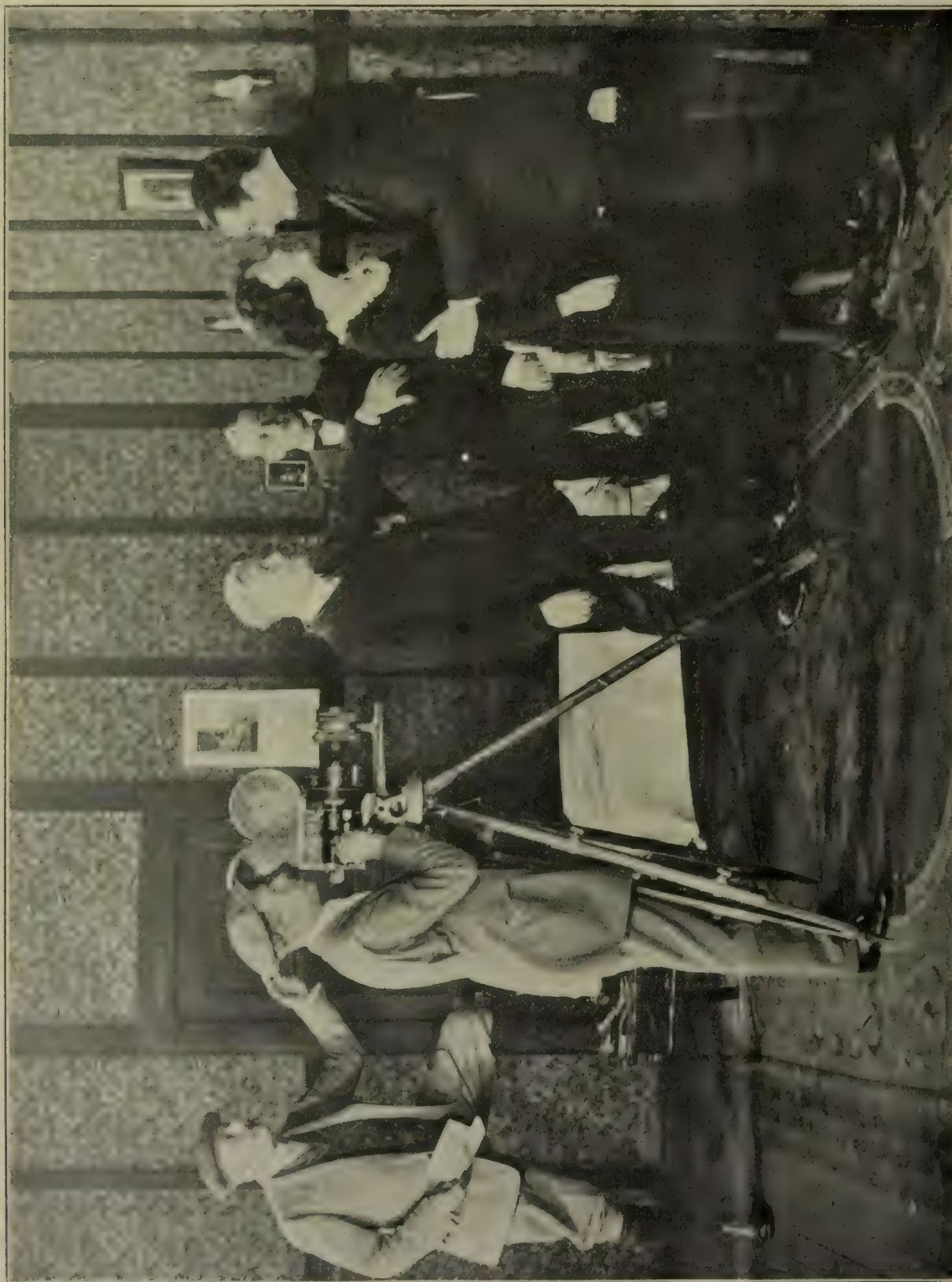
Theodore Van Eltz and Lillian Lawrence have been added to the cast of "The Common Law," Selznick all-star production which is being made under the direction of George Archainbaud. Von Eltz will play the part of Sandy Cameron and Miss Lawrence will be seen as Mrs. Neville. This completes the casting of the piece which includes such well-known players as Conway Tearle, Corinne Griffith, Elliott Dexter, Phyllis Haver, Wally Van, Doris May, Harry Meyers, Bryant Washburn, Hobart Bosworth and Miss Dupont.

Humphrey Playing Tinker

The first of the Peter B. Kyne *Saturday Evening Post* stories, which will be issued as short subject features by the Paul Gerson Pictures Corporation of San Francisco is under way at the company's new studio. These pictures will have the personal supervision of the author and will be titled by him. The humorous character of Tiberius Tinker, which runs through all these stories is being done by Orral Humphrey, the well-known character actor. Humphrey is Kyne's own choice for this part. Prominent in the support of Humphrey is Evelyn Nelson and Freeman Wood. Craig Hutchinson and David Kirkland are co-directing the series.

Back to N. Y. From Cuba

Richard Barthelmess and his supporting company have returned from Havana, where they went to film the exteriors of "The Bright Shawl," under the direction of John S. Robertson. The company had been in the Cuban republic for more than three weeks and Mr. Robertson says he was able to get local color to such an extent that he will bring to the screen a faithful reproduction of the early struggles of Cuba to throw off the tyrannical yoke of Spain. Included in the cast that went to Havana were Dorothy Gish, William Powell, Anders Randolph, Luis Alberni, George Beranger, George Humbert, Fred Bezerril, E. G. Robinson and Jetta Goudal.



CAPTAIN LESLIE T. PEACOCKE directing GASTON GLASS, VOLA VALE, SHELDON JUDSON and J. GORMAN REX
in a scene from "THE MIDNIGHT FLOWER," a seven-reel super-feature by Florence Herrington.

At Boyle Heights Studio. Frank Cotter, cameraman.

...Adv.

Pulse of the Studios

For Week Starting Monday, January 15

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|-------------------|------------------|---------------------|--------------------------|-----------|
| BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd. Glen. 1933-W | | | | | | |
| Rose Fisher Productions (Independent release). | | | | | | |
| Kenneth Bishop | Bumps Adams | Floyd Humphreys | Art Hilton | Larry Adams | 2-Reel Athletic Comedies | Schedule |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. Holly 3130 | | | | | | |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Mexico |
| BOYLE STUDIO. Phone Boyle 554 | | | | | | |
| Capt. Leslie Peacock | All-Star | Frank Cottner | John Duell | Florence Herrington | "The Midnight Flower" | 4th Week |
| BRENTWOOD STUDIO. 4811 Fountain Ave. 598-146 | | | | | | |
| BRONX STUDIO. 1745-51 Glendale Blvd. 54109 | | | | | | |
| BURBANK STUDIO. Burbank, Cal. Burbank 54-R | | | | | | |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. Holly 96 | | | | | | |
| Century Comedies (Universal release). | | | | | | |
| H. C. Raymaker | Baby Peggy | Jerry Ash | Dave Smith | H. C. Raymaker | "Kissable Tess" | 2d Week |
| Jim Davis | Brownie | Jerry Ash | Zion Meyers | Jim Davis | "Tell-tale Tail" | 1st Week |
| Al Herman | All-Star | Billy Williams | Mark Sandrich | Herman-Neufeld | "Spooky Romance" | 1st Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070 | | | | | | |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | J. Wilson | "Destiny" | 8th Week |
| CHOICE STUDIO. A. Gunard, Prod. Mgr. 6044 Sunset Blvd. | | | | | | |
| Choice Productions | | | | | | |
| And. Gunard | All-Star | Abe Schultz | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. Holly 3100 | | | | | | |
| Harold Beaudine | Neal Burns | Peterson | Lavelle | Conklin | Two-Reel Comedy | Finishing |
| Al Christie | Henry Murdock | Archie Stout | Hagerman | Conklin | Two-Reel Comedy | Editing |
| Scott Sidney | Bobbie Vernon | | Clemens | Robert Hall | Two-reel Comedy | 1st Week |
| FEDERAL STUDIO. 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr. Wilshire 2115 | | | | | | |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. 598-165 | | | | | | |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Breezy Eason | Snowy Baker | Jackson Rose | Jack Netteford | Staff | "His Last Race" | 2d Week |
| Fred Caldwell Productions. | | | | | | |
| Fred Caldwell | All-Star | Ernie Miller | Ray Cannon | Blackwood-Van Up | Comedies | Schedule |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | Vernon Walker | Park Frame | Charles R. Seeling | Drama | Casting |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Henry McCarty | Lester Cuneo | George Crocker | Charles Mack | Henry McCarty | "The Zero Hour" | Editing |
| Jess Robbins Productions | | | | | | |
| Jess Robbins | E. Everett Horton | | Jack Boland | Staff | Comedy Drama | Casting |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | John Stumar | J. F. McDonald | Staff | Drama | Casting |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | | Staff | "When Knights Were Cold" | Schedule |
| Sacramento Pictures Corp. W. H. Jobelmann, Vice-Pres. & Gen. Mgr. | | | | | | |
| Lambert Hillyer | All-Star | John Stumar | Lester Manter | Lambert Hillyer | "Temporary Marriage" | 3d Week |
| Clifford S. Elfelt Productions. | | | | | | |
| C. S. Elfelt | J. B. Warner | Joe Walker | W. B. Eason | Frank H. Clark | "Danger" | 3d Week |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. Holly 3000 | | | | | | |
| Bernard Durning | All-Star | Don Short | Wellman | Lewis Sherwin | "Eleventh Hour" | 3d Week |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Erle Kenton | Stock | Vic. Scheurich | Regaie | | Comedies | Schedule |
| Emmett J. Flynn | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | Drama | 1st Week |
| Josef Franz | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Modern Monte Cristo" | 3d Week |
| Norman Taurog | Joe Roberts | | Roberts | | Comedies | Schedule |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Bertholon | Strumwasser | Drama | 1st Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | 1st Week |
| Scott Dunlap | Wm. Russell | Schneidermann | Jack Edwards | Paul Schofield | "The Water Cross" | 2d Week |
| GARSON STUDIOS. 1845 Glendale Blvd. Rose McQuoid, Casting. Wil. 81 | | | | | | |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. 761711 | | | | | | |
| King Vidor | All-Star | Chas. Van Engar | David Howard | King Vidor | "Three Wise Fools" | Casting |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | Casting |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Ingrate" | 3d Week |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 6th Week |
| Von Stroheim | All-Star | Ben Reynolds | | | "McTeague" | Casting |
| HORSLEY STUDIO. 6050 Sunset Blvd. Holly 7945 | | | | | | |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Al Santell | Alexander Alt | Billy Williams | Roland Asher | Jean Havez | Comedies | Schedule |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Bob Horner | All-Star | Al McLain | | Bob Horner | Underworld Drama | Casting |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. Holly 1431 | | | | | | |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Martin Justice | Carlton King | Carl Widen | Harry McCabe | Justice | Comedy-Drama | Schedule |
| Richard Thomas Productions. | | | | | | |
| Richard Thomas | All-Star | Jack W. Fuqua | | Bob Daniels | Society Drama | Starting |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------|--------------------|-------------------------|-------------------|--------------------------|-------------------------------|
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Regal Pictures Corp. | Wm. Sater | Madge Bellamy | Henry Sharp | Tenny Wright | Lambert-Andrews | "Lost" Casting |
| Leah Baird Productions. (Associated Exhibitors release.) | W. S. Van Dyke | Leah Baird | Andre Barlatire | Charles Chic | Leah Baird | "The Stigma" Editing |
| Cosmopolitan Productions (F. P. L. release.) | Frank Borzage | All-Star | Chet Lyons | George Hill | Frances Marion | "The Nth Commandment" Editing |
| Regal Pictures Corp. | Wm. Sater | Madge Bellamy | Max Dupont | Tenny Wright | Del Andrews | "The Tinsel Harvest" Editing |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release.) | | | | | | |
| Eddie Cline | Buster Keaton | | Chick Collins | | "Three Acres of Land" | 2d Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Victor Fleming | Dorothy Dalton | George Myers | Fred Robinson | E. Lloyd Sheldon | "Law of the Lawless" | 5th Week |
| Wesley Ruggles | Walter Hiers | Charles Schoenbaum | Leo Pierson | Albert LeVino | "Mr. Billings Spends His | Editing |
| Charles Maigne | Mary Miles Minter | James Howe | Leo Pearson | Will M. Ritchey | "Trail of the Lonesome | 8th Week |
| Sam Wood | Gloria Swanson | A. L. Gilks | John Waters | Monte Katterjohn | "Prodigal Daughters" | 10th Week |
| Wm. deMille | All-Star | Guy Wilky | George Hippard | Clara Beranger | "Grumpy" | 4th Week |
| LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release.) | | | | | | |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | 1st Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release.) | | | | | | |
| Victor Schertzinger | K. McDonald | Joseph Brotherton | Wyatt Brewster | | "Refuge" | Editing |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| William Beaudine | Viola Dana | John Arnold | Frank Strayer | Arthur Statter | "Fatal Millions" | Editing |
| Joseph M. Schenck Productions (First National). | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 5th Week |
| Hunt Stromberg Productions. (Metro Release.) | | | | | | |
| Al Austin | Bull Montana | Irving Reis | Dick Stevens | Staff | "The Two Twins" | 3d Week |
| Louis Burston Productions. | | | | | | |
| Rowland Lee | All-Star | George Barnes | Dan Keefe | Jack Clymer | "Desire" | 2d Week |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| James F. Horne | Ethel Clayton | Joseph Dubray | Douglas S. Dawson | Wyndham Gittens | "The Greater Glory" | Editing |
| Chester Bennett | Jane Novak | Jack MacKenzie | | Bennett Staff | | 2d Week |
| Sherwood McDonald | Gloria Joy | John Thompson | | Douglas Bronston | Comedy-Dramas | Schedule |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter De Haven | K. G. McLean | Cliff Sahn | Monty Brice | "Say It With Diamonds" | Schedule |
| William Howard | Johnnie Walker | Wm. O'Connell | Woolstenhume | Paul Scofield | "Fourth Musketeer" | Editing |
| Emory Johnson | All-Star | Ross Fisher | Wyatt | Emilie Johnson | "Westbound 99" | 6th Week |
| Val Paul | Harry Carey | Wm. Thornley | Ted Brook | Wyndham Gittens | "Man From the Desert" | 2d Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 4th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release.) | | | | | | |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | Hutchison-Parrott | 5-Reel Comedy | 3d Week |
| Parrott-Ray | Snub Pollard | Roach Doran | Hackney | Staff | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| M. Gowan-McNamara | All-Star | Len Powers | C. Morehouse | Tom McNamara | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release.) | | | | | | |
| UNITED STUDIOS. Nan Collins, Casting. 5341 Melrose. M. C. Levee, President. | | | | | | Holly 4080 |
| Allen Holubar Productions. | | | | | | |
| Allen Holubar | Dorothy Phillips | Jennings | Harry Bouquet | Tay Barrett | "The White Frontier" | Editing |
| Jackie Coogan Productions. | | | | | | |
| Eddie Cline | Jackie Coogan | Frank Goode | Lou Lipton | Eddie Cline | "Toby Tyler" | Editing |
| Edwin Carewe Productions. (First National release.) | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Heilbron | "Girl of Golden West" | Casting |
| Lloyd Hamilton Corporation. (Educational release.) | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Rles | | Archie Mayo | Comedy | Schedule |
| Selznick Productions. (Select Release.) | | | | | | |
| Geo. Archambaud | All-Star | Cronjager-Geodrich | McCarrey | Edward Montagne | "Common Law" | 5th Week |
| Vic Heerman | All-Star | Gerstad | Voshal | Heerman | "Rupert of Hentzau" | 9th Week |
| Maurice Tourneur Productions (First National release.) | | | | | | |
| Maurice Tourneur | All-Star | Arthur L. Todd | Scott R. Beal | Charles Maigne | "Isle of Dead Ships" | 7th Week |
| United Studios Productions. (Pathe release.) | | | | | | |
| Marshall-McCloskey | Ruth Roland | Thompson | H. C. Updegraffe | Frank Leon Smith | "The Haunted Valley" | Schedule |
| Jack White Corporation (Educational release.) | | | | | | |
| Fred Fishback | Conley-Adams | White Corby | Rea Hunt | Jack White | Comedy | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Jack Conway | All-Star | Reynolds | McDonough-Brandeman | | "Trimmed in Scarlet" | 2d Week |
| Herbert Blanché | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "The Chicken" | 2d Week |
| Lois Weber | All-Star | Virgil Miller | Jay Marchant | Albert Kenyon | "Nobody's Bride" | Editing |
| Harry Pollard | All-Star | | Arthur Forde | Lois Weber | "Jewel" | 7th Week |
| | | | Hollingshead-Nordlinger | Frank Beresford | "His Good Name" | 7th Week |
| Jack Allen | Jack Allen | | Frank Messenger | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | Mack Wright | Robert Dillon | "Oregon Trail" | 16th Week |
| Robert F. Hill | Wm. Desmond | Reeves | Taylor-Smith | Carl Coolidge | "Phantom Fortune" | 2d Week |
| Scott Darling | Wm. Watson | | A. Thompson | Scott Darling | Comedy | Schedule |
| Stuart Paton | Neely Edwards | Wm. Daniels | Harry Webb | Albert Kenyon | Comedy | Schedule |
| Tod Browning | All-Star | Allen Davey | Wm. Crinley | Raymond Schrock | "Felix Bavu" | 11th Week |
| Wallace Worsley | Priscilla Dean | Wm. Filden | Dugan-Sullivan | Sheehan-Lowe | "Drifting" | 6th Week |
| King Baggot | Lon Chaney | Charles Stumar | | | "Hunchback" | 3d Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|----------------|---------------|----------------|------------------|-------------------------|-------------------|
| Joe Rock Productions. (Federated) | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Paul Gerson Pictures Corp. A. L. Thompson, Gen. Mgr. | | | | | | |
| Lorimer Johnston | Josef Swickard | Rolin Rice | D. H. Price | Francis Cooke | "Cricket on the Hearth" | 1st Week |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| David Smith | All-Star | D. Smith, Jr. | McDermott | Graham Baker | "Masters of Men" | 5th Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | Scott-Dupar | Watt-Strayer | Julien Josephson | "Main Street" | 2d Week |



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Whither His Gaze?

An interpretative danseuse, borrowed for the occasion from one of the fashionable cabarets, did an Egyptian number in a picture in which Bryant Washburn was playing a principal role.

"Did you notice the expression in her eyes?" Mr. Washburn asked a spell-bound "extra man" near him.

"N-n-no Sir," he stammered.

"Well, you should have looked at that too," the star answered. "I did—once."

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 Does an Ocean-Wave? Does a Lemon-Squeezer?

Ashamed of His Wealth

Speaking of Scotch conservatism, David Torrence, the character actor, recounts the following:

Andy McTavish, a burly boy from the heather country, was waylaid by two highwaymen in New York, who demanded his money. Andy put up such a ferocious fight the robbers thought surely he must be laden with wealth. It was two hours before they finally overpowered the Scot, then all they found in the pockets of their prostrate victim was a single dime.

"What th' Deil did you fight so hard for?" asked one of the astonished highwaymen.

"I dinna want you to know how little I had," replied the victim.

Neglected Plunder

Lloyd Hughes, now working his first starring vehicle under the management of Thomas H. Ince recalls this one:

The lady of many portable possessions was moving from town to the seashore for the summer. A cab had been thought big enough to convey her and her property to the station, and the cabman sat there, passing from one stage of disgust to another still deeper, while his vehicle, inside and out, was piled high with a miscellaneous assortment of cherished belongings. At last the task of loading came to an end.

"Is that all?" inquired the cabman with polite incredulity.

"Yes," was the reply.

The cabman looked surprised.

"Seems a pity," he ejaculated, "to leave the doorstep."

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The Silent Trend

Continued from Page 8

in photoplay circles at present is the moot question as to whom the producers should heed, the exhibitors or the fans. By a slow process of evolution, the manufacturers of film have come to the conclusion that the judgment of managers of moving picture houses cannot always be depended on in the matter of deciding what kind of features the patrons of the respective theatres want, and as a natural consequence there have been numerous cases of deterioration in popularity, which to some men has been inexplicable. The writer knows of an actual experience which undoubtedly serves as an example of which way the wind is blowing. A young haberdasher purchased the leading picture playhouse in a high-class suburb of Philadelphia. The property was exceedingly valuable, because it was returning a truly big profit. The new owner's first fallacious idea was to increase the earnings by reducing the expenses incurred by having the best photoplay features at an early date. Immediately there came a slump in his business. He wondered why, but his competitor across the street, who had a theatre not nearly so elaborate, knew why, and he quickly closed a contract to show "the big stars and big pictures" at his place. Naturally he likewise got the big business. Meanwhile the haberdasher-manager was foundering around desperately trying to find a solution to his troubles. He tried most everything, including the old nickelodeon plan of changing programs every evening, with about one feature a week of the first magnitude. However, it was a useless fight. He had erred in judgment—had failed to ascertain what the people of his locality wanted in the way of cinema entertainment, and finally he was obliged to sell out to a more astute exhibitor at a heavy loss. So goes it, and we might add that it is doubtful whether or not half of the exhibitors are sagacious enough or sufficiently mindful to learn the inclinations of their neighbors in their search for diversion. As is plain to be understood, the producers who place their whole dependence on the decisions of exhibitors are liable to find their favorite releases failing to get the attention they deserve. It is just as obvious that the only sensible business method for the photoplay producers is to take their cases direct to the fans through the mediums of publicity which reach the fans, because it is unmistakable folly to leave the welfare of costly productions entirely in the hands of the small army of managers.

Casts of the Week

Continued from Page 6

Joseph M. Schenck presents

Norma Talmadge in

"WITHIN THE LAW"

Frank Lloyd, Director

Harry Weil, Assistant Director

Antonio Gaudio, Cinematographer

CAST

| | |
|-------------------------|--------------------|
| Mary Turner..... | Norma Talmadge |
| Joe Garson..... | Lew Cody |
| Edward Gilder..... | Joseph Kilgour |
| Dick..... | Jack Mulhall |
| Demarest..... | Arthur S. Hull |
| Helen Morris..... | Helen Ferguson |
| Cassidy..... | Lincoln Plummer |
| Aggie Lynch..... | Eileen Percy |
| Gen. Hastings..... | Thomas Ricketts |
| English Eddie..... | Ward Crane |
| Gilder's Secretary..... | Catherine Murphy |
| Inspector Burke..... | Dewitt C. Jennings |

Gilbert Pratt returned to San Francisco on Saturday to cut "Silly Husbands," last picture made by the Utility Films Corp.



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Enter Faust--Twice at Least

Continued from Page 7

in this announcement that Paul Detlefsen is devoting many hours a day in Hollywood to his direction of the assembling of data for this production and that no expense will be spared to insure this picture of being recognized as one of the most lavish attempts at masterly adaptation of a literary masterpiece in the annals of the cinema art.

Also, in the meantime, Miss Pickford has supplemented her original announcement with the statement that since there is no copyright on "Faust," there is no element to prevent as many as may please from producing film versions of it. "There is plenty of room for all of us," she adds.

The other two proposed versions seem to be in the more distant future, but none the less likely, and, in the event there should come to the silversheet the whole quartet within this year of 1923, it is certain the plentitude of room will have diminished perceptibly, according to the views of exhibitors now being expressed freely. However, both the Mary Pickford and Ferdinand Earle versions seem sure of enjoying a wide vogue and general prosperity, and, each is deserving of congratulations for thus advancing the general cause of augmenting the importance of the cinema by contributing such masterly literature to it.

Flashes from Frisco

Continued from page 6

Max Graf will leave for Los Angeles tonight to complete the cast for "The Fog." Work on the picture will be begun at the Pacific Studios immediately on Mr. Graf's return.

Craig Hutchinson, director for the Paul Gerson Corp., has begun shooting the exterior scenes for the first of the series of twelve two-reel pictures, made from Peter B. Kyne's Saturday Evening Post stories.

Dan Mason and company are on their last week's work on the last Plum Center Comedy at the old Paul Gerson Studios on Tenth Street.

The Montague Studios at 1974 Page Street, lately bought by Paul Gerson, and in future to be called the Gerson Studios, are being enlarged and repaired, and will be ready for use in a few days.

Captain Richard Day, Technical Director for Goldwyn, arrived in town on Friday to assist Ernest Traxler in preparations for the production of "McTeague."

Silas Young, producer of New York City, was in town last week on business.

B. H. Lennon, director, Frankie Hermann, and Violet Oliver, all of the National Film Company, are spending a few days in San Francisco.

—Agnes Kerr Crawford.

Hearing at Last

There was a terrible dynamite explosion near a small town. An old lady, hearing it, turned toward the door of her sitting room and said:

"Come in, Bella."

When her servant entered the room she said:

"Do you know, Bella, my hearing is evidently improving. I heard you knock at the door for the first time in twenty years."

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A Cosmopolitan Metropolitan

A Cosmopolitan art for a Cosmopolitan people.

Los Angeles is fast becoming one of the most cosmopolitan cities of the world. Sid Grauman, already famous as the builder and guiding genius of several of the most unique motion picture playhouses yet erected, must have had in mind the thought involved in the opening paragraph when he conceived the dream which is now rapidly nearing realization—the beautiful new Metropolitan Theatre, at Sixth and Hill Streets, which is scheduled to open January 26th.

The first impression one receives upon entering this theatre, the artistic investiture of which both startles and fascinates, is that truly here is a most cosmopolitan art—cosmopolitan in that it suggests the arts of various ancient and medieval people. It goes no further than suggest, however, and viewed from another light, might be said to represent a distinct innovation, a new decorative art which surrounds the spectator with an atmosphere different from anything he has yet experienced.

None of the suggested types of architecture and decoration above referred to are exact or faithful modellings or reproductions of any one of the number of schools suggested and yet the suggestions are very vividly felt. There are the elements of the grandeur and the colossal, which characterized the architecture of old Rome in its coliseum days and other examples suggest the classic beauty of the works of the Greek masters.

There are two large stained-glass panels. These always suggest Gothic and yet there is not a trace of the Gothic in their design.

Certain portions of the relief work suggest Egyptian and yet are a distinct departure from all recognized works of Egyptian art. At the approach from the foyer are two huge, semi-grotesque animal figures crouched as if guarding the realms of fancy within. While suggestive of similar figures in ancient art yet they are nothing like those figures.

Some of the massive columns take one back across a span of time to old Babylon and others, although similar to the Greek Ionic and Corinthian, are modifications thereof.

Suffice it to say, however, that upon entering this newest and perhaps finest temple dedicated to the silent drama one is vividly impressed. The outside world is forgotten in this novel atmosphere and the final lasting impression is of a realm unique to the nth degree and an atmosphere of extreme originality.

It is not a meaningless phrase to say that Mr. Grauman and his architects and decorators have made a wonderful contribution to art in this intriguing interior. One takes a moment to soliloquize: "I have never seen anything like it, never expected to see anything like it. Truly it is a realization of a fanciful conception, a dream of the dreamer: abstract ideas expressed in concrete, plaster and color."

What atmosphere could be more fitting for its purpose than one with a psychological effect such as this? Immediately upon entering this realm of the fanciful, one is unconsciously prepared for and brought into tune with the spirit of the dramatic, the emotional. Anyone who has ever sat in a dark grimly bare studio projection room realizes what a test such a lack of proper atmosphere is for the merits of the picture,

how difficult it is to adjust one's feelings to the spirit of a pictorial fiction story.

In the colorful decorative designs the bizarre is tempered with the classic, the grotesque subdued by the general note of beauty and richness. One is fascinated, perhaps slightly awed, by a colossal circular decorative relief of intricate rich design on the interior of the vast dome, five stories in height. One is startled by the great diversity in semi-grotesque designs of the pendants which hang from the ceiling, some of them being so large as to weigh almost a ton. The spaciousness of the interior, however, cause these huge embellishments to be in perfect proportion to the setting when viewed as a whole.

There are no clashing notes in the effec-

tive color schemes. Of these two predominate. One is composed of an odd subdued shade of yellow plum and green, a combination which students of art inform us characterized Chinese pottery for over three hundred years. The other and minor note is made up of celestial blue, crimson and gold. These are gay and more or less bizarre colors when viewed singly, but they have been so combined by the wizards in art decoration in working out the effects that the beauty of the scheme predominates and adds a classic artistic finish to what might otherwise be very bizarre.

There is a note of the mystic in a number of fanciful lighting fixtures which throw perfectly outlined strange shadow designs silhouetted against the wall nearby.

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"Camera!"

[[The Digest of the Motion Picture Industry]]

Los Angeles, California

Saturday, January 20, 1923

Price 10 Cents



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(TO BE CONTINUED)

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Vol.V.

SATURDAY, JANUARY 20, 1923

No. 41

Every Day, in Every Way, It's a Fine Day in Some Way

Ernst Lubitsch, the German cinema genius, who is just now in the midst of preparations to direct Mary Pickford in "Faust," refuses to "knock" American motion pictures in any way. But it's a good guess that he does not give a rap for French movies.

Here's a chance for the scandal-mongers to misrepresent Hollywood again: Mrs. Hollywood of Los Angeles is seeking a divorce from William Ray Hollywood whom she accuses of deserting her ten times. Now there's a choice morsel to "chew on" so as to make it appear as one more mark against the very name of Hollywood!

Mary and Doug join hands in approving any legitimate plan which will make life more pleasant for the "extras." Incidentally they give employment to as many of these strugglers as anyone. However, what the average, conscientious "extra" wants to do is to work harder in order to earn more money and make more progress towards the goal of fame. Hence it seems probable they desire having the tasks in the way of lucrative engagements increased instead of facilitated.

Hollywood has a gay Montmartre Cafe now, but sh! Don't let the out-of-town papers, including the Movie Weekly of New York, know, because a cafe offers a fine field for "cooking up something" unsavory.

Someone suggests a law requiring that the censors be censored. Then who will censor the ones who censor the censors?

Every time there's a murder anywhere in California, the newspapers seem dissatisfied until they can link some film actor up with it even though it soon develops, as a very general rule, that the film actor involved in the affair had served as a "super" in one picture and that he did not have a single thing to do with the murder anyway. Verily, yellow journalism is THE green-eyed monster.

According to newspaper reports, several audiences cheered two old "Fatty" Arbuckle two-reelers in New York one day this week. However, a later audience "sorter" jeered them. Oh well, that's life—cheers and jeers.

They have fixed it so you cannot get your beer any more, but it's still fixed so a bier will get you in the end.

New York is being Romeo-and-Julieted to distraction this season. Already two productions of the Shakespearean romance have been presented, one with Ethel Barrymore as Juliet and the other with Jane Cowl in the role. Now Elsie Ferguson, the favorite of legions of film fans, will have her fling at the part with Walter Hampden serving as her Romeo. All we hope is that Bull Montana won't try to do the same thing.

Antonio Moreno says he used to be a bull-fighter in Spain, which reminds us that Rodolph Valentino used to be a bull-fighter in pictures, too.

Jackie Coogan will be obliged to pay \$260,720 of that \$500,000 Metro gave him to the United States government as income tax. So all is not gold that flitters (away) after all.

Under the urge of Irving G. Thalberg, director-general at Universal City, all photoplayers engaged there will help boost the forthcoming Motion Picture Exposition by stamping an advertising catch-line on each piece of fan mail sent out henceforth until next June. This is manifold as a capital idea inasmuch as it will tend to attract visitors with their capital to the film capital which will be the capital place to be during this great event.

"Wethinks" the press is making too much out of the story to the effect that the popular actor, Walter Long, was once a butcher, since he really followed this trade only a very short time. Anyway, Walter cuts a wide enough swath as a brilliant photoplayer to justify forgetting the few steaks he cut so long ago.

There is an unusual influx of successful stage folk into screenland. Evidently it is becoming more widely known than ever that the silence of the cinema is golden and that a record-breaking harvest time is at hand.

It is announced the women of Kansas City will boycott theatres showing Arbuckle films. Such a boycott promises to leave all the seats to the boys.

A timely ideal for everyone in every motion picture enterprise is to give everyone else a square deal.

Here's hoping the old habit of going from one extreme to another will not occur in the case of the currently popular costume pictures, for any such going—well, the other extreme is stark nudity.

Note This Contrast

Between Your Industry and Another Much Like It

THERE are marked similarities between the motion picture industry and the publishing business. They are too obvious to need comment.

There are differences, too, but one is particularly pronounced.

The older of the two industries, the publishing business, has discovered a fact which the motion picture industry is just beginning to discover.

Publishers could not hope to succeed if they employed a staff of five or six authors to produce all their stories.

Their sales would fall off almost immediately, because it is impossible for five or six authors to provide the fresh viewpoints, the varied interests which assure the large and unwavering audience necessary to successful publishing.

Yet motion picture producers attempt to accomplish what publishers know can not be done.

As a result they find their audiences drifting away. They wonder why former enthusiasts become critical and uninterested.

There is but one explanation.

The public is as desirous of seeing new and fresh pictures—pictures true to life, sane, wholesome, but varied—as it is of reading stories with a wide range of appeal.

Here's another point of dissimilarity between publishers and motion picture producers. Publishers do not pick out stage plays and motion pictures to adapt for novels and short stories.

Yet the motion picture industry is using thousands of stories, written for other mediums, and adapted by "main strength" in many cases to fit pictures.

Perhaps these practices were necessary years ago. But there is no cause for the persistence of these antiquated methods.

There are available original stories ably written for the screen. They picture life from many viewpoints. They are new, fresh, intriguing.

We can provide all the types of stories worthy of your thought.

Our representative will gladly talk with you relative to these scenarios which we have on hand.

Palmer Photoplay Corporation

PALMER BUILDING

HOLLYWOOD, CALIFORNIA

Behold! Hollywood, Home of Reincarnated Celebrities of Ancient Times!

Grecian Actor-theosophist Seeks to Prove that Socrates, Euripides, Democritus, Epicurus, Demosthenes and Other Luminaries Have Come Back to "a Paradise on Earth" in Southern California Film Colony.

CHARLIE Chaplin is only the modern cognomen which has been hooked onto Democritus in the processes of "evolving his way down through the centuries." It is one and the same fellow, performing now substantially the same service for mankind as he did back in the year 300 B. C.

Euripides has returned to the human flesh and is as active as a tragedian as he ever was, being known the world over as Lon Chaney, the great character actor of the moving picture screen, and he does all of his interpreting of the fine dramatic art right in Hollywood and environs.

Demosthenes, in his 1922 model of physical being, has just been defeated in his attempts to become governor of the state of California, and, under his present-day name of Thomas Lee Woolwine, he is the same great orator of old.

Socrates is the one ancient master who, upon returning to this mundane sphere, failed to embrace modern ideas in their entirety and he mingles with his fellow-man in "a manner and an appearance" such as inspires others to brand him as "peculiar." Known only as Peter the hermit, his daily life is somewhat a mystery to most of the residents of the film colony, but he is recognized as a philosopher with almost super-natural powers. In fact, he is accredited with having cured the hopelessly ill through the inculcating of confidence in his philosophical logic. Wherein he clings tenaciously to his olden ideas is particularly in the matter of personal appearance. His hair is long, hanging around his shoulders,

and he never wears a hat. Nor do shoes ever grace his feet. He is never without a walking staff and altogether he is such a picturesque character that no one who glimpses him will ever forget him.

Quite unlike Socrates in old-fashioned proclivities, Sophocles has yielded to all the forces of change Father Time decrees, and, he is one of the most modern of all our notables of this decade as anyone who knows anything about Cecil DeMille and who may believe in reincarnation will realize. Yet, Sophocles retains all of his time-honored talents as a dramatist and it is only the public demands for lighter, more optimistic drama that causes him to refrain from writing the incomparable tragic drama of which he is capable. It is predicted that as soon as he tires of catering to the masses and the classes, he will concentrate all of his mental energies on surpassing the real works of his ancient past.

And all of these are only a few of the mighty men of glorious days long bygone who have wandered into Southern California to dwell in close proximity with each other, both in point of the time and the place. This and the foregoing assertions are made by George Rigas, the famous Grecian actor, who divides his time between serving as an exponent of the dramatic art and delving into theosophy, evolution and kindred sciences, both occult and "open-to-the-public."

The assertions themselves would not command much attention if it were not for the ingeniously scientific manner in which this same George Rigas proceeds to prove his points. Forsooth, no one who discusses the subject with him can gainsay the fact that he can convince most any one on his contentions as far-fetched as they seem at first thought. The intriguing part of it is the proof he offers to make it undeniable that Charlie Chaplin is Democritus and that Thomas Lee Woolwine, at present the District Attorney for Los Angeles County, is Demosthenes without either realizing it! This lack of self-consciousness is accounted for by the mystic evolution of age, which is not today what it was yesteryear, according to the Rigas version.

It is a historical fact that biographers agree Democritus was called "the laughing philosopher," because he laughed at the follies of mankind. Charlie Chaplin's philosophy of life is identically the same thing excepting he indulges in his mirth in such an ingratiating way as to inspire the countless millions of people everywhere to laugh with him at the same follies! "Had that thought ever occurred to you?" Rigas asked the writer. No, it had not. But hearken ye further—

Historians agree that Democritus resigned his high office at the head of public affairs because he was indignant at the follies of Aberites and retired to solitude to devote himself exclusively to his philosophical studies, appearing before his fellows very seldom thereafter. How many people know that Charlie Chaplin has done the very same thing? Indignant at the efforts to dictate to him as to how he should promulgate his philosophy-teaching art on the



Peter, one of the most Picturesque Characters in Hollywood.



George Rigas

screen by certain officials of a certain film-releasing concern which held a contract over him, he retired to seclusion and refused to make more comedies for them for a period of something like a year. He took the high ground that he was a public servant and should be free to serve as his sense of judgment dictated. Under the modern laws it was impossible for him to remain inactive, professionally, for he was very active in his studio during that year, and hence he was obliged to finish his contract with some modifications in order to be free to do the things he wanted to do in the future.

Chaplin is one of the most diligent and most profound students in all movieland. He is today regarded as an advanced thinker just as Democritus was in his day. The latter caused something of a furore among the Greek populace some time around the 500 B. C. period by claiming the discovery of an infinite number of invisible and indivisible bodies or atoms, which differ from one another in form, position and arrangement, and which have a primary motion such as brings them into contact, and forms innumerable combinations, the result of which is seen in the productions and phenomena of nature. In this way the universe was created fortuitously, without the interposition of a First Cause. The eternal existence of atoms (of matter in general) he inferred from the consideration that time could be conceived only as

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Big Figures, Censors and Rumors

By RAY H. LEEK

This is the season of the year when picture producers talk in big figures. Annual budgets, programs for the new year and sums that stretch themselves out into unbelievably long lines of ciphers seem to go hand in hand.

But once in a while one finds a fact of unusual significance in these statistical stories. Such is the item just published in Los Angeles newspapers setting forth that J. G. Bachmann, treasurer for both the Al Lichtman and Preferred Pictures Corporation, has arrived here with an appropriation of \$7,500,000 to be expended in the production activities of the latter company during the coming twelve months.

Even this statement might not be particularly startling but for the fact that it involves the activities of an independent picture producer. Recently there have been numerous stories relating the difficulties of independents in obtaining "first runs" in the big theatres in the key cities. "The trust," it was said, had obtained a strangle hold on the exhibiting end of the industry and was

shutting out the independent, to the detriment of both the small producer and the public.

"Just let the censor try writing one himself and then he won't be so careless with his 'don'ts.'"

That has been the cry of the harrassed screen writer since authority to cramp his style was vested in censors years ago. And now a censor has made good on the challenge of the author. Royal A. Baker, of Detroit, has written a story which will be produced as an all-star picture in the near future, under the title, "Frivolity, or When a Woman Reaches Forty."

A glimpse of advance copies of Mr. Baker's story indicates that the censor-author has fooled the writers. For he has shown that a writer can get all the thrills so necessary to a successful screen production into a story without violating any of the well-known censorious "don'ts." It remains to be seen how Mr. Baker's brother uplifters will accept his promising effort.

Who will go around the world with Doug and Mary? The announced intention of the two stars to make a round-the-world trip with a circle of, say, fifty or one hundred friends, has caused more than a passing ripple in picture circles. It is expected that the ship—chartered for the purpose of encircling the globe—will bear a passenger list that will look like a Who's Who of the movies.

What will the players do abroad? Will some enterprising foreigner attempt an unprecedented all-star picture? Until Doug and Mary decide to answer these questions themselves numerous well-known stars who are hoping for an invitation to make the historic trip will continue to hope.

Katherine MacDonald still heads the army of stars who must carbon copy their denials of engagements to be married. For the most beautiful player on the screen would be the most married woman in the world if even a small percentage of the reports of her engagements came true.



THIS CENSOR HAS WRITTEN A PICTURE STORY ALONG HIS OWN LINES



KENNETH IS TO BE A SCRAPPER IN HIS NEXT



BACHMANN FINDS ITS A ROSY OUTLOOK FOR INDEPENDENT PRODUCERS



RUMOR MAKES THE FAIR KATHERINE THE MOST MARRIED OF WOMEN



A New Classical Venice Is Arising in California

There Is the Element of the Startling in Revelations of the Work of a Great Sculptor Now Concentrating His Artistic Talents in the Popular Beach City, and His Praise of Motion Pictures Is Encouraging.

It is a safe venture to guess that very few people have the slightest idea of the strong possibility of California ever having a Venice the equal of or superior to the Venice of Italy from an artistic standpoint. A little delving into the situation obtaining at this well-known and popular beach resort reveals an astonishing movement towards the achieving of unprecedented artistic heights in the processes of so-called ordinary municipal beautifying improvements. That the development of the cinema as a fine art has tended to encourage a general installation and expansion of various fine arts in Southern California seems a foregone conclusion. The sensational artistic triumphs of various ambitious photoplays undoubtedly has had the effect of attracting many masters of other forms of art to the locale in which the photoplays are so generally known to be made, and, explicitly, the world-wide distribution of these screen classics has filled the air with the conceding knowledge of the art possibilities of this locale literally and actually.

The Union Polytechnic High School of Venice, California, for instance, will conjure up in the minds of people merely thoughts of an institution of learning dealing with subjects a trifle higher in the scale of learning than the common variety of school. The conjecture will be incorrect for, not only is this little city, set upon the far edge of the United States where the waters of the broad Pacific Ocean ebb and flow at her very feet, the namesake of that most romantic of Italian cities but her prototype in various ways. The Venice Union Polytechnic High School and its art instruction is an excellent sample of the likeness of Venice, Italy, and Venice, Cal.

In a recent contest this school captured first honors for having the best kept and most artistic high school campus in Southern California. And it is a thing of beauty. One eminent critic, S. Fred Hogue of Los Angeles, recently said: "Venice is a city of romance. When I view it in the sunset glow from the heights to the east, it brings to my mind the materialization of the dream of an artist. The citizens draw their inspiration from the landscape, the sky and the sea; and it is not by mere chance that the Venice Union Polytechnic High School resembles less a public educational institution than an art museum.

"It was so that art was taught in Athens; and I shall be sadly disappointed if some of the names now enrolled on the high school register do not find a place 20 years hence in the list of famous American painters, musicians and sculptors.

"At the Venice High School are pupils imbued with a love of the beautiful, studios where they can learn the technique of the fine arts, and an instructor who teaches alike by precept and example, for he is one of the first among California sculptors.

"Three things are necessary to make an artist; that rare germ called genius in the breast of the pupil, an environment of the beautiful in nature, and a master. In the studios of the Venice High School I found them all."

Harry F. Winebrenner is art instructor of the Venice High School and designer of the numerous pieces of statuary and urns that decorate the campus, which were instrumental in bringing the coveted contest award. They include one massive group



One of Sculptor Winebrenner's Art Groups

that would be a credit to any art institute. Mr. Winebrenner is a graduate of the Chicago Art Institute, and secured a scholarship in the British Academy of Rome. Before becoming affiliated with the Venice institution he had done some praiseworthy work. A life-sized statue of Ruth Muskrat, a noted Cherokee Indian, has attracted national attention and commendation by the severest critics.

The group referred to above is the center of a beautiful fountain. The central figure is posed with feet resting on a ball, supported by a wave rising from a mammoth seashell. This figure has been termed a "modern Psyche," and appears to be standing on tiptoe, with head thrown back, arms stretching backward and down until the finger-tips appear to find support on the uppermost curl of the wave. The lightly draped bust and torso are thrust slightly forward and the impression is that Psyche is gazing through the purple mountains in the distance. Crouched at her feet is the figure of a robust youth—"The Manual Arts"—a typification of a combination of mental and physical efficiency. At the back of the figure sits a girl, turning the pages of a book—"Knowledge"—a study in concentration. The whole is a most satisfying sight, a monument to the master, to his pupils and to the forethought of the citizens of Venice—an infant among cities, being but 15 years old and with a population of scarce 15,000—in securing such a talented instructor and being willing to support such an institution.

The work on this group and on the other smaller pieces scattered around the campus and through the school building are the work of Mr. Winebrenner and his pupils of the art department. According to the head of the department of art "this is merely the

initial step and the most difficult work has been accomplished—the initiation. The future holds bright promise. Bright from the standpoint of an instructor and bright from the standpoint of the community, for a knowledge of art and a love for the artistic is bound to produce a better citizenry."

Another group under way will be placed in the surf directly off the famous Venice pier, consisting of a number of sea nymphs at play on the crest of a breaker. This, as yet, is in the rough and will not be completed until the next school year.

It should hardly be necessary to state that the pupils are most enthusiastic over their art instruction, and such enthusiasm cannot fail to develop ability and uncover talent.

Mr. Winebrenner is among those capable judges magnanimous enough to give the motion picture industry full credit for the strides it has made as well as for the influence it has wielded in inspiring just such ideas as those which now seem to be taking form to make the Venice of California a second Venice of Italy. Recently he voluntarily made a thorough-going investigation of the artistic side of picture-making and he issued the following statement after becoming familiar with the real work now being done to enhance the art values of photoplays:

"The great need in education today is the development of beauty in art as a means to human happiness. The schools and colleges everywhere are stressing science to the detriment of aesthetic subjects. Science does not necessarily promote human happiness. An appreciation of the truly beautiful in art, in the schools, and in the motion picture industry will tend to quiet human restlessness and increase happiness which is the greatest social problem of today.

"When I was told that Professor Armstrong was at the head of the research and advisory department of the Cinema Mercantile Co., which concern supplies art for films, I was so interested that I made a visit to their new library. This library represents a lifetime work of Professor Armstrong. His collection represents gems of real art backed up by real aesthetic drawings, pictorial compositions, and harmony of colors, which is the fundamental principal back of all great art.

"I had no idea that the motion pictures had instituted anything so splendid. I find that the movement for better pictures is really a serious undertaking and I congratulate Professor Armstrong and the Cinema Mercantile Co., on bringing true art to the screen as an enterprising fundement.

"These old pictures are indeed illuminating; verbal descriptions of Queen Elizabeth cannot compare with the vivid pictorial representations of the artists of her day. Interpretation of the classics demand authentic settings if the picture approaches a classic, and that is what the research of Professor Armstrong can do with its unsurpassable collection of original drawings and etchings.

"A group of Professor Armstrongs' original prints and etchings can be seen in the new art gallery of the Venice Polytechnic High School. The Venice Art Gallery is showing the drawings and sketches of Douglas Fairbanks' 'Robinhood' by Edward Langley from January 8th to 20th, 1923.

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

Gloria Swanson in adventure romance, replete with melo-dramatic intrigue and hot Latin temperament, all with an attractive South American back-ground. This is the bill-of-fare in this Paramount star's latest starring vehicle, "My American Wife." As a Kentucky girl of considerable vim, Miss Swanson is somewhat different in this picture. She does not play her part in her usual slow tempo and she probably will be accused of not being quite so exotic as is her wont. We think it is to her credit that she is more like the American heroine in this release and she seems far more consistent. She is most fortunate in having a supporting cast par excellence: a cast the members of which carry big shares of the burdens in making this a really successful entertainment. Especially deserving of praise is Walter Long, who, despite the fact that he has a small part, threatens "to steal the picture," as they say in the parlance of the film world. Mr. Long is one of those sterling actors who can always be depended upon to give a brilliant performance and he is one of the few who knows how to make his histrionic work so outstanding that it is remembered above the efforts of stars although his contribution may be only a bit. Antonio Moreno as a spirited Latin hero is happily cast and he gives a faultless characterization. Eric Mayne, another one of those seasoned actors who never falls below a high standard of true artistry, makes an unforgettable impression while Josef Swickard and Edythe Chapman are excellent. Jacques D'Auray and Geno Corrado also deserve special mention. In fact, this is well-nigh a perfect cast, one which will help prodigiously to make the general public like "My American Wife."

Those who like an honest-to-goodness red-blooded story, filled to the brim with exciting sea adventure, no doubt will be entirely satisfied with "All the Brothers Were Valiant," a late Metro special. It is a happy combination of a good story and most divertingly clever characterizations. Besides, there is an extra added attraction in the form of an extraordinary scenic feature—an actual animated photographing of a school of real whales befitting the situation in which they are used. Harpoons are hurled into the mammoth bodies of several of the finny giants and to cap the climax a daring stunt man manages to leap onto the back of one, sending a spear to a vital spot amidst the most terrific swishing of huge "whale tails" and the consequent swirling of great waves of the disturbed ocean. It makes no difference how these "shots" were obtained, for they are none the less remarkable even though they might have been faked in part. Right now we would like to predict that "All the Brothers Were Valiant" is going to wield a direct influence to bring onto the screen a veritable tidal wave of sea stories which will sweep aside the avalanche of society pictures which have been having their inning. Irvin V. Willat has achieved much in his directing of this photoplay and he has succeeded in inspiring several brilliant photoplayers to reach a high pitch of dramatic enthusiasm in carrying forward action of importance. Especially worthy of praise are Lon Chaney and William V. Mong, two of the screen's greatest and most versatile character men. It is a joy to watch them live the characters they portray so adeptly. Malcolm McGregor as a young whaling skipper is convincing and

TENDENCIES TERSELY TOLD

Just how far wrong a producer can go in selecting his featured players on a strictly merit basis is given eloquent demonstration in the case of "Hearts Aflame." The one artist to whom the picture belongs is Craig Ward, the leading man, and yet he is not even mentioned in the daily newspaper advertising although four or five others are displayed prominently. The old tendency of giving the credit to players known as "big names" to the exclusion of those who do the best work is bound to wane since the American public is interested in the spirit of watching the best man win in all lines of endeavor. Some day producers will learn that good acting has more box-office value than merely a "big name."

* * *

The public sentiment against keeping the ban on Sunday movie shows seems to be growing rapidly. Scarcely a week goes by without some small town breaking into print by making known its decision to eliminate extreme "blue laws." Wabash, Indiana, is the latest acquisition to the ranks of wide-open cities. The mayor announces he has discovered the populace does not want shows closed on Sunday and therefore he has granted his permission for them to open again.

* * *

The cinema zephyrs all blow in Southern California's direction more than ever. The initiative of Selznick in moving its entire distributing organization to Los Angeles and closing its New York offices completely and the coming to this man's town of a second big distributing company seems to be the start of an inevitable centralization of all film activities right here.

* * *

Independent production activities are on the upward bound. In fact, the launching of such units is enjoying an unprecedented run just now. It all means keener competition, which is sure to resolve into being a great spur to the importance of everyone making better pictures. Without plenty of independents the whole film situation would be hopeless.

offers one more proof of his consummate skill as a make-believe artist. Robert McKim maintains his reputation as a faithful delineator of character while William Orlamond deserves approval. Billie Dove and Shannon Day, the representatives of the gentler sex in the story, are satisfactory. In conclusion, it is worthy of citation that exhibitors will be justified in billing this one as different. Good business should result since the American public is manifesting more avidity than ever in its quest for the different.

"The Power of a Lie" rings true and it has the power of a first-class box-office attraction. Here is one of those smaller pictures with an impressive bigness in its natural human note. It serves a useful pur-

pose in convincing most anyone of the inadvisability of being guilty of circulating even a seemingly harmless prevarication, showing as it does that mountains of trouble can be caused by a tiny mole-hill of untruth. The plot is carefully handled under a steady directing hand, that of George Archainbaud, who has done a good job of it keeping realism to the foreground. So far as the cast is concerned, David Torrence as the husband in the case stands out most memorably of all. Mr. Torrence is one of those highly capable actors who never overlooks a chance to make his part convincing and this is not the first time he has displayed histrionic ability which enhances story values, for as Elias Graves in support of Mary Pickford in her new "Tess of the Storm Country," he offers one of the exceptional characterizations which won special mention as one of the high spots of dramatic achievement during the year of 1922. Earl Metcalf, Mabel Julienne Scott, June Elvidge and Maude George all arise to their opportunities.

One thing B. P. Schulberg can be sure of, the title of Katherine MacDonald's latest starring vehicle, "Money, Money, Money," is a rich one! Besides it is far from being a poor picture! Forsooth, it is one of the best of recent times. The title though is the happiest thought of all since it impresses with such triple force one of the most magic of American words and suggests one of the constantly most interesting of all subjects with every mortal. In addition to being a story that engrosses, it is one of those well-directed productions, thanks to Tom Forman, who is making long strides towards the goal of directorial greatness. In Miss MacDonald it has a beautiful star at her most beautiful. Above all, it is a film of the variety which will prove one of the powerful antidotes to poisonous censorship propaganda since it is scrupulously clean and delightfully wholesome. Even though the acting might not always be quite up to the standard, the story is of such calibre and presented in such a way as to hold the uppermost position in the average mind.

A new screen hero has been welcomed cordially into the fold. His name is Craig Ward and he is one of the best bets to make an advent into the silent drama for several moons, according to several high authorities. His brilliant performance in Reginald Barker's production of "Heart's Aflame," now current, has aroused both the theatre-goers and critics to a high pitch of enthusiasm. The *Los Angeles Times* is generally given credit for hitting the nail on the head when it declares that "Craig Ward grows on you." This sterling actor possesses that elusive something which intrigues. He shows a spark of genius in the easy grace with which he lives the character he is interpreting and the accurate regard he shows for dramatic proportions and admirable repression. The *Los Angeles Evening Express* credits him with being excellent and therein lies another revelation, for it happens Mr. Ward is an excellent gentleman, sincere and serious. It is the sincere and serious artist for which there is a most pronounced need. It is not a very wild prediction, therefore, to include Mr. Ward's name in the list of future-greats in the realm of filmdom.

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JAN. 20, 1923

WALLY REID'S DEATH IS SIGNAL FOR WAR TO BRING DEATH PENALTY ON DRUG RING

As the populace of the Hollywood film colony recovers from the severe shock of the unexpected announcement of the death of Wallace Reid, one of the foremost stars of all screen history, there is evidence of an augmented determination in all quarters to renew the present war on the vicious drug ring with even a greater zeal than ever before with the set purpose of destroying it at any cost. The fact that Mr. Reid's untimely demise is due directly to the machinations of dope peddlers, employed by monsters called men who are much higher up, has had a most revolting effect and there is open demands for such summary action as will insure a complete success of the movement to obliterate this illicit traffic. There are even demands for legislation such as will enact laws imposing the death penalty upon any man or woman found guilty of participating in any way in the sale and distribution of drugs to unfortunate addicts. Incarceration in a state prison for a brief term of years is regarded by many as inadequate as a staying hand to society's brazen foes who dare flout every human interest in plying their dastardly trade.

According to various statements made in recent times by members of the late Mr. Reid's family, dope peddlers harassed him day and night when it became generally known that he was using drugs. All manner of persuasion and all possible alertness failed to keep these vultures from pouncing upon their prey, and, of course, once a slave to narcotics, the popular star

was powerless to combat the deplores of his health and happiness since the craving had gained the upper hand over his natural desires. Considered in a strictly logical light, every man or woman who sold him drugs was directly responsible for his death and can be classed as a murderer. Therefore, those who still believe in capital punishment argue that it is a fallacious and dangerous policy to concede such special consideration as mere prison terms to those found guilty of dealing in drugs unlawfully in any way.

It will be everlastingly his glory that Wallace Reid manfully and of his own volition resolved to free himself from the habit and the courageous battle he waged to retain the breath of life without the aid of such artificial means deserves unlimited admiration. That he died in his noble attempt makes him a martyr to the cause of the now universal protest against a further supine yielding to the presence of the drug evil as a thing immune to riddance. All signs indicate this tragic result of the unbridled operations of the ring controlling the narcotic traffic will arouse the whole people to such an extent as to bring about a clean-up campaign which will leave none of the enemies to society at liberty to further spread woe and death. It is felt the beloved Wallie Reid will not have died in vain if he has thus served to give impetus to a war which will result in better conditions such as will spare others of the present and future generations from the villainous encroachments of the hell-bent drug octopus.

FAIR EXTRAS SACRIFICE TO BOOST EXPOSITION

An example of loyalty worthy of emulation on the part of all who really have the welfare of the motion picture industry at heart is furnished by four young women, ranking as "extras," who have abandoned temporarily their struggles to win fame and fortune as screen artists in order to devote their whole time to co-operating in important work coincident to the gigantic preparations for the forthcoming American Historical Revue and Motion Picture Exposition. These fair loyalists are: Milicent Hogg, Margaret Scott, Ruth Owen and Lucile Franklin and

they constitute a special sales squad operating under the supervision of E. F. von Yeast, director of sales for the Exposition, in the personal campaign to sell the patron's certificates for the opening of the great event to people within the industry. These young women receive no commissions of any sort for their work and each is paid a salary considerably less than she is capable of earning as an "extra." It is entirely a display of motion picture patriotism with all of them and consequently they are making enviable records in the matter of helping

MAX LINDER FALLS 1000 FEET IN ALPS CREVASSE AND HOVERS NEAR DEATH

ADMIRAL SEES "SHOOTING" OF FILM

After making a tour of various motion picture studios in Hollywood and witnessing the actual "shooting" of scenes for the films Wednesday, Admiral Edward Eberle, commander of the Pacific fleet of the United States Navy, expressed himself most enthusiastically over the possibilities of the constantly increasing usefulness of pictures as a public benefactor.

"The motion picture is the greatest educational instrument and medium in existence today and in years to come children will be taught many studies almost exclusively with the use of films," the admiral said. "Both the army and navy will surely make more and more use of motion pictures for various purposes as time goes on."

Craig Ward, screen star, hero of the sensational photoplay triumph, "Hearts Aflame," served as guiding escort to the admiral and his party and started their sight-seeing trip auspiciously by taking them to the Pickford-Fairbanks studios, where Mary Pickford and Douglas Fairbanks entertained most cordially.

Next Mr. Ward escorted the distinguished navy chief to the Lasky studios, where Adam Hull Shirk acted as official host. After watching the filming of several productions there, they went to the United studios to be guests of the Selznick company. The day was concluded at Universal City, where "Curley" Stecker "starred" by offering an impromptu exhibition with his troupe of lions.

"It was a most enlightening trip and convinced me more than ever that this is one of our nation's foremost industries," Admiral Eberle declared.

to insure the complete success of the Exposition by personally selling certificates to the many who need such a solicit to be reminded of the combination of duty and pleasure involved in thus supporting the enterprise.

While on a farewell pleasure trip in the Swiss Alps prior to departing from Europe for Hollywood, where he has arranged to resume his picture-making activities, Max Linder, France's premier cinema star and one of the world's foremost screen comedians, was overwhelmed by an avalanche of ice and snow which swept over a precipice into a crevasse one thousand feet below. Unconscious, he remained in this precarious position for several hours before his dog, which had escaped the onrush, attracted mountaineers by its barking.

When, after great difficulty, Mr. Linder was rescued with the aid of ropes and he was removed to a hospital in Lausanne, the attending physicians thought at first the actor's neck was broken but X-ray examination revealed the vertebrae as uninjured, although the muscles and tendons were dangerously twisted and caused the patient most excruciating pain.

The first cable despatch received in Hollywood indicated that the doctors entertained very slight hope for saving Mr. Linder's life and stated that his neck had been broken. Consequently, his many friends were shocked immeasurably. However, a second cablegram the following day announced that although he continued in a critical condition, it had been ascertained definitely that his neck was not broken. However, both of the star's arms were fractured and he sustained serious internal injuries, the outcome of which is still in grave doubt.

It had been Mr. Linder's plan to arrive in Los Angeles about January 26th in order to get his next production under way by the middle of February. Now it is uncertain as to when he will be able to travel. He has been in France for several months, having gone there with the idea of making a picture. However, inadequate studio facilities and unsettled political conditions precluded the possibility of his carrying out his plans, and he had made all arrangements to return to the Southern California field when the unfortunate accident occurred.

Little Philippe de Lacey has been cast to play the leading child role in the current Douglas McLean picture.

Boiled Down and Served Up!

Some of This Week's Film News You May Have Overlooked.

Lester Cuneo has just finished "The Zero Hour."

King Vidor's first production under the Goldwyn banner will be "Three Wise Fools."

William Fox has engaged Eva Novak to play opposite William Russell in that star's next vehicle.

Douglas MacLean's next starring vehicle, "Going Up," was started this week at the Hollywood Studios. Incidentally, this is Doug's first independent production.

Warner Brothers will produce "David Copperfield," "Little Johnny Jones" and "George Washington, Jr.," in which Wesley Barry will be starred.

"The White Frontier," the First National feature production starring Dorothy Phillips, has been changed to "Slander the Woman." Allan Holubar is directing.

Paramount stars are resting these days, Agnes Ayres, Betty Compson, Jacqueline Logan, Pola Negri, Julia Faye, Jack Holt, Walter Hiers and George Fawcett are all between pictures.

That Jack Dempsey, king of heavyweight boxers, has signed a contract to star in a feature production for Robertson-Cole, which will be filmed in New York, is the latest report on the Big Fellow.

"Too Many Lovers," Baby Peggy's latest special Century production, is finished. This picture, which has Joe Moore, Edna Gregory and Billy Franey in the cast, also used all the boys Neilan used for his "Penrod."

Mr. and Mrs. Perley Poore Sheehan, were recent dinner hosts to Thomas Patten, western representative for Will H. Hays, and Mrs. Patten, Mr. and Mrs. Charles Eytan and Irving Thalberg, Director General of Universal.

William H. Clifford, veteran director and author, has been engaged to direct the initial Sanford production, "Power." An all-star cast including Pat O'Malley, Cleo Madison, Otto Lederer and others, has been selected.

Zane Grey, popular American novelist, has signed a contract with Famous Players-Lasky, thus giving that concern exclusive screen rights to his current and future work. Filming will be started soon on the screen version of his story, "To The Last Man."

Bayard Vellier, famous playwright, has been added to the editorial staff of the Cosmopolitan Corporation. Mr. Vellier's best successes were "Within the Law," and "The Thirteenth Chair."

According to present plans, Paramount's notable re-production of "The Cheat" will be started January 29th, as a George Fitzmaurice production, starring Pola Negri with Jack Holt featured and Charles de Roche in support.

Actual filming of "Tea With a Kick," Halperin Productions' latest story based on prohibition, will start this week at the Fine Arts studios. Erle Kenton, formerly director of Mack Sennett comedies, has been engaged to handle the megaphone.

"The Tinsel Harvest," the first feature of a series of six productions to be produced by the Regal Pictures Corporation, has just gotten under the course of production. Madge Bellamy will be starred and John Bowers will head a strong supporting cast.

Upon the completion of "Grumpy," William de Mille's latest Paramount production, Bertram Johns, who plays in this picture, will have worked in thirty-one Paramount pictures, ten of which were filmed under the direction of Mr. de Mille.

The town of Englewood, Kansas, boasting a population of 750 inhabitants, made known its decision to favor Fatty Arbuckle's come-back by presenting a petition to that effect to the local newspaper. Every person in the village capable of writing a signature signed the petition.

Gale Henry, who for three years was star and producer of her own comedies, has been cast for one of the principal roles in "Knighthood in Hollywood," a comedy-drama being produced by Fred Caldwell at the Fine Arts studios. Vic Potel, another well-known funster, is also in the cast.

Hobart Bosworth has completed the continuity of "The Silent Skipper" from the original story by E. C. Maxwell and Harry E. Dunham and plans to produce the virile tale of the Gloucester fisher-folk, following the production of "The Blood Ship" by Norman Springer, the latter of which Conan Doyle says, "Is the best sea story ever written, which only Hobart Bosworth can transpose to the screen."

Betty Blythe is now working on her third Whitman Bennett production "The Garden of Desire." An eminent cast supports her, in which Will Carleton is leading man, while Tyrone Power is also cast in a prominent role.

Latest rumors from Chicago have it that Muriel McCormick, daughter of Harold F. McCormick, wealthy Harvester magnate, and grand-daughter of John D. Rockefeller, oil king, will not enter the motion picture field as previously reported, but will devote her time to the legitimate stage.

Blanche Sweet will play the title role of Marshall Neilan's production, "Tess of the D'Urbervilles," which will be in production within the next six weeks. Various scenes of the picture have already been filmed in England and will be developed at the Goldwyn studios, where the picture will be made.

Charlie Chauvel, Australian actor, has lately left the comedy field for drama. Mr. Chauvel played in "Captain Fly-By-Night," after which he joined "Snowy" Baker's Australian act. He has since been playing a character role in "His Last Race," a Phil Goldstone production featuring Baker.

Jess Robbins is preparing to start work within the next two weeks on a new comedy-drama for Vitagraph release. His latest picture, "A Front Page Story," is winning favorable criticism from reviewers of the country and considerable praise has been given Edward Everett Horton for his brilliant work as the star.

Charlie Chaplin will receive \$10,000 and ten percent royalty on a phonograph record he will make for one of the largest concerns in the business. It has not been announced just what Charlie will do, but it is understood he is equally accomplished at the violin, piano and cello, as well as being exceedingly proficient in various European dialects.

Agnes Ayres will return soon from a short vacation trip and is scheduled to start her new Paramount picture, "Contraband," on January 22nd under the direction of Wesley Ruggles. "Contraband" is from a magazine story by Clarence Buddington Kelland, and is being adapted by Albert Shelby LeVino. It is said to be filled with action and with an interesting set of characters, while the romantic interest is strong.

Joseph M. Schenck has engaged two prominent directors, Sidney Franklin and Vic Heerman, and both will direct Constance Talmadge in her next starring vehicle. Mr. Franklin directed Norma Talmadge in "Smiling Through" and Constance in "East is West."

"The Trail of the Lonesome Pine," starring Mary Miles Minter, with Antonio Moreno in support, is progressing towards conclusion, and it is believed will be one of the most pleasing Paramount offerings of the year. It is an adaptation by Will M. Ritchey of the story by John Fox, Jr. and the play by Eugene Walter and is directed by Charles Maigne.

Marie Prevost denies the rumor that she is engaged or ever intends to marry Kenneth Harlan. According to Miss Prevost only a strong bond of friendship exists between them, and that this certainly does not imply an "engagement." Miss Prevost and Harlan play the leading roles in the Warner Brothers picturization of F. Scott Fitzgerald's novel, "The Beautiful and Damned."

Rodolph Valentino has asked the courts to prevent his former wife, Jean Acker, from using the name of Valentino. It appears that both his former wife and his present one, Natacha Rambova, have a vaudeville act in preparation, and that both are desirous of billing themselves as "Mrs. Rodolph Valentino." Wife No. 2 resents sharing Rodolph's popular name with his former spouse, hence the lawsuit.

Irving G. Thalberg, director-general at Universal City, has assigned Robert F. Hill, director of "Robinson Crusoe," "The Radio King" and "Around the World in Eighteen Days," to direct a new chapter play of the business game starring William Desmond, the hero of the last named serial. The chapter play scenario department under Robert Dillon has prepared a story of tremendous dramatic power.

Work was started last Monday on "The Rustle of Silk," Herbert Brenon's first production for Paramount, in which Betty Compson and Conway Tearle will be featured and which was adapted from Cosmo Hamilton's novel by Sada Cowan and Ouida Bergere. In addition to being published in book form, this story also ran as a serial and achieved great popularity. It is full of romance and possesses a certain naive quality so far as the feminine leading role is concerned.

MOVIES ON TRAIN PROVE BIG SUCCESS

Railway passenger service enterprise, according to accounts printed in Illinois and St. Louis newspapers, has proved the utility of free motion picture shows aboard limited trains and in terminal waiting rooms. Credit is given to the Chicago & Alton Company for bringing the initial experiment to a successful issue. Pathe quotes direct reports to the same effect—the C. & A. screen program shown in a dining car of a limited Chicago-St. Louis train on December 12 consisting entirely of Pathe pictures.

George J. Charlton, veteran passenger traffic manager of the C. & A., is on record as "father of the dining car movie show." He was in charge of this original experiment, assisted by other officials of the road. The dining car projector was operated by A. B. Craven of the DeVry Corporation. It was specially constructed to overcome vibration, regardless of rough tracks or rolling waves.

Referring to the train being late at Springfield, the Illinois State Journal's account, printed on Dec. 13, said: "But the passengers were not worried. The first railroad movie show had been in operation in the dining car, and the passengers had been enjoying the novelty of a complete screen program—Harold Lloyd in 'Grandma's Boy,' Aesop's Fables, the animated cartoon—the whole works minus advertisements of coming releases and the tailoring establishments. They didn't care whether they ever got to St. Louis."

The arrangements for the show were admirably simple. Between meals the tables in the dining car were removed, the chairs were arranged to form a miniature auditorium, a screen was hooked in place, and the neat, compact machine was mounted on a table at the other end of the car. Then the shades were drawn, the lights turned off and the reel put in motion.

Lesser in New Studios

The Principal Pictures Corporation, under the supervision of Sol Lesser, will film twelve elaborate productions during the current year, it was announced this week. The first picture to be made will be George M. Cohan's "The Meanest Man in the World," which will be followed by screen versions of some of the most popular stage plays and novels of the season. The Lesser organization has abandoned their quarters at the United Studios and will confine their activities to the King Vidor Studios. It is said that more than one hundred thousand dollars will be spent in remodeling and reconstructing their new studios.

ONE OF STAGELAND'S GRANDEST ARTISTES MOVES TO FILMLAND

Stageland is poorer and Filmland is richer for the decision of Lucy Beaumont to forsake the former for the latter. Lucy Beaumont is one of the grandest dramatic artists the stage has developed in the last quarter of a century and there is a place on a high pinnacle for her in motion pictures. She is truly a valuable acquisition, because she is of that calibre capable of contributing the kind of new influence to the photoplay that tends to promote its general welfare.

It was only last Monday that Miss Beaumont arrived in Hollywood from New York with her mind made up and her plans laid for a most methodical attempt at artistic conquest in a field with which she is unfamiliar due to the fact that with the exception of a brief interval a few years ago, she has concentrated her whole attention upon delineating principal characters in Broadway productions of the speaking stage. From the inception she is playing the game on a system by placing her whole professional affairs in the managerial hands of Lichtig & Rothwell and pursuing a hands-off policy in dabbling in any way in the matter of engagements.

There may be some folks in the film world who do not know Miss Beaumont, but there is no one in stage circles without full knowledge of her many brilliant histrionic triumphs and her fame is as widespread in England as it is in America. To list the great successes in which she has figured during the last twenty years amounts to a veritable compilation of a Blue Book of Modern Stage Hits. She has shared in the top laurels in so many plays that even though she possesses an excellent memory, she has to refer to her diary to recall many of them.

Perhaps her biggest success abroad was scored in "Mrs. Wiggs of the Cabbage Patch." In her debut on the American stage in "My Lady's Dress," she won the admiration of David Belasco to such an extent that he engaged her especially to support Frances Starr in "The Little Lady in Blue," which recognition, coveted by so many artists, tended to start all of the New York managers in a lively contest of bidding for her services, a tribute within itself of such eloquent proportions as to tell the whole story as to what kind of a dramatic genius this little lady is in reality.

Subsequently she created the



Lucy Beaumont

role of Mabubah in the original production of "Choo Chin Chow" and was under the management of Comstock & Gest for a prolonged period of time. Later she contributed two notable character studies of mother roles to the stage, two accomplishments which the most erudite and blase critics declare will live in the memory of theatre-goers for many years to come. These successes were attained in the New York Theatre Guild's unforgettable production of "John Ferguson" and "The Monkey's Paw" in which she proved a sensation in her support of Tyrone Powers in the run at the Belmont Theatre, New York.

Miss Beaumont is far from being uninitiated in the technique of the screen as a result of her playing prominent parts in two pictures. Her first one was "Sandy Burke," a serial in which she supported Louis Bresson, and, her second flyer into the cinema world was with June Caprice in "What Every Girl Knows."

Still another stage distinction which belongs to her is that she is the only character woman to remain in the Repertory Theatre, founded by A. E. F. Horniman in London, for two consecutive years. She has specialized in mother roles for the greater part of her career and intends to continue in this line of parts in motion pictures. She has long since been praised as the greatest mother on the stage and she says she aspires to duplicate a few of her best performances before the cameras.

AUSTRALIA SENDS ANOTHER TO AMERICA'S FILMLAND

After a long and successful career on stage and screen in Sidney, Australia, and with Vitagraph at Shepherd's Bush, England, David A. Dunbar has taken up his residence in the Hollywood film colony where he is winning popularity with local

producers. Dunbar is a most capable character artist and that he has ability to play straight roles as well is evidenced by the fact that for three years he appeared as leading man with a stock company in one of the leading theatres in Sidney.

PICKFORD SOLVES ONE PERPETUAL MOTION

When Jack Pickford stepped off the train yesterday to start work on his next picture, he calculated that he had broken the world's amateur travel record for a man of his age. He admitted that possibly a few railroad conductors, steamship pursers and adventurers who plied back and forth on the Atlantic might have covered a larger mileage but these people fell into the professional class and were therefore disqualified. Jack has just returned from another visit with his newly married wife, Marilynn Miller, whose performance in the title role of "Sally" is now winning new laurels by captivating Chicago.

Since Mr. Pickford's marriage last summer to this popular musical comedy star, his life has been just one transcontinental journey after another. The problem of attending to his work in Hollywood and getting occasional glimpses of his wife has been answerable in only one way, and that has been by making his home in a Pullman car.

Mr. Pickford explained that his life of travel had not started with his marriage, but had simply received a fresh impetus. He began traveling, he said, when he was six years old, with a road show, and had been at it ever since. With his innumerable trips across the continent, a journey to Europe, and his constant trips back and forth from "location" on various pictures which had taken him north, east, south and west, he figured yesterday that he had by this time achieved the remarkable record of nearly half a million miles or a large part of the distance to the moon. After a few moments' calculation he decided that he had traveled since he was six years old an average of five hundred miles a week or about three miles an hour day and night.

"It seems," said Mr. Pickford, "that I have completely settled the problem of perpetual motion."

Headed For S. A. Wilds

Fourteen members of the Northern California Photoplay Corporation left for Guayaquil, Ecuador, last Monday, starting on an expedition and exploration tour which will take the group through every city of that country. Aboard the vessel upon which they embarked, was a ferocious bull which will be used in a series of comedies, to be filmed at various South American cities. J. J. How has been engaged to accompany the outfit as a guide through the wilds and the party will be under the command of Jerry Bolton, cameraman.

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

Expose yourself as an active supporter of the Exposition!

Usually the fellow who is always waiting for tomorrow wasted yesterday.

If you are for the best interests of the whole motion picture industry, Camera! is for you.

No few men should control so important a factor in American life as the screen. Instead the screen should control many men of useful power.

Everybody is Coue-ing it now. David Bader, the Century press agent, adds his "parody" to the maze of them by announcing he is getting Bader and Bader.

Let talent and ability count more and more in the studios and the odium of having it believed that undue "pull" is the thing will be removed automatically.

Someone has just praised Valentino on the theory that the actor is fighting for a principle. Someone else immediately replied that he was fighting for a *principal*—and interest. Take your choice.

Now that the quantity of pictures is assured of a considerable increase, it is to be hoped that no one concerned in creating the increase will overlook the importance of increasing the quality too.

What will be the next fad so far as the type of photoplays is concerned? We don't care particularly what it is so long as it is not an attempt to force the contention that Bulgarian or Peruvian or Singalese romance is superior to the straight American brand.

New faces are more welcome on the screen today than ever before. This thing of every producer assembling casts in which several of the same names figure has long since become a source of monotony to many "fans" instead of constituting box-office values as too many imagine. No one wants the same set of players so often. It is an innate American spirit to want to see what others can do.

Big pictures are demanded. *Big* pictures do not have to cost a million dollars, a half million or a quarter million. *Big* pictures, however, must cost *big* men much mental energy and not so much of the verbal variety or the gesticulations of erratic temperament, a disposition fostered for effect and to appease ego in a majority of cases. True *bigness* bears no relation to big talk or big money.

There are plenty of indications that 1923 will be the biggest producing year in the annals of motion pictures and in order to make this a twelve-month of universal prosperity and contentment, it behooves every mortal in the whole field to contribute toward the promotion of complete peace and harmony—a condition entirely devoid of all petty differences and excessive zeal in the matter of gaining "the inside edge" in the eternal struggle born of competition. It is the propitious time for the disgruntled to become worthy of classification among the magnanimous; it is a golden opportunity to forget the very word "enemy."

EXHAUSTS

From Al Martin

The boy stood on the burning deck,
Absorbing fire flames by the peck,
The director yelled, "Now do your stuff
I'll tell you when you've burnt enough."

Penryhn Stanlaws claims that Betty Blythe has muscle-bound hips. There's one thing worse than this and that is a muscle-bound head.

Charles Ray is producing "The Courtship of Miles Standish." (Note) None of the original cast appear in this picture.

E. W. Borman and Ted Lorsh are now known as "The Candle Brothers." They go out together.

Viola Dana's "Five Dollar Baby" has nothing to do with the Service Bureau.

Von Stroheim made one picture in a year and Neely Edwards made thirty-five. Well Neely, that makes you thirty-five times as good as Von.

Now that everything is getting better and better, the after dinner speakers cannot use, "The picture business is still in its infancy."

Did you ever try to convince a casting director that you are getting better and your salary should be better?

Fritzie Ridgeway is now featured in a play by Charles Dickens. This film will not be made under the author's supervision.

I met one vaudeville performer who did not pal with "Charlie" when he was in "A Night in an English Music Hall."

Sign in Theatre: "Last six days of Foolish Wives." Some foolish wives last longer than that.

Wallace Beery is known as "The Oil Actor" because he makes three-in-one.

Critics all over the country, reflecting the sentiments of their readers, are becoming more discriminating constantly in their frank declarations of choices between good and bad pictures. There is ample evidence of this fact. Therefore, it becomes a natural consistency for producers to move their discrimination standards up a few notches in their selections of stories and methods of filming them always with the object of improving the quality.

If you ever find yourself being mute when you should be speaking right out loud, don't be immutable.

NEWS NOTES ABOUT THE
CAMERAMAN

Kenneth MacLean, A. S. C., is photographing Carter De Haven comedies.

L. Guy Wilky, A. S. C., is filming "Grumpy," William de Mille's next production for Paramount.

Homer Scott, A. S. C., is photographing Warner Brothers' production of "Main Street."

George Barnes, A. S. C., is photographing "Desire," an original all-star Louis Burston production for Metro, directed by Rowland V. Lee.

Norbert Brodin, A. S. C., will film the next Constance Talmadge vehicle.

James Van Trees and Charles Van Enger have been appointed to the Board of Governors of the American Society of Cinematographers.

William Fildew, A. S. C., is photographing Universal's "Drifting."

Francis Corby, A. S. C., is adding photographic genius to Jack White comedies which he is shooting.

Sol Polito, A. S. C., has returned from New York to shoot the Edwin Carewe production at United.

Ben Reynolds, A. S. C., has joined the Goldwyn cinematographic forces to photograph Eric Von Stroheim productions. Reynolds was chief cinematographer of "Foolish Wives."

Ernest Depew, A. S. C., is shooting the latest Al St. John comedy for Fox.

Charles Stumar, A. S. C., is shooting "The Hunchback of Notre Dame," at Universal City.

Allan Davey, A. S. C., is filming Universal's "The Attic of Felix Bavu."

MIDNIGHT MUSINGS
IN MOVIELAND

It is a glaring fact that most of the so-called "fan" magazines miss the mark of genuine usefulness and sufficient representation of the true spirit of the cinema art and it would be a splendid idea if all editors of such periodicals would alternate regular visits to Hollywood with serious efforts to develop visions by which it will be possible for them to *see* and comprehend what it is all about. As for the average film trade journal, there is too much evidence of palpable favoritism to one clique or another and this regrettable proclivity smacks of highly reprehensible vulnerability to influences other than the welfare of the industry in its entirety. One trade paper is fighting to enthrone one group of interests while another is endeavoring with the might of the desperate to save its masters from being forced to abdicate. The screen deserves one truly great champion and mirror in the form of a national magazine second in influence to not even a *Saturday Evening Post*.

Camera! being of the motion picture industry, by the motion picture industry and for the motion picture industry shall insist upon doing its best to repel attacks upon the motion picture industry from without and to exert its every influence to expel its unscrupulous enemies from within. *Camera!* will grind no axes for any one group or faction and it will concentrate its attention upon reconciling all in dissension to divert all fighting energies to a constructive campaign for the benefit of the motion picture industry as a whole. Free from all entangling alliances and immune to subsidizing in any form, *Camera!* feels confident of its position being an ideal one in which to perform conspicuous services for the entire industry and all the worthy people engaged in it. To serve in a manner to win general approval is this publication's highest aim.

Never before has Los Angeles been promised an epoch-making amusement and educational event of such surpassing brilliance as the forthcoming Motion Picture Exposition is sure to be. Never before did the individual in every department of the industry have a more golden opportunity to prove his or her fealty to the cause of the great art the cinema represents. If there is anyone who is not thoroughly conversant with the fundamentals of the momentous Exposition enterprise, that person would commit a grievous error in failing to take the trouble of not only ascertaining the facts, but discovering how best to do a big bit towards insuring the whole affair a complete success.

ENGLISH STAR IS THANKFUL TO DESTINY

Claude King, who enacted the role of Dr. Isaacson in "Bella Donna" with Pola Negri, is convinced that there is a destiny which shapes our ends. Just before the end of the War he had been certified as unfit for further service overseas. Two and a half years in the trenches had culminated in a complete specimen of trench fever, and he was seconded for service with the Foreign Office, attached to the British Embassy in Washington, where he arrived in November 1918, just after the Armistice was signed. His duties took him on a speaking tour through the Virginias and Maryland, and it was during that time he came to the conclusion he would like to take up his post-war life in this country.

During this stay in America he received an offer to do work in commerce, which offer haunted his mind when he was demobilized on his return to England. But his old profession of the theatre was re-opened to him, and it was playing opposite Lillian MacCarthy at the Kingsway Theatre, London, as Holofernes in Arnold Bennets "Judith" that led the late Alf Hayman to him with the suggestion that he should come to this country to play Rudolph Solomon in "Declassee" with Ethel Barrymore.

This Mr. King agreed to do, and made such a success that he decided to reconsider his proposed commercial career. Looking around the American theatre, he began to feel it is full of very real vitality and initiative, and he decided it would be foolish to leave the work at which he had spent so many years in gaining proficiency. The commercial career was therefore definitely abandoned, and he has had no reason to regret his decision.

He says he thought he knew what hospitality was from his travels in the British Colonies in which he spent six years as a leading man playing all sorts of parts, but now he is convinced that American hospitality is the greatest in the world.

Mrs. King, who came to California with Mr. King, sacrificed an important engagement to make the western trip. As Evelyn Walsh Hall she is known as one of the most successful women on the English stage. At first identified with strictly classical roles she later won fame in the most modern of characterizations.

Jimmy Adams, famous for his excellent comedy performances in Educational comedies has been signed by Julius Stern to co-direct, play and write for Century Comedies.

NOW FOR A TRIBUTE TO THE MUCH-NEGLECTED CHARACTER ACTRESS

Why do critics overlook the character woman so habitually? Why are her praises so seldom sung? Does her very versatility work against her? Is the neglect of her due to the fact that if she really is an all-around character woman, she is kept busy playing villainous roles with more frequency than she does the sweet mother parts? Verily, the character woman of the screen presents a curious anomaly in the matter of receiving recognition for her histrionic achievements it makes little difference how remarkable they might be. A good-looking leading man with slender dramatic ability, but with an appealing personality or a leading lady who makes 'em gasp with her fineries of raiment will monopolize the space ninety-nine times out of a hundred, and, there seems to be no particular reason for it. Certainly no one is deliberately discriminating against the character woman.

A case in striking illustration is the brilliant career of Martha Mattox, one of the truest dramatic artists on the screen today; one of the few who display marked signs of possessing actual genius. Although she gave the cinema art one of the most amazing characterizations in all its annals in the Universal picture, "Conflict," in which she supported Priscilla Dean, it is a safe guess that not more than one per cent of the people who saw that picture would be able to recall hers as the name of the woman who gave that portrayal, and it is all because the critics throughout the country failed to lay any stress upon her work on account of needing most of their space to dwell upon the star, direction, story and other elements. True, a few reviewers enthused over her performance, and one in a Los Angeles newspaper declared she never would be forgotten if she never appeared in another film the rest of her life. However, they did not Valentino her *en masse*.

Even more impressive of the point here raised out of a spirit of intercession in behalf of all-encompassing fair play, is the more recent instance of the showing of Reginald Barker's "Hearts Aflame" at Loew's State Theatre, Los Angeles, and in which production Miss Mattox draws an outstanding characterization of high merit. Only one critic out of a dozen or more, who witnessed this premiere and wrote a review of the picture, did more than to mention her as being merely among the members of the supporting cast. Of course this was not intentional. The majority of the critics no doubt regarded other members of the cast and other features of the film more deserving of their attention, but just the same the performance of Miss Mattox is one of the fine high-



Martha Mattox

lights of the whole entertainment.

Despite the fact that she must suffer to be overlooked by the press like most other character women, Miss Mattox is one of the most popular and most-in-demand actresses in all filmdom, and she is always assigned most important parts in the biggest productions. She has just finished playing the part of a villainous Bolshevik in "The Attic of Felix Bavu," which title has been changed to "Thundering Dawn." She also has a vital role in the Gasnier production of "The Hero," soon to be released.

Miss Mattox started her screen career back in the days when Harold Lloyd was first starting as a comedian. In fact, she was present when Mr. Lloyd signed his first starring contract. One of her earlier triumphs was scored in "Huckleberry Finn," which was made for Lasky by the late William Desmond Taylor.

Lately there have been several prominent authorities somewhat in the limelight by predicting Miss Mattox would ascend the ladder to that top rung called stardom within the new year, and she is quite generally regarded as one of the most likely possibilities as the next "great character woman" to grace the stellar firmament. Thus comes to her tribute despite the frequency with which her name is omitted from the reports of pictures in which she interprets the silent drama in such masterly manner.

Belasco Coming Here

David Belasco is planning to come to Los Angeles in the near future to personally supervise the filming of "The Gold Diggers," "Deburau" and "Daddies," the three plays of which he controls the copyrights. The stories have been purchased by Warner Brothers at a reported sum of \$650,000, the first story of which will be under course of production about March 1st.

FAMOUS BROTHERS AT "ODDS" ON "U" LOT

Slumming in the Court of Miracles and finding one's own brother as King of the Thieves and Beggars was the experience of David Torrence when he went from the set where he is working in "Trimmed in Scarlet," which Jack Conway is directing to the reproduction of fifteenth century Paris at Universal City.

For the first time in their careers the noted Torrence brothers are now working at the same studio and in as dissimilar roles as may be imagined. Ernest Torrence portrays Clopin, in "The Hunchback of Notre Dame," which Wallace Worsley is directing, attired in the disreputable costume of the "Emperor of Thieves."

His brother is playing the role of a gentleman of the first water in "Trimmed in Scarlet," and recently they posed for a photograph in their respective working clothes.

Ernest Torrence's characterization of the beggar king in Victor Hugo's classic, marks a new highwater mark in his portrayal of striking types. He is called upon to create a character of the most hardened and brutal instincts. On the other hand his brother is called upon for the most delicate portrayal of a man of gentleness and the finer emotions.

"It is remarkable that the first time we should work on the same lot it should be in such different characters," declared David. "However, it is probably as well, for I feel the family honor is at stake. I shall endeavor to show that one brother can be as good in pictures as the other bad."

Important scenes of "The Hunchback of Notre Dame," are now being filmed in Clopin's haunt, constructed near the Court of Miracles set. Players who are appearing in scenes with Torrence are Braden Hurst as Jehan, Eulalie Jensen as Marie and Raymond Hatton as Gringoire. Lon Chaney will play Quasimodo.

Takes Dangerous Job

Bud Mason, "The Stunt King" who has the reputation of having done 244 stunts and spent only four weeks in the hospital, has been contracted to do all the stunts in the Bob Horner picture "The Midnight Hummer." He has agreed to do the stunt which caused the death of Jean Perkins, famous stunt man, including climbing down a rope ladder from an aeroplane onto a moving train beneath. Bud just finished the stunts for the Neal Hart company, doubling for Hart.

Rollie Totheroh, A. S. C., is filming "Destiny," starring Edna Purviance and directed by Charlie Chaplin.

Who's Who and What's What in Filmland This Week

Sessue Hayakawa, the Japanese star, will make his debut on the New York speaking stage soon.

Ethel Grey Terry has completed her engagement in "Brass," Warner Brothers latest production.

Myrtle Stedman is playing the mother role in the Lambert Hillyer production, "A Temporary Marriage."

Bessie Love, now playing in Marshall Neilan's "The Ingrate," plays the ukelele and sings jazz songs with great eclat.

Arthur Stuart Hull is supporting Norma Talmadge in "Within the Law." Mr. Hull will appear in the role of the lawyer.

Harry Milton and C. B. Steele have been added to the cast supporting Charles Ray in "The Courtship of Miles Standish."

Theodore Roberts will be seen sans mustache and bushy eyebrows in the William de Mille Paramount production of "Grumpy."

Watt L. Parker has been engaged to take charge of the advertisement department at Warner Brothers' New York offices.

Eva Novak has been engaged by William Fox to play the leading feminine role opposite William Russell in his next production.

Following a season's playing as leading man in "Six Cylinder Love," the stage play, Kingsley Benedict will once more return to picture activities.

Claire Windsor is playing in her third Marshall Neilan picture, "The Ingrate." The other two were "The Strangers' Banquet" and "Fools First."

Lieut. Tom Berrin, Naval officer, stationed at the Submarine Base, has been engaged as a technical director by the William Fox company.

Frank Urson, director for Marshall Neilan at Goldwyn, is in the Grand Canyon, selecting locations for Mr. Neilan's production, "The Ingrate."

George Dumond, for several years manager of a local theatre, has been engaged by Warner Brothers as exchange representative. He is expected here soon from New York. Dumond left here in charge of the Wesley Barry act which was under the supervision of Warner Brothers.

Cullen Landis is playing the leading juvenile role in a special Vitagraph production featuring Earle Williams and Wanda Hawley.

Hank Mann, hero of many comedy productions, has been cast for a comedy role in "Desire," Louis Burston's new production.

Watt L. Parker, well-known in advertising circles in the east, has been added to the Warner Brothers staff in New York. He will be in charge of the advertising.

Helen Ferguson and Betty Francisco have returned to Universal City and will support Edward (Hoot) Gibson in his next starring vehicle, "The Poor Worm."

Dorothy Saey and Marguerite Kosik, two clever child actresses, have been signed for an eight weeks' engagement with Charles Ray in "The Courtship of Miles Standish."

Hazel Deane has been engaged by the Christie organization and will appear in comedies directed by Al Christie. Miss Deane's picture experience has been of less than a year's duration.

Max Graf has returned to Hollywood after spending two weeks in San Francisco preparing for the filming of "The Fog," which will be his next production. It will be made at the San Mateo studios.

Lillian Hackett has just signed a contract to play the leading feminine role opposite J. B. Warner in a Clifford S. Elfelt production. Miss Hackett recently played "leads" in Jack White comedies.

Mae Murray has completed her work in "Jazzmania," Robert Z. Leonard's newest production for Metro, in which she is starred, and has gone to San Francisco for a short vacation before starting her next picture.

Henry J. Macpeake, formerly special representative for Wobber Brothers of San Francisco, has joined the staff of the American Historical Review and Motion Picture Exposition in the capacity of comptroller.

Louis Calhern, formerly of Hollywood, has returned to the screen for an interval to play in J. Parker Reade's latest picture. Mr. Calhern has gone to Miami with a company of New York players, including Doris Kenyon, Henry Hull and Louis Wolheim, to work under the direction of Ralph Ince.

Myrtle Stedman will play opposite Kenneth Harlan in the Sacramento Pictures production, "Temporary Marriage." Lambert Hillyer is directing.

Allan Dwan, director of "Douglas Fairbanks in Robin Hood," has signed a contract with Famous Players-Lasky to produce a series of Paramount specials.

Now that Marie Prevost has solved the "poison pen" problem and "foiled the plotters" she is taking a well-earned vacation from Warner Brothers studio. Her next starring vehicle has not yet been selected.

Al Willey, formerly with the Ince studios, is shooting second camera with Sacramento Pictures Corporation at the Fine Arts studios. Johnnie Stumar is first cameraman and Lester Manter is the assistant director.

Sid Andrews will leave soon for Fort Worth, Texas, where he will be affiliated with the Denver Dixon Productions company. Mr. Andrews will assist in the directing of "The Man from Tall Timbers," and other productions which Mr. Dixon will produce.

Edward Connelly, Metro's veteran character actor, has been cast for a prominent role in "Desire," Louis Burston's newest production, which Rowland V. Lee is directing. In this picture Mr. Connelly will enact the part of a violin teacher.

Kenneth Harlan is playing the leading role in the initial Sacramento Pictures Corporation production, "Temporary Marriage," now being filmed at the Fine Arts studios. Mr. Harlan made his advent into the motion picture field some years ago at this studio, then known as the D. W. Griffith Reliance studios.

Huntley Gordon is completing his third picture since his arrival in Hollywood. The first was a Fred Niblo production, "The Famous Mrs. Fair;" the second was a Metro production with Enid Bennett called "Your Friend and Mine" and the third, now nearing completion, is Viola Dana's starring vehicle, "Her Fatal Millions."

Marjorie Warfield, having just finished a part with the Carter DeHaven Company in "Say It With Diamonds," in which she has an opportunity to display her skill at golf and other modern accomplishments, now turns by contrast to the characterization of a little Puritan girl in the Charles Ray production of "The Courtship of Miles Standish."

Ted Stewart is playing a pilgrim in the Charles Ray production, "The Courtship of Miles Standish." After finishing with Mr. Ray, Ted will go to Fort Worth, Texas to appear in the Denver Dixon productions.

Henry MacRae, veteran director and independent producer, sailed from San Francisco today for China and the Orient where he will film a series of motion pictures revealing the intimate customs and traditions of the peoples in the Far East.

Bobby Mack, who is playing the character of Uncle Billy in Mary Miles Minter's Paramount production, "The Trail of the Lonesome Pine," has been engaged to portray a hunchback crook character in Wesley Ruggles' next feature for the Famous Players-Lasky organization.

Myrtle Stedman, having completed the title role in "The Famous Mrs. Fair," is at work on another "mother" picture at the Fine Arts studio. Mildred Davis, Stuart Holmes, Tully Marshall and Kenneth Harlan are also in the cast. The picture is being directed by Lambert Hillyer.

Grant Carpenter, the man responsible for the adaptation of "Brothers Under the Skin" and "The Pride of Palomar," has been signed by Warner Brothers as part of their scenario staff. Carpenter is well-known in newspaper circles on the coast, having spent some years as dramatic critic and in other capacities on the San Francisco papers.

Monte Moles, the English comedian, has just returned from San Diego with the Hamilton White company, where atmosphere scenes for their next comedy were filmed. Monte wears a funny mustache in this picture which he says was suggested to him by a very eccentric English colonel in France during the recent World War. It is said to have a very humorous effect. However, Monte doesn't intend to patent it.

George Siegmann, recently seen as Bill Sykes in "Oliver Twist," is playing another "heavy" in support of Dorothy Phillips in "The White Frontier." Produced by Allen Holubar for Associated First National Pictures, this unusual Canadian Woods story gives Siegmann an interesting opportunity in the portrayal of Scarborough, a ruthless frontiersman, whose size and physical prowess give him transient authority in a land where might is right. Mayme Kelso is also in the cast of this picture.

CHAPLIN FREE OF CONTRACT GETS MORE ACTIVE

Free of entangling contracts Charlie Chaplin is now launched on the biggest and most important picture of his entire career following the delivery of his latest four-reel comedy, "The Pilgrim," to the First National Exhibitors. Some delay was occasioned in the delivery owing to the fact that the picture was a multiple reel, one which the existing contract with First National did not cover and special financial arrangements were necessary. But agreement has been reached and the negative delivered to First National's west coast representatives.

The delivery and the final closing of a contract which has been running five years has given added impetus to the activities at the Chaplin studio in connection with the production of Edna Purviance's first starring vehicle which attains utmost importance in the motion picture world owing to the fact that it was written and is being directed by Charlie Chaplin himself. However, Miss Purviance's present serious illness has delayed him greatly in his plans.

The termination of the First National contract lines Chaplin up solidly with United Artists for all his future releases and for those of several subsidiary companies which will be launched under his direction. The contract with First National at the time it was made was considered an astounding one in that it provided for the payment of a million dollars for eight two-reel comedies, a price that was revolutionary at the time.

The First National contract was signed and work started early in 1918 and "A Dog's Life" was the first picture delivered. It was a sensation and is now being revived again with as much success as its original showing. Closely following this came "Shoulder Arms," a permanent piece of cinema literature, possibly the highest comedy achievement of all time. Then came "Sunnyside," "A Day's Pleasure," "The Kid," "The Idle Class," "Pay Day" and finally "The Pilgrim."

According to the contract with First National all of these pictures are leased to that organization for a term of five years and at the end of that time all rights in them revert to Mr. Chaplin. The rights to "A Dog's Life" and "Shoulder Arms" revert to Mr. Chaplin during the current year. On all of these pictures fresh negatives have been kept in the Chaplin studio vaults and when released again at the end of the five-year period the prints will be in the same condition as when issued originally.

A.D.A. PLANS YEAR OF RAISING FILM STANDARDS

That the Assistant Directors' Association is out to co-operate wholeheartedly in the vital work of raising the standard of motion pictures by increasing efficiency among members of their department of the industry seems assured judging by the sentiments expressed at their regular meeting last Thursday night, which is the second of the new year. Plans for a more active participation in helpful discussions of ways and means to facilitate and simultaneously improve their share of the tasks have been made. The assistant directors are among the most enthusiastic believers in the future greatness of the screen and

they show themselves to be eager to contribute much toward the hastening of perfection in production work. Charles Stalling, production manager of Universal, who was elected president January 4th, is a progressive heartily in sympathy with all progressive ideas as is also Pete Gerald, the newly elected secretary-treasurer, and Harry Tenbrook, the new corresponding secretary. Every member of this year's Board of Governors is a leader in his field, being composed of such men as William V. Crinley, James Dugan, L. A. Howland, Thomas C. Reagan and James C. Whipple.

BOY ACTOR, 6, IS 109-POUNDER AND HEROIC

There is one young man in the picture industry who is making greater strides in the acting line than many old-time stage actors backed by years of experience. It seems he has weight with the industry—his weight is 109 pounds at the age of 6 years! He has played in five pictures (and is cast for a sixth) since his entrance into the game in October. This young enthusiast's name is Thomas (Fatty) Hicks; he idolizes Bill Hart and wants Mary Pickford for his sweetheart when he grows up.

Fatty's first work was in the "Merry-Go-Round" under Rupert Julian, then he played in a Universal "Monkey Picture" under the direction of Colin Campbell, after which followed parts with Slim Summerfield at Fox, and he has been going strong ever since.

Fatty is a happy little boy just now because Horace Williams, "the goodest director of all," is going to give him a real part at the Ince studio as soon as he is ready.

But above all these accomplishments shines the fact that little six-year-old Thomas Hicks is stepping into his father's shoes and proving himself the man of the family. His father, an engineer, was thrown from his engine while averting a train wreck, saving the lives of hundreds of passengers. His neck was broken, and now he is totally incapable of work. Now this manly little fellow is carrying on the good work of his father.

Miss Evelyn Kenyon, a sister of the noted playwright, Charles Kenyon, has signed a contract to write the screen stories series being produced by the *Woman's Home Companion*. A survey of the scenario field finds three women in the forefront of this unusual profession—June Mathis, Jeanie MacPherson and Evelyn Kenyon.

HEREIN IS SUBTLE JAB AND HOW AGE AIDS

A desire for realism in the making of a picture was responsible for Anders Randolph, who is in the cast supporting Richard Barthelmess in "The Bright Shawl," making his debut as a motion picture actor. Mr. Randolph when not acting before the camera and causing people to desire to "get at him" and enjoying seeing his ignominious end, because he is considered to be the best "villun" in pictures, is a celebrated artist with the brush.

"When the pictures were in their infancy," he said, "I conceived the desire to be a director in the belief that owing to my understanding of effects as an artist I could be valuable. When I made my proposal to the producer he looked askance at me, saying that he could not entrust the production of a picture to such an inexperienced head. So he engaged as a director a man who had been originally a clerk in a haberdashery store, but on account of his personal appearance had become a movie actor.

"This director, though, thought that realism was necessary and evolved the idea that instead of having an artist painting a picture with his back to the camera it would be better to have the easel facing the camera so that the audience could see the artist making his strokes with the brush. A number of actors were tried out, but even this director could see they were decidedly crude in wielding their brushes. Then he sought out a real artist. I was selected. That was my first appearance in pictures. I evidently made good in it, because I have been in pictures ever since then."

Baby Peggy is due at the Century studio in ten days, at which time she will start on her next Century. As yet it is not known who will direct her.

STAR SAYS SCREEN FOLK STARTED COUE IDEA

"Every day, in every way, I am getting better and better," may be applied to health by the famous French pharmacist, Coue, but it is not a new principle in its application to the upbuilding of a successful career, thinks Leah Baird, who is starring in "The Destroying Angel," the second of the Leah Baird Specials now being completed at the Thomas H. Ince studios in Culver City.

"It has long been the key to success among struggling artists. They may not have said it in the very words of the French scientist, but they have applied the same principle of self-confidence, which everyone realizes, is half the battle.

"It is largely on the order of the famous saying, 'If you believe it, it's so.' If an artist tells herself daily that she is getting better and better, she will improve in her work. By saying such a thing she admits there is great and ample room for improvement. Only those who think there is no room for improvement remain at a standstill.

"You may be able to say to some one else that you are getting better and better when you know you are not. But when you say it to yourself you are fooling no one, because you can't fib to yourself or your conscience and get away with it. If you tell yourself you are improving, your conscience will make you endeavor to really improve and you will find that day by day you are improving.

"This principle as applied to health may be self-hypnotism, but when applied to work it means it must be backed up by your best endeavors."

Comes to Engineer Move

In line with the recently announced intention of the Selznick company to move its entire distribution organization to Los Angeles, thereby starting a pioneer movement in this direction, F. B. Cole, assistant to the vice-president of the company, has arrived in Los Angeles from the East to assist Vice-Presidents David O. Selznick and A. George Volck, in the preparatory work of making the big change of residence. Mr. Cole, who is a new member in the Selznick organization, comes to the film industry after a long and successful career in the services of the Government and one of the big Eastern railroads. During the war he held the position of Chief Engineer of the Northern Atlantic District of the Shipping Board, and was later chairman of the Organization and Efficiency Board.

News and Gossip About the Moving Throngs of Movieland

Abandons the Dance

Beth Rayon has been signed by Universal for an important role in "Jewel," which Lois Weber is directing. Miss Rayon, who will play the part of Suzanne, is well known on the legitimate stage and lately played on the Orpheum circuit. She is a professional dancer as well as an actress and for two years was with Denishawn. Miss Rayon supported Sessue Hayakawa in "The Swamp," and also played a leading role in "A Kiss In Time."

Ingram's Aides Arrive

John F. Seitz, cameraman, and Tom Storey, laboratory expert for Rex Ingram, have arrived in Hollywood from New York. Both Mr. Seitz and Mr. Storey worked on "Where the Pavement Ends," Mr. Ingram's newest production for Metro which was made in Florida. Mr. Ingram and the other members of his company will arrive in Hollywood next week and will start work immediately on "Scaramouche," Mr. Ingram's next production for Metro.

Gaston Faces Squad of 'Em

The next picture in which Gaston Glass will essay playing the hero for B. P. Schulberg is "Mothers-in-Law," the production of which will start soon under the direction of Louis Gasnier, who is due back to Los Angeles from a flying trip to New York within a few days. Gaston declares he faces "Mothers-in-Law" unflinchingly, confident he will escape with the greater part of his life.

May Break Tradition

Louise Fazenda has let out a secret. The comedienne, who will complete in a few days a Fazenda Special for Educational under the supervision of Jack White at United studios, is doing her first situation comedy. There is some slapstick, but none of the violent sort, the bulk of the fun being secured from the angle of surprise and the unexpected. Furthermore, she has contracted to do in this comedy the same difficult action that in all the history of the screen has gone exclusively to male comedy stars, because the tradition has existed that a girl could not accomplish anything hazardous. Falls, among other things, have always been taboo for any comedienne, but Miss Fazenda in this latest picture, has a number to her score and does them with consummate ease, it is said.

New Lens Successful

Some very interesting and unusual night effects have been screened by Clifford Eلفelt and Joseph B. Walker in the new Eلفelt production "Danger," now being photographed by Walker at the Fine Arts studio. An ef-

fect of misty moonlight, such as one sees when the moon is obscured by clouds or fog, has been obtained with reality, and is well illustrated by a scene in which a night raid by horse thieves is made on the ranch which figures prominently in the story. The stolen horses pass before the camera like phantoms, the white ones having a particularly ghost-like appearance. These interesting effects were obtained with a new lens invented by Walker and certain unusual lighting arrangements perfected by Walker and Eلفelt during the production of the picture.

Jinx Is Victor

Fire destroyed the negative of "Grandma's Girl," the Baby Peggy comedy which was held up once by the starlet's illness, and then by director Alf Goulding's necessary departure to the mountains for a rest. Although the negative was under 500 feet, due to these two illnesses, the much-hooded comedy has died a valiant death.

Benedict Hiers Returning

Walter Heirs will return from his wedding tour around next Monday and will begin work immediately on his new Paramount picture, "Seventy-Five Cents an Hour," under the direction of Joseph Henabery. Jacqueline Logan will be again featured in support of the new star. This picture is said to possess a very unusual comedy element and was written by Frank Condon expressly for Mr. Hiers. It is interesting to note that the continuity is by Grant Carpenter, one of the best-known short story writers, as well as scenarists, in the profession.

Whole Medical Corps Needed

The theatre house physician becomes a comparative nonentity alongside of the medical staff motion picture companies are now requiring. Allen Holubar, in the making of "The White Frontier," starring Dorothy Phillips, for First National release, on a recent trip to the snows of Truckee, California, took with his troupe not only an M. D., but an osteopath, an oculist to relieve snow blindness and Klieg eyes, an affection common to players before the high-powered lamps, a chiroprapist to give foot comfort after days of standing on the frozen ground amid sleet and ice, and an ear, nose and throat specialist to keep the organization free from colds. Although the salaries of these experts ran into four figures, Holubar considered it a wise investment for the loss of time if any player has become incapacitated would have tied up the company at a terrific overhead expense per day.

Another Recruit From Stage

Walter Fenner, well-known portrayer of "heavy" characters on the stage, arrived in Los Angeles this week from New York with the intention of entering motion picture work. Mr. Fenner's most recent stage engagement was in "Here Comes the Bride" during its New York run. Previously he appeared in such successes as "The Rosary," "The Common Law," "Guilty Man" and "A Pair of Sixes." He is also well-known to devotees to vaudeville, as he toured both the Keith and Orpheum circuits for several seasons. Mr. Fenner is registered at the Continental Hotel.

Filmers Needed Protection

Military protection was necessary in order to take scenes of the Muharram, a Mohammedan religious ceremonial held annually in Basrah, Mesopotamia. The scenes, which are part of the film, "Dates from the Garden of Eden," were photographed from a balcony, beneath which were stationed soldiers with fixed bayonets. This was the only time pictures had ever been taken in Mesopotamia of the Muharram, which marks the anniversary of the death of Houssain, son of Mohammed.

Comedian in Serial

Lewis Sargent, Universal comedy star, has been drawn from the comedy ranks to play the juvenile leading role in support of William Desmond in the new Universal chapter play of business and the money game, "The Phantom Fortune," which will enter production immediately under the direction of Robert F. Hill. Hill just completed Desmond's starring serial, "Around the World in Eighteen Days." The messenger boy comedies starring Sargent are meeting a strong market demand, and are popular with playgoers who crave laughter.

Fox Finishing Special

Work is going forward rapidly on "The Eleventh Hour," an all-star production now in the making at the William Fox studio. The picture is now in its fourth week and indications are that Director Bernard Durning will bring it to completion within two more weeks. Shirley Mason and Charles Jones are the stars in this picture, with Edward Martindel leading a strong cast of supporting players. Louis Sherwin wrote the scenario.

Madge Kennedy to Japan

Before beginning work on her second Kenma production following "The Purple Highway," Madge Kennedy will make a trip to Japan on the American steamer, "Resolute." She has just completed a successful Broadway run of John Golden's

play "Spite Corner," and also plans to return to the stage on her return as well as starting work on her second screen production. It is rumored that her next stage production will be a musical comedy in which Miss Kennedy's soprano voice will be introduced to the public for the first time.

Wilson to Title U Film

Paul N. Wilson, well-known short story writer, has been engaged by Universal to title and edit the recently completed production, "Nobody's Bride." The story, which was written by Evelyn Campbell, was directed by Herbert Blache. Wilson recently finished the titling and editing of three other pictures for Universal, "One Wonderful Night," by Louis Tracy, "The Power of a Lie," by Johan Bojer, and "The Midnight Guest," an original story by Rupert Julian. The last two pictures were directed by George Archainbaud, who is now directing the Selznick production of "The Common Law," at the United studios.

ERIC MAYNE HAS OWN

PRACTICAL PHILOSOPHY

Eric Mayne, whose latest successful screen characterizations are drawn with such finesse in support of Mabel Normand in "Suzanna" and in "My American Wife," starring Gloria Swanson, and which latter picture will be the opening attraction at Grauman's new Metropolitan Theatre in Los Angeles, is another one of those sterling actors capable enough to enact important roles in as many as sixteen pictures in a single year's time and yet to be comparatively little heard of by the general public because of the common penchant of the day to idolize only the young leading men and the beautiful leading ladies to the almost complete exclusion of the character artists in the supporting casts. However, Mr. Mayne says he is perfectly satisfied with his lot and will continue to be so long as he is permitted to work a lot! Practical philosophy this.

SMILING BILLY FOSTER, PIONEER FILMER, DIES

William C. Foster, known as "Smiling Billy," a pioneer cameraman, died January 17th at his home, 5536 Harold Way, Hollywood, after an illness of four months. A general nervous break-down was assigned as the cause of his death. He was 42 years old and is survived by his wife. Mr. Foster started in the motion picture business with Selig in Chicago. He was chief cameraman at Universal for a long time.

Pulse of the Studios

For Week Starting Monday, January 22

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|-------------------|------------------|---------------------|------------------------|----------|
| BACHMAN STUDIO. Kenneth Bishop, Casting. 831 Windsor Rd. Glen. 1933-W | | | | | | |
| Rose Fisher Productions (Independent release). | | | | | | |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. Holly 3130 | | | | | | |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | De Rue | Eddie Lyons | Comedies | Schedule | |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | Comedies | Schedule | |
| BOYLE STUDIO. Phone Boyle 554 | | | | | | |
| Capt. Leslie Peacock | All-Star | Frank Cottner | John Duell | Florence Herrington | "The Midnight Flower" | Editing |
| BRENTWOOD STUDIO. 4811 Fountain Ave. 598-146 | | | | | | |
| E. H. Martin Productions. J. W. Irving, Prod. Mgr. (George H. Wiley release) | | | | | | |
| Frederick Reel, Jr. | Beery-Sedgwick | Harry Fowler | A. J. Coe | Frederick Reel, Jr. | "Rider of Lost Valley" | 3d Week |
| BRONX STUDIO. 1745-51 Glendale Blvd. 54109 | | | | | | |
| BURBANK STUDIO. Burbank, Cal. Burbank 54-R | | | | | | |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. Holly 96 | | | | | | |
| Century Comedies (Universal release). | | | | | | |
| Harry Edwards | Buddy Messinger | Victor Sherrick | Charles Lamont | Harry Edwards | "Teacher's Pest" | 2d Week |
| H. C. Raymaker | Baby Peggy | Jerry Ash | Dave Smith | H. C. Raymaker | "Kissable Tess" | Editing |
| Jim Davis | Brownie | Jerry Ash | Zion Myers | Jim Davis | "Tell-tale Tail" | 2d Week |
| Al Herman | All-Star | Billy Williams | Mark Sandrich | Herman-Neufeld | "Spooky Romance" | 2d Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. Holly 4070 | | | | | | |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | J. Wilson | "Destiny" | 9th Week |
| CHOICE STUDIO. A. Gunard, Prod. Mgr. 6044 Sunset Blvd. | | | | | | |
| Choice Productions | | | | | | |
| And. Gunard | All-Star | Abe Schultz | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. Holly 3100 | | | | | | |
| Scott Sidney | Henry Murdock | Peterson | Clemens | Robert Hall | Two-reel Comedy | 1st Week |
| FEDERAL STUDIO. 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr. Wilshire 2115 | | | | | | |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. 598-165 | | | | | | |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Breezy Eason | Snowy Baker | Jackson Rose | Jack Netteford | Staff | "His Last Race" | 3d Week |
| Fred Caldwell Productions. | | | | | | |
| Fred Caldwell | All-Star | Ernie Miller | Rounseville | Blackwood-Van Up | Comedy-Dramas | Schedule |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | Vernon Walker | Park Frame | Charles R. Seeling | Drama | Casting |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions | | | | | | |
| Jess Robbins | E. Everett Horton | | Jack Boland | Staff | Comedy Drama | Casting |
| Halperin Productions. | | | | | | |
| Erle Kenton | All-Star | | | Victor Halperin | "Tea With a Kick" | 1st Week |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | | J. F. McDonald | Staff | Drama | Casting |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | | Staff | Comedies | Schedule |
| Sacramento Pictures Corp. W. H. Jobelmann, Vice-Pres. & Gen. Mgr. | | | | | | |
| Lambert Hillyer | All-Star | John Stumar | Lester Manter | Lambert Hillyer | "Temporary Marriage" | 4th Week |
| Clifford S. Elfelt Productions. | | | | | | |
| C. S. Elfelt | J. B. Warner | Joe Walker | W. B. Eason | Frank H. Clark | "Danger" | 4th Week |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. Holly 3000 | | | | | | |
| Bernard Durning | All-Star | Don Short | Wellman | Lewis Sherwin | "Eleventh Hour" | 4th Week |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Emmett J. Flynn | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | Drama | 2d Week |
| Josef Franz | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Modern Monte Cristo" | 4th Week |
| Norman Taurog | Joe Roberts | | Roberts | | Comedies | Schedule |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Bertholon | Strumwasser | Drama | 2d Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | 2d Week |
| Scott Dunlap | Wm. Russell | Schneidermann | Jack Edwards | Paul Schofield | "The Water Cross" | 3d Week |
| GARSON STUDIOS. 1845 Glendale Blvd. Wil. 81 | | | | | | |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. 761711 | | | | | | |
| King Vidor | All-Star | Chas. Van Engar | David Howard | King Vidor | "Three Wise Fools" | Casting |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | Casting |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Ingrate" | 1th Week |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 7th Week |
| Von Stroheim | All-Star | Ben Reynolds | | | "McTeague" | Casting |
| HORSLEY STUDIO. 6050 Sunset Blvd. Holly 7945 | | | | | | |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Al Santell | Alexander Alt | Billy Williams | Roland Asher | Jean Havez | Comedies | Schedule |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Bob Horner | All-Star | Al McLain | | Bob Horner | Underworld Drama | Casting |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. Holly 1431 | | | | | | |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Martin Justice | Carlton King | Carl Widen | Harry McCabe | Justice | Comedy-Drama | Schedule |
| Richard Thomas Productions. | | | | | | |
| Richard Thomas | All-Star | Jack W. Fuqua | | Bob Daniels | Society Drama | 1st Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|--------------------|-------------------------|-------------------|-------------------------|--------------|
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Regal Pictures Corp.
Wm. Seiter Madge Bellamy Henry Sharp Tenny Wright Lambert-Andrews "Lost" 1st Week | | | | | | |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release).
Eddie Cline Buster Keaton Chick Collins "Three Acres of Land" 3d Week | | | | | | |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Herbert Brenon | Compson-Tearle | | | Cowan-Regere | "Rustle of Silk" | 1st Week |
| Joseph Henabery | Walter Hiers | | | Grant Carpenter | "75c An Hour" | 1st Week |
| Wesley Ruggles | Agnes Ayres | | | Albert Le Vino | "Contraband" | 1st Week |
| Victor Fleming | Dorothy Dalton | George Myers | Fred Robinson | E. Lloyd Sheldon | "Law of the Lawless" | 6th Week |
| Charles Maigne | Mary Miles Minter | James Howe | Leo Pearson | Will M. Ritchey | "Trail of the Lonesome" | 9th Week |
| Sam Wood | Gloria Swanson | A. L. Gilks | John Waters | Monte Katterjohn | "Prodigal Daughters" | 11th Week |
| Wm. deMille | All-Star | Guy Wilky | George Hippard | Clara Beranger | "Grumpy" | 5th Week |
| LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release).
Reginald Barker All-Star Percy Hilburn Harry Schenck "Law Bringers" 2d Week | | | | | | |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Joseph M. Schenck Productions (First National). | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 5th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bull Montana | Irving Reis | Dick Stevens | Staff | "The Two Twins" | 3d Week |
| Louis Burston Productions.
Rowland Lee All-Star George Barnes Dan Keefe Jack Clymer "Desire" 2d Week
Henry Symons | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Sherwood McDonald | Gloria Joy | John Thompson | | Douglas Bronston | Comedy-Dramas | Suspended |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter De Haven | K. G. McLean | Cliff Sahn | Monty Brice | "Say It With Diamonds" | Schedule |
| Emory Johnson | All-Star | Ross Fisher | Wyatt | Emile Johnson | "Westbound 99" | Editing |
| Val Paul | Harry Carey | Wm. Thornley | Ted Brook | Wyndham Gittens | "Man From the Desert" | 3d Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release).
Fred Sullivan Charles Ray George Rizard Billy Curran Albert Ray "Miles Standish" 5th Week | | | | | | |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 1th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackney | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| M'Gowan-M'Namara | All-Star | Len Powers | C. Morehouse | Tom McNamara | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, President. | | | | | | Holly 4080 |
| Allen Holubar Productions. | | | | | | |
| Jackie Coogan Productions. | | | | | | |
| Edwin Carewe Productions. (First National release). | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Heilbron | "Girl of Golden West" | 1st Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | | Archie Mayo | Comedy | Schedule |
| Selznick Productions. (Select Release). | | | | | | |
| Geo. Archainbaud | All-star | Cronjager-Goodrich | McCarey | Edward Montagne | "Common Law" | 6th Week |
| Vic Heerman | All-Star | Gerstad | Voshal | Heerman | "Rupert of Hentzau" | 10th Week |
| Maurice Tourneur Productions (First National release). | | | | | | |
| Maurice Tourneur | All-Star | Arthur L. Todd | Scott R. Beal | Charles Maigne | "Isle of Dead Ships" | Editing |
| United Studios Productions. (Pathe release.) | | | | | | |
| Marshall-McCloskey | Ruth Roland | Thompson | H. C. Updegraffe | Frank Leon Smith | "The Haunted Valley" | Editing |
| Jack White Corporation (Educational release). | | | | | | |
| Fred Fishback | Conley-Adams | White Corby | Rea Hunt | Jack White | Comedy | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Jack Conway | All-Star | Reynolds | McDonough-Brandeman | | "Trimmed in Scarlet" | 3d Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "The Chicken" | 3d Week |
| Lois Weber | All-Star | | Arthur Forde | Lois Weber | "Jewel" | 8th Week |
| Harry Pollard | All-Star | | Hollingshead-Nordlinger | Frank Beresford | "His Good Name" | 8th Week |
| Jack Allen | Jack Allen | | Frank Messenger | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | Mack Wright | Robert Dillon | "Oregon Trail" | 17th Week |
| Robert F. Hill | Wm. Desmond | Reeves | Taylor-Smith | Carl Coolidge | "Phantom Fortune" | 3d Week |
| Scott Darling | Lewis Sargent | | A. Thompson | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Wm. Daniels | Harry Webb | Albert Kenyon | Comedy | Schedule |
| Stuart Paton | All-Star | Allen Davey | Wm. Crinley | Raymond Schrock | "Felix Bayu" | 12th Week |
| Tod Browning | Priscilla Dean | Wm. Filden | Dugan-Sullivan | Sheehan-Lowe | "Drifting" | 7th Week |
| Wallace Worsley | Lon Chaney | Charles Stumar | | | "Hunchback" | 4th Week |
| Joe Rock Productions. (Federated) | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Paul Gerson Pictures Corp. A. L. Thompson, Gen. Mgr. | | | | | | |
| Loumer Johnston | Josef Swickard | Rolin Rice | D. H. Price | Francis Cooke | "Cricket on the Hearth" | 2d Week |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| David Smith | All-Star | D. Smith, Jr. | McDermott | Graham Baker | "Masters of Men" | 6th Week |
| WARNER BROS. STUDIOS. 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | Scott-Dupar | Watt-Strayer | Julien Josephson | "Main Street" | 3d Week |



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Dorothy Manners is completing a long engagement with Shirley Mason whom she is supporting in "The Eleventh Hour" at the William Fox studios. This will be her second appearance with Miss Mason, she having an important role in that star's "Pawn Ticket 210."

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(Continued from Page 5)

eternal and without beginning. He applied his atomical theory, also, to natural philosophy and astronomy. Even the gods he considered to have arisen from atoms and to be perishable like the rest of things existing. In his ethical philosophy Democritus considered the acquisition of peace of mind as the highest aim of life.

"There are plenty of people, personally well acquainted with Charlie Chaplin, who recognize his theories as coinciding with those of Democritus, excepting the man now known as a premier comedian employs the more modern form of expression, commonly called visualization, rather than writing," Mr. Rigas points out. "For instance, what is the one greatest effect of the Chaplin artistry on the screen? The answer is simple: to help people acquire peace of mind by laughing away their troubles, all of which are follies! And, whoever thinks Mr. Chaplin pursues his motion picture screen solely for pecuniary gain does not know the great Charlie at all. There are plenty of men and women of standing who will vouch for this comedian being far more concerned in social and mental uplift than he is in the accumulating of money. In fact, he reminds me of a most delicate shell attuned to every sound of human woe, attuned so as to echo back a cause for arousing mirth in the face of every adversity. Though comparatively frail of body, Mr. Chaplin is one of the strongest men mentally and he is thoroughly scientific in his methods of working out comedy conditions which will be so general in their influence as to control all the atoms to the extent of making them blithesome instead of lugubrious while they are parts of the human physiology for the passing moment. In the course of evolution extending through the vista of future time, this effect will be inborn with generations to come centuries hence, surviving the decades of passing through the state of clay, the state of the animal kingdom and finally back to the human flesh again just as Democritus is back with us under the new name of Charlie Chaplin."

The up-to-date personification of Euripides has not gone so far in making his impressions nor can they be so readily traced back to his old self, according to the Rigas discussion of the case of Lon Chaney, just now approaching his heyday as a true tragedian of the silversheet. Yet, in a single photoplay, "The Penalty," Mr. Chaney made ancient history repeat in the modern setting of a movie studio by enacting a tragic role so much like Euripides enacted his tragic roles that his identity became unmistakable, at least to this firm believer in actual reincarnation. The mere fact that Euripides enacted his tragic situations with the aid of the pen, while Lon Chaney enacts his as an actor does not alter the fundamental similarity in trend of two minds, one ancient and one of today, for, as Mr. Rigas asserts, Mr. Chaney creates by physical acts before the camera the same effects Euripides created in the plays he wrote, the spirit being precisely the same. "No one can deny Mr. Chaney is a master of tragic situations and pathos and that he shows much knowledge of human nature," continues Mr. Rigas. "Ability covering only these few points is all the claim Euripides has to immortal fame. He is the same now as he was before."

Perhaps the most convincing evidence of the survival of the theory of reincarnation is offered by the living example of Peter, the Hermit. He looks the part. He is an ancient in every appearance standing out like a cameo in all this ultra-modern setting Hollywood has acquired through being

a fashionable suburb to the cosmopolitan Los Angeles and a most important art center because of the centralization of film-producing there. One of the first local characters to become a familiar sight to most every tourist in this mecca for all manner of artistic characters is Peter. Ever afoot and walking with a long swinging stride, as his hand rests on his inseparable staff and his head bobs continually with energy, Peter is a most interesting sight to the uninitiated. But, his greatest charm is his voice, mellow in its universal kindness and love, and inspiring in the words it always chooses, for Peter never converses with anyone more than a minute before he has expounded some of his philosophy, which is identical in every way with that of the revered Socrates.

Now behold a convincing and startling parallel cited by Mr. Rigas.

Following the promptings of "an internal voice," of which he spoke frequently, Socrates declined to participate further in public affairs and he retired to train himself to coarse food, scanty clothing and indifference to cold or heat and brought into thorough subjection his natural impetuosity. But, though a sage, he was entirely

DAN CRIMMINS

Irish postman in "Peg O' My Heart"; Laurette Taylor, star, King Vidor, director, Metro. Second engagement with the Hunt Stromberg productions, Bull Montana, star, Metro.

Just finished as Sam Brown in "The Man From the Forest," Harry Carey, star, Val Paul, director, R-C productions.

ROSA GORE

Comedy role in "The Driving Fool," Wally Van, star, Robert Thornby, director, Regent productions. Comedy roles in two comedies at the same time, Christie during days, and Lloyd Hamilton comedy during nights.

Finishing in a Universal, Gladys Walton, star, King Baggott, director.

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removed from gloom and he remained more witty than ever. Anyone who knows Peter, the Hermit, of Hollywood, upon reading the foregoing two sentences would conclude it referred to Peter. And so it does—he is exactly like that: he lives in a humble foot-hill cabin, eats only uncooked vegetables, fruits and nuts, abstaining from all meats or prepared foods; his complete wardrobe, summer and winter, rain or shine, consists of one outer shirt and a pair of thin white trousers, he always going bare-footed and bare-headed and never wearing any under-clothing of any kind; in even frosty weather he never chills and in torrid heat occasionally swept down upon Hollywood from adjacent deserts he never shows any sign of discomfort.

"Socrates, under his modern nick-name of Peter, is still doing as he did in the fourth century before Christ around Athens," Mr. Rigas declares. "In the old day he mixed freely with men in any place of public resort to question and suggest the right path to real knowledge. Ignorance and pretense could not be hidden when his cross-examination came to bear on them. Peter frequents the motion picture studios and the various clubs of film folk to accomplish the same purpose and I venture the assertion more people gain more real knowledge of vital importance from him than is possible from any other source although he does not pretend to be a college-bred man."

There is one outstanding feature of Peter's philosophy which occasions unrestrained astonishment at times. As an example, not so long ago, he chanced to discover a little boy lying helpless on a roller-cot out in the warm California sunshine. Forthwith Peter declared there was no sound logic for this boy continuing to suffer longer and after expounding the rudiments of the logic he referred to, he levelled a benign smiling gaze upon the lad. "Get up and play with the rest of the lads, you're all right," was all Peter said. Instantly, according to the report which was widely published at the time, the boy did get up after being a life-long cripple and he did immediately begin to play as other children play, and, he is now considered as well and sound as anyone. Peter took particular pains to deny that he had performed a miracle. "Just plain, strengthening logic is needed to remove human ills of mind and body," he declared.

"Is there anyone, savant or ultra-savant, who can offer any evidence in rebuttal to the effect that Peter is not the great Socrates back to earth again?" asks Mr. Rigas. "If there is anyone courageous enough to try to disprove it, I would like to make contradictory answer."

With his next "witness" offered in evidence to prove his claim, Mr. Rigas drives home an impressive point.

Douglas Fairbanks, a household word in all movie fandom, is one of Charlie Chaplin's closest friends and is probably his most devoted admirer. The writer has heard the popular Doug laud the great Charlie as his most inspiring mentor. "To me Chaplin is always a source of instructive reflections of vital points of life in which I am interested," Fairbanks has said. And the latter's theories of cinema art, for instance, are based on some of the former's theories. Recall history here: Epicurus based his philosophy upon the atomic theory of Democritus! Epicurus founded the Epicurean school and became equally famous with all other masters! "Need I even add that Douglas Fairbanks is merely the present-day screen name of Epicurus, come back from Athens and the third century before Christ to perpetuate his great philosophical works in the similar environments afforded in Hollywood?" Mr. Rigas asks.

Epicurus added somewhat to the philosophy of Democritus and even improved it,

authorities state. For instance, Epicurus taught that peace of mind, based on meditation, is the origin of all good. "If you doubt that Douglas Fairbanks is any different in this regard, you have but to see his matchless achievements in his picture version of 'Robin Hood,' in which a meditation of the peace-building elements of the Twelfth Century forms the crux of the whole entertainment fabric of the story he has caused to be told in film," Mr. Rigas says. "Moreover, the very fact that Mr. Fairbanks and Mr. Chaplin are such boon companions offers something to think about since every mortal must agree that if Democritus and Epicurus should meet at the same place in this same modern time, they would be inevitably the same kind of boon companions."

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The Silent Trend

Continued from Page 8

There are enough pictures which fall far short of the standard which can be termed professional, but there is occasionally one so palpably inferior that it should never have been released. Of this latter class the most glaring mistake of recent times was the Metro production of "The Infamous Mrs. Revell," starring Alice Lake. We can attention to this one in particular because it ranks with the very worst films ever revealed to the public and the effect of it is so detrimental to the cinema art that every effort should be exerted to discourage any attempt at repetitions of such hopeless productions. If there was anyone in charge of affairs who knew anything about pictures, he missed an opportunity to do the screen a great service by suppressing it before it could be circulated to do the harm coincident to calling down upon the movies the scorn of thousands of fans rightfully disgruntled over having wasted their time and money on it. Dallas Fitzgerald's direction of "The Infamous Mrs. Revell" was reprehensible enough, but Miss Lake's performance was truly pitiful. She photographed badly and acted worse. Any deluded girl aspiring to gain a chance in pictures would naturally be convinced of it being easy to get onto the silversheet as a result of watching Miss Lake's almost amateurish characterization. If she was ill at the time this picture was photographed, we are sorry for having even alluded to her work, but would divert our criticism to Mr. Fitzgerald in that case. The big and vital point is, the issuing of such a photoplay as "The Infamous Mrs. Revell" injures the screen almost irreparably in some quarters. The effect upon anyone after watching it is a feeling of conviction that the motion picture art is deteriorating and this is a tendency no producer or releasing organization can afford to encourage. There are two practical ways to prevent this dangerous tendency: either do not produce such pictures, or, if they are produced, do not release them.

Elaine Hammerstein seems to have an unquestioned and almost unanimously ap-

proved hit at last. It is "One Week of Love," which has taken blase New York by the proverbial storm. The *New York American* says: "It is extremely well done" and that "Elaine Hammerstein displayed dramatic power" while the *New York Morning World* gives her credit for being "distinctly Broadway calibre." The *New York Journal* adds as its tribute that it is "excellent film romance." The *New York Globe*, speaking of the situations, described them as "very alive and tense." It seems certain "One Week of Love" will have an extended, prosperous vogue and it looks like a good selection for exhibitors with any class of house.

LETTERS IN "CAMERA!" OFFICE

| | |
|-----------------|-------------------|
| HUDSON, W. A. | HORTON, Clara |
| WELCH, Niles | WILBUR, Crane |
| LOVELY, Louise | CAMPBELL, Colin |
| DAWN, Norman | GLENDON, J. Frank |
| KESSON, Dave | WILSON, Tom |
| TOMPSON, Athene | McCULLOUGH, Philo |
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Eastern motion picture people desiring information regarding professional advertising should communicate with *Raymond McKee*, at *The Friars Club*, in New York City.

Fred W. Fox, Adv. Mgr., Camera!

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FRED W. FOX Advertising Manager CAMERA!

This is how I look with glasses, but I don't wear them.



This picture really does not do me justice.

AL MARTIN

Just finished playing "The Dummy" with Hart Schaffner & Marx

Am very familiar with the motion picture business having been in it before it was in its infancy.

WILL NOT consider position to direct "Ben Hur."

I write the "Exhausts" column for Camera! and would consider job with salary attached.

Have been offered several engagements, but the money didn't come from the east.

My hobby is to work in the motion picture industry.

I can swim, dance, roller-skate and grow a beard.

Will work for anyone but Billy West.

ATTENTION CREDITORS:

PHONE 578-097

Please don't phone, but send my bills to my new address, 1340 Milton Ave.

OTTO MATIESEN

Who has just completed the role of Napoleon Bonaparte in Hugo Ballin's production "Vanity Fair" at the Goldwyn studios.

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Hollywood 4341



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The motion picture industry is playing host to the world here next summer. People are coming from many far places, from many foreign nations to see the American Historical Revue and Motion Picture Exposition. It will be the greatest entertainment of its kind ever given. It is an opportunity for the motion picture industry to give the outside public a newer and better conception of its infinite possibilities, and of its sincere desire to become even a greater force in national life. This Revue and Exposition not only will be a month of incomparable entertainment attracting tens of thousands of new visitors to Southern California. It will be a great patriotic celebration appropriately commemorating one of the greatest events in American history—the promulgation of the Monroe Doctrine. It is a project in which our sister nations of Central and South America are going to participate with the greatest enthusiasm, an event for which President Harding himself has bespoken the support and interest of the whole United States.

The formal opening of the Revue and Exposition—The Premiere—will make Exposition history. Southern California, Los Angeles, Hollywood—are accustomed to unique and brilliant fetes. But this Premiere will surpass in magnitude and interest anything ever attempted before. President Harding has accepted the invitation of Los Angeles to be the city's guest of honor on this occasion, if national business permits. He will be accompanied from Washington by many other high officials and by Latin American diplomats. When the time comes every resident of Southern California will want to attend this Premiere. But attendance at the formal opening will have to be limited. It will be restricted to holders of Patron Certificates. These Certificates are now on sale at \$10 each. Purchasers get \$12.50 worth of tickets to the Revue and Exposition, including a ticket to the Premiere, with each Patron Certificate. Don't put this off until it's too late. Fill out the application blank printed elsewhere in this issue of Camera! and mail it with your check today to 1005 Hollingsworth Building, Los Angeles.

"Camera!"

[[The Digest of the Motion Picture Industry]]

Los Angeles, California

Saturday, January 27, 1923

Price 10 Cents



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END REEL 2

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(TO BE CONTINUED)



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wishes to announce the cancellation of his proposed tour around the world.

AT LIBERTY FEB. 1st

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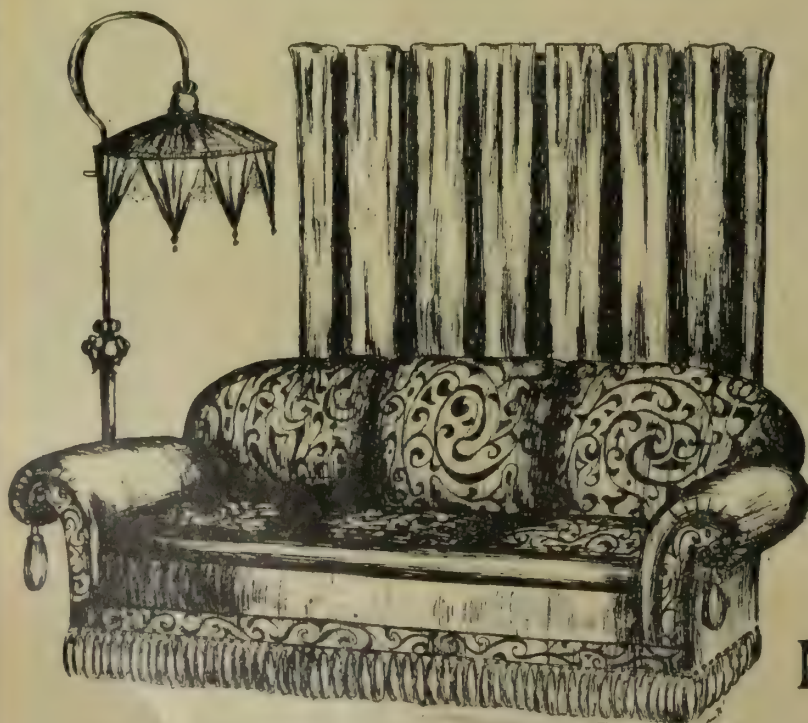
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"Camera!" (The Digest of the Motion Picture Industry)

ESTABLISHED 1918—A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE

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Address All Communications to Camera!

Vol.V.

SATURDAY, JANUARY 27, 1923

No. 42

In a Little Closer Focus

We endorse every honorable move which gives any promise of moving pictures!

Valentino declares one Antonio Muzii is no brother of his. Muzii be forever denying things?

Deal death to deadly drugs! Let live at liberty no leprous lizard who deals in it illegally! Come, crusaders, and clean 'em up!

Goldwyn's production of "The Christian" is being proclaimed a masterpiece by eastern critics. Good! We rejoice to know "The Christian" is so good, as he should be.

If Dame Rumor is on the right track and there is no disconcerting switching of plans—and if a lot of other things—Charlie Chaplin and Pola Negri will be married next month.

After Eric Von Stroheim finishes "McTeague" he will make a film version of "The Merry Widow," the famous Franz Lehár operetta. So Von is going to continue to waltz around quite pertly—directorially speaking.

It is a favorable time to do things towards a potential upbuilding of film-making, both as a business and as an art. You are not DOING when you "knock." Why deliberately be an iconoclast when by being such you cannot last?

Lillian Gish has gone to Italy to film "The White Sister." It is not to be assumed that she went all the way to that kingdom for realism in spaghetti back-ground since most of the best Italian spaghetti comes from Hoboken, New Jersey.

"Let them all have a chance!" This is the slogan of Camera! And, when we say all, we mean the little and the big, the renowned ones and the unknown ones. It all encompasses an evolution which must never be stopped by mortal selfishness. Filmland can well afford to be the land of freedom of the opportunities.

And now Henrietta Crosman has crossed over the footlights to wax dramatic before the Kleig lights in George Melford's picturization of Earl Derr Biggers' story, "Broadway Broke." If this exodus of artists from the stage continues, it bids fair to develop into a veritable debacle out of which the screen is liable to emerge quite submerged with much talent.

The latest effort to come back is that of Francis X. Bushman and Beverly Bayne. Do you remember them? Well, they have signed up for a Whitman Bennett production and all things being equal, they should be equal to an auspicious return to the screen. Incidentally, this talented duo will serve to help decide the question as to whether the fans want old faces back or new faces introduced.

The crying need of the present cinema period is more of the really stalwart championing of the best interests of the whole motion picture industry and less petty selfishness. Why let a need cry on interminably? Is it not better for each individual to lay aside his hammer with which he "knocks" and his axe he seeks to have ground? Is there anything easier of accomplishment than a yielding to a spirit of constructive friendship towards all fellow-men? Or are we still too far away from a simple idealism long since overdue?

With Grauman's new Metropolitan theatre open and none of the other almost countless moving picture houses anything like closed for want of patrons, Los Angeles makes more strides towards ranking with New York and Chicago as an amusement center par excellence. It is indeed fitting to pay tribute to Sid Grauman's showmanship since this quality of his has counted more than any other single force in making this metropolis so admirably metropolitan in this respect.

We doubt the oft-repeated assertion that there is an insidious movement on foot to form a motion picture trust. We do not believe there is any man or any group of men in the field with enough temerity to attempt any such impossible monopolizing. And, frankly, if we ever do discover convincing evidence of any such scheme, we shall do our best to knock the whole plan into a cocked hat, because if there ever was a business too democratic to be shackled by restraint of open trade, the film business is that business.

Several readers have asked why Camera! does not publish a department of instruction in photoplay-writing. Our answer is, we do not believe a magazine even with almost unlimited space can teach aspirants how to write acceptable screen literature. This is a task for a highly organized school with facilities for conducting a scientific course—such an institution as the Palmer Photoplay Corporation conducts for instance and—successfully. To ask a periodical of any sort to teach so intricate a subject is like asking it to provide a Yale or Harvard course in any of the classics. It simply cannot be done with any degree of genuine helpfulness.

AMERICANISM RETURNING

By ROWLAND V. LEE

Contemporary English critics, with an understanding perspective of American life, complain that true American characters are not being represented in current motion pictures—that productions made in this country do not reflect typical American life to the outside world.

If such criticism is true, then the cause probably lies with the varying production eras which have followed each other since motion pictures became popular a decade or more ago. With many steps between, the vogue has changed from the early Westerns to that of the costume offering which has had its inning in the past year; comedy likewise has evolved from slapstick to feature.

But has there been a vogue of films which represent the contemporary American life? That there has not is no doubt due to the fact that we regard the general environment in which we circulate from day to day as commonplace, and, regarding it as such, we do not care to have it presented to us on the screen when we seek relaxation.

Now that the various vogues and fads have had their day, there will be a growth of productions with all-American themes. I do not mean that there will be a precipitous rush of such productions, but I do mean that the number of motion pictures devoting their subject matter to the contemporary age—really and truly concentrating on this age—will steadily increase. What we believe to be commonplace will not appear so with careful and patient direction, with sincere adaptation and with intensive acting (not over-acting). Such productions as these will be the sort which will preserve a faithful record of the present years for future generations. By the sense of sight, they will supply what the most brilliant of present-day writers on present-day subjects won't be able to command among their unborn readers. Such a production as "Alice Adams," based on Booth Tarkington's Pulitzer prize novel, will assist the future writer, who writes in retrospection, from depending too much on his imagination for facts and customs concerning the bygone age—our present age. We must remember that what would appear drab and ordinary to us today, will appear romantic a hundred years hence.



Martha Mattox, who has just finished playing a villainous Bolshevik in "Thundering Dawn"

HIS COMPETITORS WILL BE FEW

If you had a coat that you believed lucky, would you have enough faith in it to venture into a tiger's cage with the garment about you, expecting it to keep the beast away?

The chances are, you wouldn't.

But Jack Geddings has such a coat. Geddings was once one of the best known "stunt men" in motion pictures. Now he has abandoned the stunt field and is playing big roles in regular fashion.

He possesses a big coat that he wore in some of his most daring stunts, from which he escaped unscathed. When his role in the production of "The Tiger's Claw," a Paramount picture, demanded that he go into a tiger's cage, he refused unless privileged to wear the "lucky coat."

The funny thing is, the tiger didn't even growl at Geddings. Maybe the coat worked.



Virginia Brown Faire, is now playing an important role in "The Cricket on the Hearth"

AMERICAN DARKY HUMOR

Gaston Glass, romantic hero of the screen and a French hero of the recent World War, declares it would be difficult to select the funniest story he has ever heard and he frankly denies having any ability to create jokes. He gives a negro dough-boy of the American army credit for amusing him most with deliberate attempts at humor and in connection with this dusky laugh-provoker he recalls a lull after a fierce skirmish on the French front during which Mr. Glass, as an officer of the day, was making a tour of inspection of some trenches the Boche troops had only just vacated.

"I was surprised to find this colored American soldier alone in one of the trenches engrossed in scratching himself most vigorously.

"What's the matter, dough-boy—cooties?"

"No sah, ah ain't got no cooties, sah," he replied. "Dem things what I'se got I calls worse'n cooties."

"What could be worse than cooties?" I asked.

"Dem things what I got—math'matical bugs, I calls dem."

"Mathematical bugs! What are they like?"

"Dey am l'ak," the negro replied, still scratching with all his might. "Well boss, a math'matical bug am a bug what subtracts from yo' happiness, divides yo' 'tention, adds to yo' misery an' multiplies like de devil."



Gertrude Astor, who will play in a second picture in the East, after finishing "The Ne'er-Do-Well"

THE BROTHERS-IN-ART

Both educated as artists. . . One the actor, the other the interpreter of "Faust". . . Both writer-directors, and both designers of their own sets. . .

These are the bonds of artistic brotherhood between George D. Baker, who is writing the script for "The Easiest Way," and Ferdinand Earle, who is directing it.

At the outset of his career George D. Baker earned his living as an illustrator. For years he exhibited paintings and designs. He took many prizes in composition.

Ferdinand Earle studied painting under Bouguereau and Whistler, and exhibited in the Paris Salon.

Baker took to the stage and played in "Faust." His first role was Valentine. Afterward for an entire year he starred as Dr. Faust himself.

Earle long dreamed of an extraordinary motion picture—the entire "Faust" of Goethe, interpreted in terms of beauty and motion. Work on it is proceeding now.

Then Baker took to the screen. He wrote plays and directed them and acted in them—and had a lot to do with designing the sets and setting the lights!

And when Earle made his first film ("The Rubaiyat") he all but acted in it. And he designed every set and directed its lighting.

"With his vast experience, Mr. Baker is peculiarly fitted to write my present script," Mr. Earle says. "He made Nazimova beloved to screen fans through his masterly production of 'Revelation' He is now working in harmonious accord with David O. Selznick and me to do for Theda Bara what he did for Alla Nazimova."

Hunt Stromberg presents

Bull Montana in

"THE TWO TWINS"

CAST

Chuck Reisner
Billy Armstrong
Marion Harlan
Margaret Cloud

Fontaine La Rue
Phyllis Allen
Dan Crimmins
Grace Gordon

Universal presents

William Desmond in

"THE PHANTOM FORTUNE"

A Serial

Robert F. Hill, Director

CAST

Esther Ralston
Harry DeVere

Lewis Sargent
George Webb

Pat Harmon



Filmdom's Exposition to Have Queens Galore



Seven counties of Southern California and the lower portion of the San Joaquin Valley extending as far north as Fresno, will be given an opportunity to select a Queen to reign for a day, to be set apart and advertised as her day, at the first annual American Historical Revue and Motion Picture Exposition, to be given in Exposition Park, Los Angeles, next summer in commemoration of the hundredth anniversary of the enunciation of the Monroe Doctrine.

The seven counties asked to select from among their fairest daughters Queens to preside at the Revue and Exposition on the days given over to feting each respective county, are San Diego, Imperial, San Bernardino, Riverside, Orange, Ventura, and Santa Barbara. The lower portion of the San Joaquin Valley is the eighth district from which a Queen is to be chosen to preside at the big celebration on the day given over to that district.

The keenest competition is anticipated in this contest, for in addition to the honor attached to its winning, a cash prize of \$200 will be given the lucky girl elected Queen in each of these eight districts. Prizes of \$100 and \$50 will also be given respectively to those who are second and third in each district. Each Queen may give a ball in honor of the interest of geographical district she represents. She will also be eligible for the grand prize of \$500, competition for which is open to the winners of all classes, although the lucky girl winning this grand prize will not be eligible for a class prize.

The Queen of the Premiere, or formal opening of the Revue and Exposition, will be chosen from within the motion picture industry, since the industry is sponsoring the entire event. Those of the film industry who have subscribed for Patron Certificates will select the most popular motion picture star from their numbers. A great deal of rivalry

Frank B. Davison, Director-General of the Motion Picture Exposition, signing the first Patron's Certificate for M. C. Levee, president of United Studios, (right) with Mayor George E. Cryer, (center) as witness.



among the various studios is expected in this contest. While the Queen of the Premiere will not be eligible for any of the cash prizes, she will be highly honored on the opening night. She will ride in state in the electrical parade on the eve of the Premiere; with her court she will accompany President Harding and other famous guests of the Revue and Exposition on a tour of inspection of exhibits and concessions; she will lead the grand march with the President or some other high dignitary at the Stars' Ball; she will press the electric button to ignite the opening bomb of a pyrotechnic display announcing to the world the opening of the great event, immediately after the President's proclamation; she will act as hostess at the Exposi-

tion Breakfast immediately following; and will officiate at such other functions as may be added to the program.

Plans are now taking form for the operation of from three to seven transcontinental trains to bring theatre owners to the Revue and Exposition from all parts of the United States. In addition to this there will be a special train running from Washington to Los Angeles and return, via many of the principal cities of the United States, bringing to the Premiere the Presidential party, Latin-American diplomats, and the United States Marine Band. The coming event is expected to attract the greatest congregation of world famous men and women that Southern California has ever seen.



From U to You By MALCOLM S. BOYLAN



"Merry-Go-Round" is finished.

After eight months' steady work Rupert Julian has finished the production of the Viennese story for which some of the most elaborate sets ever built at Universal City were used.

One of the largest casts of well-known players ever assembled for a single picture, appear in "Merry-Go-Round." Principal players in the all-star cast are: Norman Kerry, Mary Philbin, Caesar Gravine, George Hackathorne, George Siegman, Dale Fuller, Lillian Sylvester, Spottiswoode Aitken, Dorothy Wallace, Al. Edmundson, Charles L. King, Penwick Oliver, Sidney Bracy, Anton Vaverka, Joseph Prichard and Maurice Talbot.

Jack Sullivan, Julian's assistant, is now working with Wallace Worsley on "The Hunchback of Notre Dame," on which he and James Dugan are the assistants.

Gladys Walton's current vehicle in production at Universal City under King Baggett's direction, "The Chicken That Came Home to Roost," a Cosmopolitan magazine story published two months ago, is all about "the town scandal," involving principal characters of the story. It's a tale of chorus girl life, a small town and a few other common elements of life.

"The Town Scandal" is an expression that really embraces everything in the story, while "The Chicken That Came Home to Roost" would cause a panic in the electrical sign business if used. So what could be more natural than that "The Town Scandal" should be selected for the title? It has been, and it will be a lot snappier name than the old one.

Neely Edwards' current comedy starring vehicle at Universal City, where he has been making the "Nervy Ned" series with the support of Bert Roach, Gertrude Olmstead and others, is called "A Hard Boiled Yegg." It is not a story of a Sunday school picnic or a convention of Coue fans.

The Fourth Street viaduct, Los Angeles, furnishes one of the thrill scenes for "The Phantom Fortune," the chapter play of success and business acumen which Robert F. Hill is directing for Universal with William Desmond in the starring role and Esther Ralston opposite him.

Preparation on "Up the Ladder," the Broadway play by Owen David in which Reginald Denny and Virginia Valli will be co-starred by Universal, is nearing its close and production will start within two weeks.

Hobart Henley, featured Universal director who handled the filming of "The Flirt," will direct. A. P. Younger is preparing the scenario. Willard Louis, Dorothea Wolbert, Bert Roach and other players will support Miss Valli and Denny.

Elizabeth Alexander wrote "The Self-Made Wife" as a serial for the Saturday Evening Post, and the Universal Pictures Corporation has purchased it for production as an all-star film play.

While Clopin does his worst villainy in "The Hunchback of Notre Dame," the Universal-super-Jewell special starring Lon Chaney, and Esmeralda dances her way through tragedy under the gloomy eye of the hunchback, Raymond Hatton, cast in the role of Gringoire, the poet, withdraws himself from the juggling rhymster's garb to play a perfectly modern role in "Trimmed in Scarlet," the all-star production which Jack Conway is directing. There is a stretch of four or five weeks during which the poet is free from his fifteenth century character and may play the dress suit dub to his heart's desire in the Conway effort.

Other players in the filming of the stage play, "Trimmed in Scarlet," are Kathryn

Continued to Page 20

Whyfore of Tall Heroes, Gaston's Beard, "Et Al"

By RAY H. LEEK

Pursuing the columns of that indefatigable seeker after film truths, Grace Kingsley, we discover the tiny heroine of yesteryear is rapidly giving way to her taller and more statuesque sister.

While this obviously is true we beg to differ, humbly but none the less insistently, with the reasons advanced by Miss Kingsley for this change in the style of feminine favorites. She is convinced that it is because some of our little favorites have grown up, because the foreign play requires the taller heroine and, generally, because the trials and tribulations of the older and more mature woman are just as poignant and interesting as those of the flapper.

But isn't it a fact, Miss Kingsley, that the real reason rests with you girls?

Can't this change be traced to the fact that you are demanding that your heroes be taller and taller?

And—if you give us the ultimate low-down on this intimate question—isn't it true that all of your sex prefer to be able to stand within convenient reach of your particular hero at the moment of the fade-out clinch that is the ultimate goal of romance, either in real life or on the screen?

I need not tell one who is all-seeing as you, Grace, that Elinor Glyn really spoke for all her sex when she named Orville Caldwell—the tallest actor now working before

the camera—as the "most physically perfect man on the stage or screen."

And I probably tell you nothing new when I suggest that the ever increasing popularity of such six-footers as Tommy Meighan, Orville Caldwell, Kenneth Harlan and Elliott Dexter, is largely due to your demand for height as well as fascinating personality.

As you know, Grace, you and your sisters always have chosen our screen idols. The movement for the taller heroine seems to be a direct result of your demand for girls who will better match up to your male ideals.

Now 'fess up. Isn't that the truth?

One of the favorite fictions of the playwright or author is that of the stage heroine who turns a weary face from the glamour of the footlights to yearn for a duck farm on Long Island, or a country store across in Jersey.

Which makes the discovery of such an individual in real life all the more interesting. Truly Shattuck, whose brilliant career on the vaudeville and speaking stage has made her name a familiar one wherever the lights burn brightly, admits to have nourished a secret ambition of her own.

It is to make practical use of all those choice recipes for roasts, puddings, salads and cakes, which she has been collecting throughout her professional career.

And now realization of her dream has come. Miss Shattuck has changed the sign that hangs over the cozy cafe on the Schulberg studio lot to announce that she will preside over its destinies in the future.

So the famous folk who dine there daily—practically all of whom have laughed and cried with Truly from one side of the footlights or the other—now will have an opportunity to consume the products of her gigantic range.

Note the return of that vamp of all vamps, Theda Bara. Although Theda has submitted to the direction of a man who might be expected to know much about vamping himself—none other than Ferdinand Pinney Earle—it is said that she will go in for more human and less artificial roles than those that marked her former screen activities.

To the writers of "why-do-they-do-it" letters to the magazines it may seem that picture players scramble through their roles with no regard for little details that jar the tender sensibilities of the theatre goer. But the facts are the reverse.

A straggly beard, so often required when an actor is pictured as being away from his favorite barber for an indefinite period, once was suggested by dark blue grease paint.

Continued on Page 21



TRULY'S DREAM COMES TRUE ON THE SCHULBERG STUDIO LOT



WILL THEY TAKE THEDA IN THIS ROLE?



GASTON GREW THEM HIMSELF FOR "THE GIRL WHO CAME BACK"



WRITER GOES BACK THIRTY YEARS TO CHARGE EYE UNSWELL WITH TITLE PLAGIARISM



Within Filmland's Interesting Inner Portals



Cesena, Italy, is going to stage a homecoming celebration next May and Monty Banks, the popular comedy star, who was born and reared there has been invited to be a special guest of honor and to deliver a speech on the opening day. Mr. Banks is trying to figure out a way to get away from his Hollywood film duties long enough to make the trip, as he says he has had a speech stored up in him for the last year, and anyway, he would like to see his mother, who still lives in far-away Cesena.

Alan Hale, who in his earlier career made long strides on a start up the ladder of fame as a grand opera singer, but who was forced to abandon his ambition because of losing his singing voice, has just regained sufficient vocal power to "hit" the notes of the upper register after five years, all of which is the result of an operation he had performed on his throat recently. However, Mr. Hale indicates he prefers to remain in pictures permanently.

Here's another chance for Dame Rumor to circulate a lot of wild stories. Muriel MacCormac was the guest of Mickey McBan in over a recent week-end in his fine home situated in fashionable Laurel Canyon of Hollywood. But, the chance is short-lived since the mothers of both were also present and also in view of the fact that neither of these screen artists is much more than four years of age. They are boon companions as a re-

sult of playing together in Gasnier's latest picture, "Poor Men's Wives."

Leon Bary, the popular French star who has just returned from Truckee, Calif., with the Colin Campbell company making a big William Fox special, says this is the first time in three years he has walked in snow and that this time he walked over and through it where it was nearly thirty feet deep. He says old-timers in that section told him the snowfall this winter was the heaviest in twenty years there.

When Louis Gasnier returns to Los Angeles from a business trip to New York next week, he will start immediately to film "Mother's-In-Law" in which Gaston Glass will be the featured player. Mr. Glass says when it comes to the art of make-believe he is willing to tackle anything once, but he is not so sure of his inclination if he were to be confronted by mother's-in-law in real life, and, he fought in the World War with distinction and everything, too.

Helen Kesler, Jimmy Aubrey's leading lady who recently took a flyer into the dramatic field by playing in two Rupert Hughes pictures for Goldwyn in succession, does not claim to be a designer of gowns, but she has "invented" a new style of dress for milady. It is a combination affair with features suggesting the sartorial tastes of

several nationalities and is said to be quite unique as well as attractive. Miss Kesler's idea is that such a dress will be becoming to American girls since America is the melting-pot of the world and her women should dress accordingly.

Lloyd Hughes, who expects to start soon in his first starring vehicle for Thomas H. Ince, has been utilizing the spare moments of a week's vacation to catch up with the job of answering his fan mail, and, he claims that with the aid of a secretary, he succeeded in getting into the mails a grand total of 850 letters in six days. Evidently this thing of being popular is not entirely devoid of its draw-backs if one will take into consideration the fact that it is a lot of work to reply to so many letters in a single week.

Gloria Hope, whose portrayal of the character of Teola Graves in Mary Pickford's new "Tess of the Storm Country," stamps her as one of the best emotional actresses of the screen, is worried because someone started going the rounds of the press a story to the effect that she had been a school teacher prior to making her advent into motion pictures. As a matter of fact, Miss Hope was only fifteen years old when she made her debut on the screen and she was scarcely through with her own schooling let alone being ready to teach anyone else



Man and the Movies

By One of the Men



Man born of woman is of few days and full of movies. He goeth forth in the evening full of joy, seeking entertainment at the picture emporium, and afterward he returneth to his roof tree sad of heart and feeling that he hath spent his kopecks in vain. He taketh with him on these jaunts the wife of his bosom and the children of his heart because they prefer the movie before ice-cream cones and salted peanuts. It is a joy to him to read aloud the sub-titles to his heirs in order that his neighbors may be bored and made peevish. His pleasure increaseth because the intelligent usher placeth him where he rejoiceth not to be and the speed fiend in the projection booth keepeth the film racing along on high so that he hath to get an aeroplane to keep up with it. Yea, the poor old fish spendeth his guilders for entertainment, and instead he is handed a pickle and a stale pretzel.

He putteth up in patience with such treatment for many moons, and then after his edges are all frayed he goeth to the manager of the movie show and hollereth

his head off in the hope that he may get a hand dealt from the top.

The manager telleth him speedily where to head in, and the poor old carp considereth the world hard and stony, yea he weepeth briny tears and groaneth in the spirit.

Then he curseth—all movie shows and all movie folk and dammeth the man who invented film, but to no purpose. He getteth himself all peeved and his temperature ariseth as a batch of buckwheat, but it profiteth him nothing.

Then cometh the day when he goeth to the theatre at a net cost of eight slats for himself and family, and there he seeth a bunch of junk that would take all the joy out of a Pharasee funeral. For three hours he listeneth to the mournful pleasantries of ancient Chaldaea; he filleth his lamps with the gyrations of a parcel of frowsy old Janes; he mauleth his ears with much rag-time and delighteth not in voices that give forth music like the horse-fiddle and the hurdy-gurdy, the sack-but and the psaltery. He goeth to his home sore in body, lean of

pocket, and perturbed in mind. And so he mopeth around until the next night, when with a joyous heart he fareth forth into the fairway to find a movie show.

There, surrounded by his family, the weary old dog sitteth himself comfortably in the cloistered light of the picture house and with joy and gladness in his busted old heart he listeneth to the soft strains of the organ and giveth his soul to peace. He looketh at the silent figures as things come and go upon the screen and admireth the fresh charm of the landscape and the panorama of beauty and loveliness it unfolds before his enchanted gaze. His ears are not offended by the maudlin tones of cracked and frazzled voices, and he noteth with joy that no ancient but worthy cronies cavort upon the screen. He chortleth, with glee and giveth thanks that he liveth in the days of the movies. Yea, he breaketh forth in a blithesome roundelay of praise that man born of woman cannot do better than keep himself full of movies, for in so doing he keepeth himself not full of other things. Selah.

Jacques Tyrol, well known director and producer of his own pictures, has organized his own company which will be known as the Jacques Tyrol Productions, Inc. He is now selecting his organization for production. His first two stories will be "Renunciation," and "The Criminal," which will be done in Germany and Italy.

Bill Bailey to his friends, William to the public, will appear next week at the Little Theatre, Forty-fourth Street, in a new play called "Polly Preferred," by Guy Bolton and Winchell Smith. Bill is one of the old-

News from New York

timers who frolicked at Essanay in the early days.

Nazimova has made a sensational hit with her new production, "Salome," at the Criterion Theatre.

Eugene V. Brewster, the motion picture magazine magnate, in a hearing at court this week, admitted paying all of Miss Cor-

liss Palmer's bills and living expenses. His wife is suing for a divorce.

Lefty Flynn is playing the leading male role opposite Alice Brady in her newest Paramount picture, "The Snow Bride."

The Selznick Picture Corporation is going to remove its headquarters to Los Angeles and close its offices here. This will be the first attempt of any big cinema concern to transact all its business outside of New York City.

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

Although replete with old-time dramatics of the variety devoid of the power to ring true, "Pawn Ticket No. 210" is far from being a bad picture and it contains enough entertainment value to satisfy the average audience of a popular-price house. Shirley Mason, the star, gives a pleasing performance and has little trouble in dominating every situation in which she participates, not having serious competition from members of her supporting cast. However, the manner in which Dorothy Manners handles a small part, which figures unpleasantly in the plot, makes one wish the powers that be at the William Fox studios had given her more to do, because she displays very promising possibilities as a character delineator of keen and contagious intelligence.

"The Hero" should prove a ten-strike for both Louis Gasnier as a director and B. P. Schulberg as a producer. It should also serve to enhance the popularity of Gaston Glass, John Sainpolis and Martha Mattox as inspired photoplayers nor will it injure Barbara La Marr and Doris Pawn. In fact, this picture is blessed with a well-balanced cast of players, who seemed prone to vie with each other for highest honors in histrionic quality. "The Hero" is a story which in the processes of filming has been humanized to such an extent as to have quite universal appeal. It is a picture which few will be able to criticize seriously since it approaches the flawless class. When such finished artists as Mr. Glass, Mr. Sainpolis and Miss Mattox figure in so many compelling situations as abound in this picture, one is forced to admit that the matter of interpreting the silent drama has become a true art of unbound potentiality.

Helene Chadwick takes first honors in Rupert Hughes' "Gimme." She once more proves that in her line of parts, she cannot be easily excelled. Never before has she shown so much of that magnetic personality which first won recognition for her. As *Motion Picture News* agrees: "Never has she appeared to better advantage." As a photoplay "Gimme" ranks with "Dangerous Curves Ahead," and, like that previous Hughes success, it is more of an absorbing study of an interesting phase of life than it is a story. It contains one mistake—the great and the big Henry B. Walthall in a minor small part. This great genius should never be humiliated to do so little in any picture. A "bit" actor should have been engaged to play his role.

There seems to be no doubt as to the status of the Goldwyn production of Hall Caine's great story, "The Christian"—it is as the consensus of opinion proclaims: a cinema masterpiece. It is a motion picture which tempts one to exhaust the supply of laudatory adjectives. It is a contribution which seems sure of focusing attention upon the screen as the ideal medium for expressing exalted human feeling in the midst of dramatic expression. Maurice Tourneur is conceded a victory in proving his right to a claim to genius. Richard Dix and Mae Busch will be received with acclaim such as never has been their lot before. At least a dozen others in the cast cover themselves with glory, notably Gareth Hughes, Mahlon Hamilton, Claude Gillingwater, Phyllis Haver and Joseph Dowling. "The Christian" will do a great service for the motion picture industry.

TENDENCIES TERSELY TOLD

The most outstanding tendency of the moment is the signing of long-term contracts with the Goldwyn and Schulberg interests showing the most avidity for "tying up" the services of talented people. This is a healthy tendency since it indicates a strong confidence in the future prospects of the cinema as an industry.

There seems to be no halting of the movement towards special feature productions with a consequent gradual abolishing of so-called program pictures. Universal, Fox and Lasky are the only concerns producing program reels in any considerable quantities and they are concentrating most of their best efforts on specials. The day of doom for the old-time series of photoplays in one machine-like tempo seems at hand.

That the photoplay has won its place in the sun is shown in a recent survey which revealed the fact that most all the most conservative newspapers in the world are giving a worth-while amount of space to screen news and gossip after a majority of them had held so aloof for years as to justify accusations of ignoring the whole industry. The generalizing and intensifying of public interest in the movies is responsible for bringing to bear a pressure that even the most conservative publication could not combat or flout.

The popularity of all-star casts in marked preference to the single star attraction is approaching a high and commanding public crest on the wave of public approval and the new policy has reached a point where it is common practice to assemble a dozen or more recognized stars in one cast. If this means anything, it means the public wants no more performances of mediocre ability on the screen.

Censorship as a weapon for advocates of all kinds of "blue" ideas is well started on the toboggan at last. The last election weakened the hands of reformers. Simultaneously it strengthened the common people's chances of choosing their own screen fare as seems to be their constitutional right.

Optimism is on the upward bound now more than ever before. Judging by announced preparations, studio activities will be record-breaking in the Southern California field ere 1923 has run its course.

William DeMille's best directorial points are revealed in "World's Applause" in which Bebe Daniels stars. In this picture is unfolded a fascinating story of the life of an actress. The exciting piece-de-resistance is evolved cleverly by logically entangling this heroine in the amazing skein of a murder mystery. Here is a case of the original story, written especially for the screen, comes into its own. Clara Beranger has pro-

vided a worthy structure of material with an even balance of picture value and literary strength. She shows once more that it is a combination which can be conceived and developed with the latitude and the limitations of camera angles in mind. In short, this photoplay is a source of buoying encouragement to the advocate of the elevating of original stories to greater importance. Lewis Stone, who does good work as a matter of habit now, offers an unusually impressive characterization. Kathryn Williams adds to her laurels in a successful handling of a difficult role, that of a victim of consuming jealousy, who, in a fit of anger, kills her husband. Adolphe Menjou displays his usual finesse in drawing a characterization which is cameo-like in its effect, and, he further insures his prestige as a master of the dramatic art. Last but not least, Miss Daniels gives an excellent performance in which she shows a versatility in the art of running the whole gamut of emotions.

If Hoot Gibson's popularity grows by leaps and bounds, he will deserve it. He is stepping along at a lively pace in his graduation from the class of cowboys. He is proving himself to be a splendid actor and never has he demonstrated his susceptibility to augmenting his knowledge of a fine artistry more than he does in "Kindled Courage," his latest Universal picture. He is the biggest asset of this production and his work in an ingratiating role is the element you remember when you go away from the attraction. Most any audience will like the irrepressible Hoot in this one, because he succeeds in transcending every other element without seeming to try. He is naturally natural, as it were. "Kindled Courage" is a western story which does not seem as hackneyed as the average one with such a locale. Hoot does no riding or shooting as has been his wont for such a long time. Through sheer acting ability he succeeds in creating plenty of dramatic tension without resorting to wild action. It would seem advisable for Hoot to continue to pursue his present course, which is an innovation certain to increase his following.

Seldom have disparaging rumors been so rife as has been the case during the protracted interim between the completion of Jack Pickford's picture, "Garrison's Finish," and the pre-view of it. No one seemed prone to concede this feature the slightest redeeming quality and it had been freely predicted that this return of an old favorite to the screen after two years would result in only dismal failure. Now that the leading critics have been given opportunity to see it and pass judgment it comes to pass that Jack has a starring vehicle which passes muster after all! The review published by this week's *Exhibitors Herald* is typical of the spirit in which this new Pickford effort is greeted by most of them. "One of the best vehicles Jack Pickford ever had," this trade paper admits. "He fits into the part of the little jockey as though it was written especially for him." It seems reasonably certain that this production will fall far short of serving to ruin Jack as so many seemed to think it would. All the more credit is due the star because of the fact that the direction is not marvelous and his support is not perfect. Madge Bellamy, who plays the leading feminine role opposite him, is

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, JAN. 27, 1923

DOPE OCTUPUS HAD EYE ON STUDENTS

The war against the drug ring is gathering momentum and for the first time in the recent history of this country, there seems to be really bright prospects of the forces of law and order accomplishing the extermination of this very worst bane to society. That the activities of the dope peddlers center in Los Angeles and environs because of the presence of so many prosperous people, including hundreds of high-salaried motion picture artists is recognized by no less an observer than the United States Government and is evidenced in the marshalling of official leaders here. United States Prohibition Commissioner Royal A. Haynes and Col. L. G. Nutt, head of the narcotic division, have arrived from Washington to get firsthand information of conditions in Southern California and there are strong indications of their work presaging a sweeping, nation-wide probe of the liquor and drug situation by Congress.

It has been known by many that drug peddlers have experienced little difficulty in plying their nefarious trade in especially Hollywood and there are startling rumors to the effect that up to the time of making public the cause of the late Wallace Reid's illness, a crew of these criminals was concentrating efforts around cafes frequented at night by older high school students out for an innocent good time in the meeting-places of film folks with the hopes of brushing shoulders with them. Undoubtedly there has been some high-handed attempts to increase an illicit patronage by starting more unfortunates on the downward path of being addicts to narcotics. Meanwhile there are some former addicts in the film colony who could do humanity a great service by informing the proper authorities of the details of the simplicity of getting drugs illegally delivered within a few minutes after making a telephone call.

A review of the activities of foes to the drug evil reveals William Randolph Hearst prominently in the foreground as a leader in the fight. The power he is able to wield through his many big publications should

FRENCH COMEDIAN IS OUT OF DANGER NOW



Max Linder, the famous French cinema star, who is recovering from injuries he sustained in an avalanche in the Swiss Alps. The reports of his neck being broken were erroneous, but it is true both of his arms were fractured. Mr. Linder plans to return to Hollywood as soon as he is able to travel.

count prodigiously in putting the whole drug ring to rout. Many congressman and several United States senators have indicated their intentions of going to the front in this battle royal and if a proper zeal can be maintained long enough to allow for a devising of a way to ferret out the men higher up, the rich men who finance the whole drug smuggling enterprise, and, if politics can be kept in abeyance, it is certain some gratifying results will come soon.

All elements in Filmland are a unit in demanding summary action to oust dope peddlers from the center of film producing activities.

Providing Chinese Spirit

Tom Gubbins is acting as technical advisor to Director Tod Browning in the making of "Drifting," a Chinese story featuring Priscilla Dean. Mr. Gubbins started his career in pictures back in 1915 with Universal and has been affiliated with practically every big producing unit in the Southern California field since.

BLONDE BABY STAR IS HIT IN BRUNETTE ROLE

Rowland V. Lee wanted a Chinese child who could do some real acting in an important episode in his new picture, "Desire," which is now in the course of production at the Metro studios. The director's desire for "Desire" brought a motley array of Mongolian juveniles to the studio, and, one after another was given a try-out, but all failed to register the thought desired. Finally Mr. Lee was obliged to give up his plan of having a real Chinese child and sent for Muriel Frances Dana, the popular, little four-year-old starlet who had just finished a long engagement with Ethel Clayton in "The Greater Glory." Little Miss Dana is a blonde and bears no facial resemblance to the yellow race whatsoever, but she has a reputation for possessing an ability to act with true understanding of dramatic proportions. Therefore, it became a matter of make-up to fit the type. Very soon the baby blonde blossomed forth with jet-black, straight hair, almond-shaped eyes, high cheek bones and in the attire of children of China. It is said she really looked more like a Chinese than most Chinese do! And, for several days of this week, she was kept busy by Director Lee "putting across" a part, which though small is vital to the story. Her artistic performance was such as to inspire many expressions of admiration in Metro circles, according to reports.

"SUZANNA" BRINGS MACK SENNETT A \$10,000 SUIT

Mack Sennett will be the defendant in a suit for \$10,000 brought by Linton Wells, who declares he is the author of Sennett's current screen success, "Suzanna," and who complains that credit as such has been denied him and that all authorship rights have been credited to Harry Sinclair Drago. Wells, in his complaint, says he was engaged by Sennett to write the novel, based on an agreement that he was to receive a certain amount for the screen rights and also a bonus and all royalties accruing from the sale of the book. He declares he has received neither compensation nor authorship credit for his work, and that Mr. Drago's work on the story was limited to only a few minor changes.

EXPO TEMPLES WILL RISE SOON

Architects are now engaged in working out preliminary plans for the buildings to be erected at Exposition Park for the American Historical Revue and Motion Picture Exposition, to be given here next June under the auspices of the motion picture industry in celebration of the Monroe Doctrine Centennial. While permanent structures are not permitted by the nature of the event or the place where it is to be held, a permanent administration building is being planned near the entrance of the huge Los Angeles Coliseum now nearing completion. It will remain for future use after the Revue and Exposition.

The general architectural plan is said to be one of striking beauty and originality. The Spanish motif has been decided upon in compliment to the Latin-American nations participating in the event. The entire technical facilities of the motion picture industry will be available for the Revue and Exposition engineers.

It is likely that a building, or series of them, for the exclusive use of women during the celebration, will also be erected. Some of the leading women of Los Angeles have volunteered their services to aid the motion picture industry in giving this huge international celebration suitably to commemorate the hundredth anniversary of the Monroe Doctrine's promulgation. At a conference this week, Frank B. Davison, director general of the Revue and Exposition, outlined the plans to portray in pageantry the high lights of the New World's history. This will be done in conjunction with a month of entertainment such as only could be given with the wealth of artistic and dramatic talent of the local film colony. It was agreed that in this series of pageants, the part women have played in the upbuilding of the Western hemisphere should receive particular attention. It is likely that the many influential women's organizations of Southern California will be represented at the month's fiesta.

Several studios are already reported to be grooming candidates for the election of Queen of the Premiere. The Queen for the opening night will be selected from within the motion picture industry.

Boiled Down and Served Up!

Some of This Week's Film News You May Have Overlooked.

Gertrude Claire has been engaged for the Nat Ross picture under production at Universal.

Louise Fazenda will play the Swedish maid character in "Main Street," Warner Brothers' forthcoming production.

Metro Pictures Corporation announces that in addition to distributing the Fred Niblo productions presented by Louis B. Mayer, is will serve as the releasing agency for Reginald Barker's productions, another important unit of the Mayer forces.

The most recent addition to the rapidly growing Goldwyn stock company is Raymond Griffith, who, it was announced yesterday, has been signed to a long-term contract, coincident with the announcement that he will play Sheridan Scot the "crime defector" of "The Rear Car," which, in Carey Wilson's screen version is entitled "Red Lights," to be directed by Clarence Badger.

"The Eleventh Hour" is rapidly drawing close to the "zero hour" of production. The climax of the big Fox production, starring Shirley Mason and Charles "Buck" Jones, has been built up by Director Bernard Durning and the powerful situations, lived by a strong supporting cast headed by Edward Martin-del and Alan Hale, are rapidly nearing conclusion. It is expected that the picture will be completed in the early part of February.

Rowland V. Lee has entered the fourth week in the direction of "Desire" at the Metro studios. This production is planned to be one of the highlights in Metro's recently expanded program of releases as indicated by the cast which is appearing under Lee's direction — Marguerite de la Motte, Estelle Taylor, David Butler, John Bowers, Noah Beery, Walter Long, Hank Mann, Chester Conklin, Joseph Dowling, Ralph Lewis, Lucille Hutton and Edward Connelly.

Thomas Geraghty, one of the most prominent figures in the motion picture industry, arrived in Hollywood from New York last week, and has announced he will immediately commence to prepare the scenario for "Hollywood," the spectacular James Cruze production. Mr. Geraghty has been permanently assigned to the western studios of the Paramount organization, although it could not be ascertained as to what position he will fill. It is generally understood, however, that he will fill the vacancy made by the resignation of Frank Woods, former chief supervising director.

Albert Lewin, former professor of English in the University of Missouri, has been added to King Vidor's production staff at the Goldwyn studios. Vidor's first picture under his new association will be "Three Wise Fools."

King Vidor has just completed writing the last sequence of his screen version of "Three Wise Fools" which will be the first production he will make for Goldwyn Pictures Corporation under his new contract with that organization.

Warner Brothers are to have the largest interior motion picture stage in existence, according to the report. It will measure 140 feet by 370 feet. They expect to have the new stages and executive offices finished by the first of March.

According to current rumors, Guy Bates Post has severed his connections with Richard Walton Tully, because of Mr. Post's contention that he was neglected in the matter of enjoying credit for being financially interested in photoplays produced by Mr. Tully, and that he was publicized only as the featured player.

Fifteen photoplay critics will pre-view the Universal production, "The Merry Go Round," within the next week. Director Rupert Julian will present this production for criticism before it is cut, and the film will run about twenty reels in length. Following suggestions from the audience of critics, the film will be cut and will be about twelve reels when released.

M. Coue, apostle of auto-suggestion, will appear in a two-reel educational film which will be produced by the Motion Pictures Arts Corporation of New York. The story, written by Elmore Leffingwell, will advance the outstanding points of Coue's theory of self-healing by auto-suggestion, and the proceeds of the picture will be applied to the founding of a Coue Institute in New York City.

The artistic performances of Mae Busch in "The Christian" and in "Brothers Under the Skin," have prompted the Goldwyn organization to insure themselves of Miss Busch's services, via the contract route. As a result, Miss Busch will concentrate her histrionic efforts at the Goldwyn studios for the next five years. At the present time she is playing the leading feminine role in Rupert Hughes' "Souls For Sale," which will follow the releasing of "The Christian." It is announced Miss Busch has recovered from her injuries sustained when she was struck by an automobile recently.

The Famous Players-Lasky Corporation has announced the purchase of theatres and film exchanges formerly controlled by the Southern Enterprises, for approximately \$1,900,000. The exchanges and playhouses are operated throughout the southern states, with headquarters at Atlanta, Georgia.

Three prominent figures in cinema circles have been selected for the cast which will enact Eric Von Stroheim's "McTeague." Sylvia Ashton, known internationally for her characterization of mother parts, will portray the role of Mrs. Sieppe. Dale Fuller, who won recognition in Von Stroheim's "Foolish Wives," will play the part of Maria. Jean Hersholt, the villainous Ben Letts of Mary Pickford's new "Tess of the Storm Country," will have the important heavy role.

"The Meanest Man in the World," the celebrated George M. Cohan stage success, will serve as the initial production to be made by the Principal Pictures Corporation, recently organized by Sol Lesser. Bert Lytell will be seen in the title role of this picture, supported by either Eileen Percy or ZaZu Pitts. It is rumored Mr. Lytell has signed a contract with this producing unit, to star in a series of Harold Bell Wright pictures, of which Mr. Lesser has purchased the screen rights.

Big things are happening around the Joseph M. Schenck camp. Last week it was announced Frank Lloyd had been engaged to direct forthcoming Norma Talmadge productions, and that Willard Mack, famous stage and screen writer, had been signed to act in an advisory capacity on all pictures starring both Norma and Constance Talmadge. It was also announced that "Ashes of Vengeance," a romantic French story written by H. B. Somerville, will serve as Norma Talmadge's next starring vehicle.

There seems to be a mystery regarding the present whereabouts of Mabel Normand. Although she was scheduled to start enacting the starring role of the next Mack Sennett picture about three weeks ago, and that she was expected to be present at the premiere showing of her current screen success, "Suzanna," at the Mission Theatre, no word of explanation has been received regarding her delay in arriving in Los Angeles. Friends of the comedy star say she is in Berlin, Germany, and Mr. Sennett says she is making arrangements to leave for Los Angeles to start work on her next picture, "Mary Ann."

Frank Mayo, who is playing the character of the movie idol in Rupert Hughes' production, "Souls For Sale," now being filmed at the Goldwyn studios, was forced to discontinue his endeavors last week when his eyes became weakened by the piercing glare of Kleig lights. His condition is said to be very serious, and it is possible that Mr. Mayo's eyes have been affected to such an extent that he will be prevented from making an early return to his work.

The film colony received a surprise last Tuesday when Helene Chadwick filed an injunction against the Goldwyn company, asking that they be prevented from hindering her in securing engagements with other film companies. Miss Chadwick states her contract has expired with this company, but that in spite of this fact, the Goldwyn Corporation continues to represent themselves as employers of her, thereby making it impossible for her to secure a contract with other producers.

Rodolph Valentino is going to marry Winifred Hudnut again even if he hasn't got a job. At least, that is the announcement made last week. Rudy and his bride-to-be, you know, were married once before about a year ago, but the judge ruled the marriage illegal, inasmuch as his divorce from his former wife, Jean Acker, would not be in effect until January 9th, 1923. The famous actor will be married again February 4th, the reports say.

Jean Haskell, petite favorite of Seattle society, and the daughter of one of that city's richest bankers, is the latest ingenue to sign a long-term contract with the Goldwyn Pictures Corporation. Miss Haskell won a beauty contest, conducted by the Goldwyn organization, but she could not decide for some time whether or not to grasp the opportunity. She is receiving her first screen experience under the tutelage of Rupert Hughes in "Souls For Sale."

Katherine Kavanaugh has been added to the Goldwyn editorial staff and will act as personal assistant to June Mathis, the newly appointed Editorial Director. Miss Kavanaugh received her first training under Miss Mathis, and for four years they successfully collaborated on screen stories. Many of her stories were used as starring vehicles for Francis X. Bushman and Beverly Bayne. She also wrote "The Wheel of the Law," "Will o' the Wisp" and "The Winding Trail," the latter of which was written in collaboration with Miss Mathis.

IF BELLES DO NOT REBEL, GOODBYE EYEBROWS

"Have you had your eyebrows removed?"

This is a question being asked by smart London women since the publication of the story that Lady Diana Manners, who for years has set so many London fashions, had had her eyebrows shaved off in order to appear more like Queen Elizabeth in the film, "The Virgin Queen," just completed by Mr. J. Stuart Blackton.

There has been much comment on this self-sacrifice by Lady Diana, as she is known to have unusually beautiful eyebrows of a soft, silky quality. The editor of The London Daily News was moved to write this editorial letter:

"There is a touching application of the saying that one man's gain is another man's loss in the story that Lady Diana Manners sacrificed her eyebrows in order to impersonate Queen Elizabeth for the films. When the cinema villain suffers untold agonies, the sensitive cinemagoer can always persuade himself that it is not real; but if leading ladies of the film insist on making such sacrifice, only the most hardened and ungallant will be able to contemplate the painful results with equanimity. It is a barbarous thought that a good-looking girl should be required to make hay of her eyebrows for the sake of an unpleasing historical fact. If the public had been asked to declare between a literal resemblance and a Shagpat shaving, they would have willingly sacrificed truth to beauty. Something may surely be left to the imagination even in the picture house. Let us be thankful that Lady Diana has been allowed (so far) to keep her teeth and her hair."

Lady Diana, as a matter of fact, did not entirely remove her eyebrows. She discarded the lower part of them, leaving the upper rim, which, with the aid of make-up she arched and gave a height that added much to her resemblance to the historical Elizabeth. This Lady Diana did most gladly, as she was eager in every way to make her appearance and interpretation as near as possible to that of the Elizabeth in her early days as a Queen.

The question as to whether William Duncan will appear in serials in the near future has been raised by the announcement that he is conducting negotiations to purchase a Vitagraph release. Since leaving the serial field, Mr. Duncan has been making western productions, co-starring with Edith Johnson.

LAUDS HOLLYWOOD AS A REAL PARADISE FOR THE ARTISTIC

"If only a majority of the people of the east and of England could have the opportunity of seeing California, there would be so many of them moving to this state that every square mile of its expansive land would be crowded," declares Eric Mayne, the distinguished English actor, who, since 1914, has been prominent in American motion pictures. "I speak from experience, because after my first few days in this land of golden opportunity and sunshine, I had decided it was the place for me."

Mr. Mayne discovered the attractive merits of the Golden State quite by chance, he having been a featured player in the Drury Lane production of "The Whip" which was sent from New York into this far west for an extended tour. After playing up and down the Pacific coast in this memorable stage success, he refused to be lured back east with it and settled in Los Angeles to devote himself to playing in pictures. Now he says he is "put" to stay and his several years' residence in Southern California has removed all desire to ever return to his native England.

Mr. Mayne has an enviable record to his credit so far as studio activity is concerned. Last year he played leading roles in fourteen different big feature photoplays, working twenty weeks in the Mack Sennett production of "Suzanna" alone. Incidentally, his dramatic work in support of Mabel Normand is one of the highlights of this late screen success.



Eric Mayne

He has another current personal triumph to his credit in Harold Lloyd's "Doctor Jack" and still another in support of Gloria Swanson in "My American Wife," which picture has the distinction of being the opening attraction at Grauman's New Metropolitan Theatre in Los Angeles and which playhouse, the finest in California, cost more than three million dollars.

"Count me as an Englishman by birth, a New Yorker by first adoption, but a Californian by final decision for permanency," Mr. Mayne says.

Another Railroad Drama

Emory Johnson has started production on a big railroad drama, "Westbound 99," at the Film Booking Office studios in Hollywood. The story was written by his mother, Mrs. Emilie Johnson, noted screen writer, and is enacted by an unusually strong cast, headed by Ralph Lewis and Ella Hall. Other principals in the cast include Claire McDowell, Johnny Harron, Taylor Graves, Wedgewood Nowell, Red Kirby, Richard Morris and Jane Morgan. Charles M. Watt is assistant to Johnson, with Ross Fisher behind the camera.

Miranda Breaks Records

Since December 15th, Thomas N. Miranda has broken records in title editing, having completed writing the titles and screen editing for the following: G. M. Anderson's burlesque, "When Knights Were Cold;" Hawks-Morosco special, "Boots and Saddles;" Emmett J. Flynn's special "Hell's Hole;" Jack Ford's special, "The Face on the Barroom Floor;" Johnnie Walker's special, "The Fourth Musketeer;" and Tom Mix's "The Golden God."

To Film in Orient for Year

Somewhere in the middle of the Pacific on the "Empress of Australia," sails Henry MacRae, director and independent producer, who, with his staff, is bound for the Orient to make a series of motion pictures whose themes find their inspiration in the environment, present and past, of the inhabitants of China, Siam, Japan and the Philippines. MacRae will be absent the better part of a year for the making of these productions. His staff numbers Robert Perry Kerr, co-director; Dal Clawson, cinematographer, and Edward Bermudy, assistant director.

Victor Gibson Joins

Victor Gibson has been added to the forces of the Robertson-Cole studios and placed in charge of the comedy scripts for the Carter DeHaven comedy unit. Gibson has just completed a year's engagement with the Tom Gibson-Ranger Productions at Long Beach. "Twin Husbands" and "Keep 'Em Home," two recent releases of the DeHavens, were written by Gibson and "Say It With Diamonds," their current production, was also from his pen.

CUBAN PRESIDENT IS INTERESTED IN SCREEN

Richard Barthelmess, the famous screen star, called on Alfredo Zayas, President of the Cuban Republic, while he was in Havana, filming the exteriors of "The Bright Shawl," which will follow "Fury" as his starring vehicle. Mr. Barthelmess was received in the \$2,000,000 home Cuba provides for its President. This call was considered to be an unusual honor to be paid to a screen star for the President had been in ill health and has been denying himself to all visitors. However, upon learning that the story dealt with the early struggle for Cuba's independence, the President was most anxious to cooperate to see that everything was portrayed true to history.

"President Zayas is a scholarly executive who shows himself deeply concerned with the affairs of his republic," said Mr. Barthelmess. "My interview with him was most pleasing. He is interested in the screen as a great art and inquired most solicitously as to how we were faring in getting historical backgrounds. When I told him that we were that day working in the Cathedral Square, using an old building, he was especially pleased."

"That house is the oldest there is in Cuba," he told me. 'It was the first stone place built here, dating back to 1552. When the French pirates burned Havana that was the only building to withstand the flames.'

"President Zayas was most concerned about the political situation in this country. He spoke most encouragingly of Cuba being able to pass through this financial crisis and was eager for news from Washington in regard to floating a fifty million dollar loan. He said that everything pointed to a big sugar crop which would again bring prosperity to Cuba."

Lasky Starts Two Monday

Next Monday will mark the start of several new Paramount Pictures at the West Coast studio, among them being "Contraband" in which Agnes Ayres will star under the direction of Wesley Ruggles, who recently finished Walter Hiers' first star picture for Paramount, "Mr. Billings Spends His Dime." "Contraband" is an adaptation by A. S. LeVino of a story by Clarence Buddington Kelland. Another picture starting on this date is Walter Heirs' second star comedy entitled "Seventy-five Cents An Hour," directed by Joseph Henabery, in which Jacqueline Logan will be featured in support. Grant Carpenter adapted the original story by Frank Condon.

EDITORIAL PAGE

Camera's
Weekly Wake-up

Let's dive in and drive notorious dives out. Let's have a land in which no unsafe places exist.

It is an ideal time for thinkers and doers in the motion picture world. It is no longer a deal of a time for dullards and laggards.

Apropos the situation in Germany at present, we would not be surprised to see somebody make a picture called "The Dis-sipation of a Nation."

What does a newspaper reporter do when he hasn't anything to do?

Answer: He creates a story about Charlie Chaplin and Pola Negri being married, going to be married, wishing they were married, denying they are married or ever intending to be married.

In the passing of Wallace Reid the screen loses one of its most brilliant stars and if the drug ring does not lose its tenacious grip on the throat of society as a result, the full reward of Wally's martyrdom will not be attained. He was felled by beasts called dope peddlers. Shall those beasts be left free to fellothers?

The motion picture industry is on the threshold of its greatest, most artistic, most profitable era so far as the producing field of Southern California is concerned. All of those who fail to rise to the demands of greatness—even though the individual may not be actually great—will probably fall by the wayside ere the new era has run much of its course. Nor is it far-fetched to predict that the big names of a couple years hence are totally unknown now. Men and women of true genius will monopolize the lime-light to the exclusion of all others. There are many such genuises in the field at present, but there will be more of them henceforth.

That the educational value of motion pictures is increasing with amazing rapidity is shown in the fact that there are thirty per cent more schools and colleges using films in class-rooms than there were one short year ago. The long-haired, long-winded reformer who persists in his short-sighted, short-brained denunciations of pictures in general would do well to consider what this growing popularity means. Just for fear that any of them might muff the meaning of it, we will volunteer the information that it indicates strongly the development of this means of expansion as the most important single agency for educating the masses and classes ever extant in all the history of the world.

IN RESENTMENT OF PUBLISHING "TRASH"

* * *

That the real devotees to the motion picture art are staunch in their defense of it and ready to bravely resent aspersions cast upon it is a fact well known to any editor in close touch with the reading public. That the unsavory policy of the *Movie Weekly*, a New York publication, which dedicates itself to lurid presentations of scandals in any way connected with picture people, is in decided disfavor in many quarters outside of the film industry is also well known and it is the concensus of opinion that unless its publisher does discontinue his present destructive editorial attitude and substitutes one replete with constructive ideas, his hopes for attaining general popularity will not be founded in genuine prospects.

A striking example of the manner in which the loyal picture-goer takes the trouble to join in protesting against such periodicals as *Movie Weekly* is furnished by the following letter recently sent by Mrs. Lorenza Stevens, 711 Superba Street, Venice, Calif., to the editor of that publication:

"Editor, *Movie Weekly*,
New York, N. Y.

Dear Sir:

"Whatever in the world has come over *Movie Weekly* to publish the trash that it has been running for the past two months or so? It is positively disgusting to read such rubbish as "The Agonies Of A Movie Director's Wife," and all the divorce "news" that you can rake and scrape. And besides, it seems to me that there are some very catty remarks aimed at some of our good motion picture people who stand high in the industry. I think you are making a very grave mistake in using that kind of material.

"The Agonies Of A Carpenter's Wife," or "The Agonies Of A Cobbler's Wife" wouldn't be very interesting reading would it? Well, neither is the former. There is too much good, wholesome material to be used in a magazine devoted to motion pictures, without them stooping to fill its pages with such trash!

"I really cannot support a magazine that fails to support the motion picture people. The idea of making capital out of their private affairs, which do not concern us at all, is deplorable to say the least.

"The motion picture people are human beings just like the rest of us; their private lives are no different. To expect them to be better, or to make it appear that they are worse is indeed, very unfair, very unjust.

"I realize fully that your little magazine has been but a short time in the field, and that you are endeavoring to please your readers as well as to commercialize, and I will always be very glad to support any good magazine that will support the motion picture people in a fair way, but when a magazine fails to do that I can no longer give it my support.

"You neutralize every good supporting article by turning around and printing something just the reverse. Without motion pictures there wouldn't be any motion picture magazines, and I think that you are only driving nails in your own coffin when you print trash and scandal.

"You are free moral agents to print anything that you choose, I won't dispute that for a moment, but don't expect the support of fair-minded people who have the interests of the motion picture industry at heart if you print articles that are injurious to them.

"Sincerely yours,

"MRS. LORENZA STEVENS."

MIDNIGHT MUSINGS IN MOVIELAND

Sagacious people do not undertake to win by foul means. Make sure you possess sagacity.

The fellow who rocks the boat is the very fellow who would scuttle the ship if he had a chance.

Latent talent is like valuable mineral—it abounds most everywhere if you will only dig deep enough.

People who draw conclusions too impulsively soon draw their own finish in a very unfinished condition.

An aptitude for turpitude is

best dealt with in prisons, but then, of course, we haven't enough prisons!

Stick to a doctrine of optimism and you will be happy, it makes no difference how unsuccessful you might be.

People who want justice should be sure that *they* do not give just ice when they are asked for a little of the warmth of fairness.

Investigate what is at the core of each encore before flattering yourself.

The fish in selfish is of the "sucker" variety. Truly foolish is the selfish.

EXHAUSTS

From Al Martin

Under the spreading chestnut tree

The Smithy's daughter was picking on me,

She was the Star so I filled with glee

For I was playing the part of the tree.

Monte Banks denies the report that he is engaged to one of Singer's Midgets.

Just because a man wears these Valentino trousers is no excuse to throw the bull.

Chuck Reisner claims that the idea for "The Storm" originated in a scenario department.

Al Alt and George Williams are going into vaudeville for a change. Get the change, boys.

Virginia Brown Faire's suggestion to fat men. Have your clothes made by "Omar the Tent Maker."

Joe Rock is learning how to play poker. He took fifteen dollars' worth of lessons the other day.

Monte Brice is figuring how to play "Puss in the corner" in a round-house. What do you get if you win?

A butcher went to see "Brothers Under the Skin" thinking it had something to do with Hot Dogs.

Bob Marks writes a letter from Universal City asking how things are in Hollywood. He says he has been waiting out there four weeks to see Wallace Worsley.

Dan Tobey of Hollywood Stadium fame announced that Douglas Fairbanks was arrested for Robin Hood. Cut the comedy, Dan, I'll write this column.

Lewis Mason claims that he originated the "gag", "It won't be long now." Between you and Coue there's nothing left for me.

Judging from the increase in the number of dramatic and comedy artists from various foreign countries now active in the studios of Los Angeles and environs, there must be a veritable debacle of stage and screen people out of especially Germany, France and England. Incidentally, the Hollywood colony is becoming so cosmopolitan that half of the time one would think he is in London and some of the time he would think he is in Paris. Then if by chance one gets into a certain cafe at the right hour, he would swear he is in Berlin.

The faculty of knowing just what to do and how to do it—*savoir-faire*, as it were—is simply a highly developed species of common sense. Therefore, above all, if you lack it, acquire it and you will be tactful enough to foil any man-made fate.

ACTOR INVENTS NEW KIND OF MAKE-UP

A new kind of make-up powder for motion picture use, which he believes is destined to simplify make-up and do away with the "flatness" common to close-ups, is being experimented with very successfully by Edward Martindel, now engaged in a leading role in "The Eleventh Hour," a William Fox production starring Shirley Mason.

The same facing of grease is used as with the ordinary make-up, according to Martindel, but in lieu of the usual yellow or orange or pink powder, he is experimenting with a very light shade of green.

Green, he declares, absorbs the glare of the powerful lights and retains the curves of the face to a remarkable degree on the screen. This effect is not possible with lighter make-up powder because they reflect, rather than absorb, the lights. It is much the same effect, Martindel says, as a house in the sunlight. If it is painted a glaring white, it blinds with its reflection. On the other hand, if it is tempered with cream and the glare is taken away, it absorbs, rather than reflects, the sunlight.

Martindel is making use of the new make-up powder for scenes in "The Eleventh Hour." He enacts a leading role in this picture and the experiment with powder will be given an ample opportunity to prove or disprove itself when the picture is completed.

POLICE SAVE \$200,000 WORTH OF FILM AT FIRE

Flames, believed to be the result of spontaneous combustion in the laboratory of the Bennett Studios at 4500 Sunset Boulevard, destroyed structures and film equipment to the extent of \$200,000 early Wednesday morning. The fire was discovered by a studio employe about 3:30 o'clock in the morning, and due to a defective fire alarm, Hollywood and Los Angeles fire departments did not arrive on the scene until much headway had been made by the flames.

The rapid and effective work of the fire-fighters checked the spreading flames from destroying the Fine Arts Studio, which adjoins the Bennett Studios.

The heroic work of a squad of policemen under the command of George K. Home of the Hollywood police station, saved films valued at \$200,000 which had been stored in the studio vault.

Immediately after the fire had been extinguished, Capt. E. H. Enos, who is in charge of the fire prevention bureau, started an inquiry to learn the exact cause.

CHAMP JAP SHARPSHOOTER LEARNING TO "SHOOT" PICTURES



Sangi Fujii, champion sharp-shooter of Japan, who expects to wield the megaphone in his own production at the United Studios, and M. C. Levee, president of the United.

* * *

Teaching the cutting business is one of the best things that Frank Lawrence of the United Studios does, for Frank has the name of having started more men in this interesting work than any other cutter in the business. Lawrence says that one of the most interesting students he has ever had is Sangi Fujii, the Japanese producer, who is in Hollywood for the express purpose of learning how Americans make motion pictures.

"You've got to hand it to Mr. Fujii," says Lawrence. While he seems to be aware of the magnitude of the job ahead of him he is ready and willing to tackle anything he is asked to do."

Fujii, who expects to start shortly on a Japanese-American picture, says he does not intend to become a cutter, but that he wants to learn every angle of the production business. He is spending a part of each day at the United Studios studying the different branches of the work.

Fujii, who is a member of one of the oldest revolutionary families of Japan, has the backing of a strong Japanese syndicate which expects to produce pictures in which Mr. Fujii will star. The first picture which Fujii has written will be based on the theme relative to Master and Man, with exhibitions of the star's ability as a sharp-shooter. Fujii is the champion sharp-shooter of Japan and has won many medals in this country.

To Film Belasco Play in Utah

Edwin Carewe and Louis Jerome, his business manager, are in Milford, Utah, to seek locations for his First National production of "The Girl of the Golden West." The director will be gone for nearly a week, during which time he will visit Zion National Park and other national forests in that state. So far as is known the mountainous territory of Utah has never been photographed for a feature picture. As soon as Carewe returns the company will depart for the picked location. Work on the script, which is an adaptation from David Belasco's stage success, is progressing rapidly and will be completed before Carewe's return.

More of Glorious Gloria

A variety of incidents in Greenwich Village, in a great gambling establishment and elsewhere, have been made for "Prodigal Daughters." Sam Wood, who is producing this Paramount Picture, starring Gloria Swanson, believes he has an exceptionally powerful story and a well-balanced cast. The smashing climax will round out a picture filled with the modern spirit with which young people of today are imbued. It is an adaptation by Monte M. Katterjohn of the Joseph Hocking novel. Theodore Roberts, Eric Mayne, Vera Reynolds, Ralph Graves, Louise Dresser and others appear in the cast.

L. A. GAINS 2nd DISTRIBUTING COMPANY

Westward the course of Empire takes its way, and westward the great migration of film releasing organizations starts.

On the heels of the announcement that the Selznick organization was removing to Los Angeles, comes the announcement that the Burr Nickle Productions have established their main office and releasing headquarters in the Story Building in Los Angeles.

Burr Nickle, president and general manager of the company, will be remembered as one of the old-timers in the picture business. After seventeen years successful work he retired some three years ago with more than a million dollars. But the call of the screen would not be denied, and he was finally prevailed upon to undertake the active management of the company.

Quietly working for months, the Burr Nickle Productions has eight features ready for release. Many of the stories are by world-famous authors—E. Phillips Oppenheim, A. M. S. Hutchinson who is well-known for his two novels, "If Winter Comes" and "That Freedom," E. Temple Thurston and others of like calibre.

Having made eight of the twelve pictures they are to release during the coming year, and having cut and titled the first three, the organization turned its attention to distribution. A careful study of the existing releasing conditions in the industry, with the big releasing centers some 3,000 miles away in New York, convinced the directors of the company that it was time for Los Angeles to make a start in the direction of becoming a releasing center.

As a result, additional capital was brought in and Robert A. Brackett, formerly with the Selznick releasing organization, was appointed sales manager.

Burr Nickle Productions has been busy establishing its own releasing organizations in the twenty-seven key cities, on a franchise basis. Its first release is a mystery drama entitled "Sunken Rocks," which will be followed by "Tansy," a pastoral drama of love, intrigue and loyalty in the wide open ranges of the sheep country. The third release is "Bargains," a screen adaptation of the stage play of the same name.

Negatives for "Once Aboard the Lugger," "Kinsman," "Cobwebs," "Reputation" and "Aylwyn" are now in the cutting-room and are being titled. Production on the last four of the series of twelve will start immediately so that the company will always be four to six months ahead of their releasing schedule.

Who's Who and What's What in Filmland This Week

Richard Dix is buying furniture for his new house.

Jack Malone has returned to Los Angeles from the East.

John Harron has completed a part in Emory Johnson's production "Westbound 99" at the R-C studios.

Roy Del Ruth has been signed by Jack White, producer of Educational-Mermaid Comedies, to direct Lige Conley.

Milton Sills is a good-natured "cop" in the lead he is doing for John Gorman. He should be finished next week.

Cleo Madison was called back to Los Angeles from New York to play the lead in the current Clifford-Sanford production.

Wesley Barry, the popular boy star, is winding up his personal appearance tour in the East and is expected back here soon.

Anna Q. Nilsson has started work in the Herbert Brenon production for Paramount, "The Rustle of Silk" with Betty Compson and Conway Tearle.

Ashley Cooper has been added to the cast supporting Harry Carey in his next starring vehicle, "The Man From the Desert," being filmed at the Robertson-Cole studios.

Al Herman's first Century Comedy for 1923 is finished. It is known as "A Spooky Romance" and stars Jack Cooper.

Max Asher, well known comedian, is playing the part of Stephen Hopkins in Charles Ray's classic, "Miles Standish."

Harry Lamont has been playing a Gypsy in the Lasky production of "The Law of the Lawless" with Dorothy Dalton as the feminine lead.

Forrest Robinson and Edith Yorke are playing Mr. and Mrs. Steddon in Rupert Hughes' "Souls For Sale" at the Goldwyn studios.

Antonio Moreno has just completed work in the Paramount production, "The Trail of the Lonesome Pine," starring Mary Miles Minter.

Maude Wayne will portray "the other woman" in the Madge Bellamy picture which William Seiter has started to direct at the Ince studios.

Carmel Myers is breaking her return trip from New York, by doing a picture with the Blair Coan productions in Chicago. Incidentally, she is wearing some of the new creations, the making of which originally took her East.

John Bowers still has a couple of weeks shooting in Louis Burton's Metro production "Desire." As usual, his work is a source of favorable comment.

D. Ross Lederman, who has been active in San Francisco for the past few months, has returned to Hollywood as assistant to Director James W. Horne.

Carmen Phillips is a member of the featured aggregation assembled by Harry Cohn and Director Ed. LeSaint for the forthcoming production "Temptation."

Eric Von Stroheim, who recently signed a long-term contract with Goldwyn, will have Ernest Traxler as production manager and Ben Reynolds as first cameraman.

Freeman Wood is rapidly becoming an institution in San Francisco. He has first call in juveniles in pictures produced there. Gerson productions were the most recent producers to avail themselves of his services.

Hugo Ballin, who has just finished the final editing of "Vanity Fair," is making preliminary preparations to begin work on another big production which will be the second of a series of productions which he will make here for Goldwyn Pictures Corporation.

Katherine Hilliker and H. H. Caldwell, title editors of the Goldwyn studios are editing and titling a big foreign production starring Pola Negri in the role said to be her most seductive. The picture will be released under the title "Mad Love" the last part of February.

Protean Arts has loaned Cecil Holland and Raymond Cannon, star and director respectively of Protean Productions, to the Fred Caldwell Productions for the comedy drama "Knighthood in Hollywood." Violet Schram and Gale Henry compose the feminine portion of the cast. Vic Potel is also playing an important part.

Edith Lee Grant's "The Log Jam," is nearly finished. Miss Grant wrote this two-reel comedy, and is also playing the leading feminine role for Harry Takiff, a producer.

James Morrison is helping Blair Coan put Chicago back on the picture map. He is playing the lead in "The Little Girl Next Door." We may expect him with us about February 15th.

Edward Kimball is once more "butling." He has signed with the Hugh Dierker productions to play the butler in "The Other Side." Production will begin at the Fine Arts studios about February 6.

MUCH ILLUMINATION IS PLANNED FOR LUMINARIES

The Hotel Alexandria, Los Angeles' far-famed hostelry, within whose classic walls cinema deals involving billions have been planned and consummated, will be illuminated as never before for the annual ball of the Motion Picture Directors' Association to be staged there on February 17, an event which the "400" of Hollywood, America's film capitol, are eagerly anticipating. Inside and outside it will be lit up by the highest salaried electricians in the world, the Motion Picture Illuminating Engineers, headed by Harry Brown, their president.

Gowns totalling hundreds of thousands and jewels aggregating millions will be on exhibition at this event, which is to be made even more spectacular than ever by Philip Rosen, the Lasky director who made several of Wallie Reid's greatest successes, and who is director-general of the affair. Associated with him on the committee are James Hogan, of Goldwyn; William Worthington, who directed Sessue Hayakawa to international fame; Joseph de Grasse, the man who made Charles Ray famous, Roy Clem-

ents who showed the world how pictures were made at the recent Pageant of Progress; Wally Van, Fred Thompson, Murdock McQuarrie, and Lottie Pickford as honorary member to give the necessary feminine slant to the decorations and preparations.

FRIENDSHIP FOR A BEAR BEARS GRIEF FOR ARTIST

They used a big grizzly bear in some of the scenes in the Vitagraph comedy, starring Jimmie Aubrey, this week, and, therein lies a story with a moral.

Helen Kesler, who is Aubrey's leading lady, took a fancy to this particular bear and proceeded to make a pet of it from the first day. Seemingly she was making fine headway towards ingratiating herself with the big brute until the final day of their "friendship," when the latter made known its full disapproval of all amicable advances by giving the actress a mean hug and then cuffing her in the face and bowling her over for a couple of goals. The result was, Miss Kesler had to be taken to the studio emergency hospital for some mending of a few scratches and lacerations.

The further result was, the bear became so furious in its sudden ire that not even its trainer could subdue it and the filming of the picture was held up one full day while the animal was regaining a slight semblance of its former good humor.

"That's the first time in my young life that I've had my friendship so ruthlessly rejected by man or beast and it only goes to show that you can't be too careful in selecting your friends," Miss Kesler says.

THEY CAN GO SKATING ON ICE IN HOLLYWOOD NOW

Ice skating in Hollywood is now a reality! The first ice rink to be built in the film capitol has been constructed on a large stage at the United Studio and was used first in the forthcoming Allen Holubar production, "Slander the Woman," starring Dorothy Phillips.

The script of the widely read Jeffrey Deprend novel as filmed by Holubar calls for a few important ice skating scenes and as there is no rink of this kind within a radius of many hundred miles of Los Angeles, the director-producer ordered one constructed at the studio where he

was producing for release through Associated First National Pictures, Inc.

The rink is eighty-five feet in length and fifty-five feet in width. Over eight thousand feet of inch and a quarter black pipe and seventy-six-inch valves were employed in the construction of the set while an enormous ammonia compressor distributes the freezing fluid over the large sanded surface.

Late Arrival Gets Busy

Fred Esmelton, well-known star of the stage and of Frank Bacon's immortal story of "Lightnin'" when produced in Australia, has just arrived in America from a two years' stay in the Antipodes. Esmelton is now trying to be in two places at one time, because he is with Ethel Clayton in "The Greater Glory" at the F. B. O. studios and is also appearing with William Russell in the latter's current production, "The White Cross."

Less obtuse conversation and more keen efforts will augment the chances of success.

Every time you feel like excoriating someone, excoriate yourself for feeling that way.

CHAMP LADY DIVER DIVES INTO WRITING

The occasional death through accident of people who take the risks of doubling for actors in doing stunts fraught with dangers to life and limb is about the only reminder that the film world has its full quota of quite remarkable performers whose names are almost totally unknown to the general public. In this connection it is interesting to note as an example that one of the most daring women divers in the world, one of the very few who take the chances coincident to diving into dangerous waters with all of her street clothes on, is among the most useful of doubles in the Los Angeles picture field and that this same accomplished aquatic wonder is a literary genius with several successfully published stories to her credit. Her name is Edla Laurance and her latest stories, "The Successful Wife" and "Human Destiny," both published by the *New York Journal*, are well on their way to acceptance for motion picture production soon, according to report.

Miss Laurance is the proud descendant of five generations of Americans, the daughter of a well-known New Jersey physician, Dr. James N. Faulkner, one of the veteran G. A. R. men, and a descendant of Lord Faulkner. She moved to Hollywood from the east about a year ago with the determination to devote all of her energies to motion pictures.

She began her literary work as a compositor and proof-reader on the *Louisville Courier-Journal*, received personal references from the late Col. Henry Waterson and was transferred to the magazine department of the *New York Tribune*.

While employed there she married a promising young engineer and inventor, who went to England and became a consulting engineer with Lord Kelvin.

Her life and talent while in Europe brought her in contact with one prominent person after another, both in a social and business way. Sixteen years were spent in travel in Europe. When the war became a fact, she devoted all her time and money for the benefit of the boys in Base Hospital No. 16, in New Haven. Great concerns like the Remington Arms of Bridgeport collected thousands of dollars and gave it to her to spend on the boys.

Verbosity will convert the would-be author into a curiosity. Save words! The political spell-binders need them anyway.

The real upper classes are down among the masses. Those who disagree with this are cautioned not to confuse the word "snob" with "upper."

CAPPING LAST-MINUTE CLIMAXES

ENGAGEMENT RUMOR DENIAL NUMBER 139874—LOIS WILSON—J. WARREN KERRIGAN—"JUST GOOD FRIENDS."

* * *

MRS. BERTHA WESTBROOK REID, MOTHER OF THE LATE WALLACE REID, ANNOUNCES HER INTENTION OF VISITING HOLLYWOOD NEXT SPRING.

* * *

PEGGY JOYCE MAY MARRY DUCI DE KERKJARTO, THE ARMENIAN VIOLINIST, IF YOU CAN STILL GET A THRILL OUT OF HER COUNTLESS NUPTIAL PROSPECTS.

* * *

GARETH HUGHES IS BACK IN HOLLYWOOD AFTER A TRIP TO EUROPE, WHERE HE SUPPORTED LIONEL BARRYMORE IN "ENEMIES OF WOMEN," WHICH WILL BE RELEASED SOON.

* * *

MRS. MONTE BLUE IS MAKING HER FIRST SCREEN APPEARANCE AFTER A PERIOD OF THREE YEARS ABSENCE. SHE IS IN THE CAST SUPPORTING CHARLES RAY IN "THE COURTSHIP OF MILES STANDISH."

* * *

CARL LAEMMLE IS HERE FROM NEW YORK ON A SOJOURN OF INSPECTION AT UNIVERSAL CITY. HE IS HIGHLY OPTIMISTIC OVER BUSINESS CONDITIONS IN GENERAL AND THE FILM BUSINESS IN PARTICULAR.

* * *

THE HEROIC LIFE OF KING CHARLES XII OF SWEDEN, IN HIS TIME ONE OF THE MOST FEARED WARRIORS OF ALL EUROPE, IS BEING FILMED BY THE HISTORIC FILMS, LTD., AND WILL BE RELEASED IN AMERICA EARLY NEXT MARCH.

* * *

SESSUE HAYAKAWA'S STAGE PLAY, "TIGER LILY," HAS FAILED TO SCORE THE EXPECTED SUCCESS AND WAS TAKEN OFF THE BOARDS BEFORE IT EVER REACHED NEW YORK. IT IS SAID THE JAPANESE STAR PLANS AN EARLY RETURN TO PICTURES.

* * *

JOHN FAIRBANKS, BROTHER AND GENERAL MANAGER OF DOUGLAS FAIRBANKS, AND, ONE OF THE GREAT PRINCES OF PICTURES, WAS ATTACKED WEDNESDAY BY A PARALYTIC STROKE, WHICH WAS INDUCED BY A NERVOUS BREAKDOWN CAUSED BY OVERWORK.

* * *

PARAMOUNT SEEMS PRONE TO HASTEN THE WORK OF FILLING ITS EXTREMELY EXTENUATED STELLAR RANKS AND HAS STARTED THE PROCESS BY SIGNING RICHARD DIX TO A LONG-TERM CONTRACT, ACCORDING TO AN ANNOUNCEMENT EMANATING FROM NEW YORK.

* * *

RODOLPH VALENTINO SEEMS DEFINITELY LOST TO THE FILMS FOR THE NEXT TWO YEARS AT LEAST AND NOW WITH THE PERMISSION OF THE NEW YORK COURTS HE HAS SIGNED A CONTRACT TO APPEAR IN KEITH VADEVILLE AT A REPORTED SALARY OF \$6,000 PER WEEK.

* * *

AMONG THE ATTRACTIONS TO BE OFFERED AT THE FIRST ANNUAL AMERICAN HISTORICAL REVUE AND MOTION PICTURE EXPOSITION NEXT JUNE WILL BE THE GREATEST HORSE SHOW EVER HELD IN THE WEST. NEGOTIATIONS ARE NOW UNDER WAY TO HAVE EASTERN ENTRIES BROUGHT HERE.

* * *

JOHN AASEN, OF MINOT, NORTH DAKOTA, WHO IS EIGHT FEET, NINE INCHES TALL, AND THE MOST GIGANTIC GIANT IN THE WORLD, HAS JOINED THE HOLLYWOOD FILM COLONY AND WILL APPEAR IN HAROLD LLOYD COMEDIES. IF HE SCORES ANY KIND OF A SUCCESS AS A PHOTO-PLAYER, AASEN IS BOUND TO BE A BIG SUCCESS.

* * *

THE WEST COAST THEATRES, INC., HAS PURCHASED THE ENTIRE CHAIN OF FORTY TURNER & DAHNKEN PICTURE THEATRES, ALL OF WHICH ARE IN CALIFORNIA. SOL LESSER, A. L. GORE, M. GORE AND ADOLPH RAMISH OWN THE WEST COAST THEATRES, INC., AND THIS LATEST TRANSACTION GIVES THEM CONTROL OF A TOTAL OF 105 THEATRES.

* * *

THE CO-OPERATIVE REPERTORY THEATRE ASSOCIATION WILL OBSERVE NATIONAL DRAMA WEEK BY PRESENTING "HONORABLE TOGO," "DIES IRAE" AND "A BEAR," ALL ONE-ACT PLAYS, AT THE AMERICAN LEGION HALL IN HOLLYWOOD MONDAY EVENING, JANUARY 29TH, AND, WILL FOLLOW THIS ON FEBRUARY 24TH, 25TH AND 26TH WITH "IVANUSHKA," A RUSSIAN EXTRAVAGANZA.

AMERICAN CINEMA GENIUS LEADS IN ENGLAND

According to the *London Times*, Denison Clift, former Lasky scenarist and Fox director, has achieved the premier position as Director of British pictures.

"A Bill of Divorcement," starring Constance Binney, is rated as the best British picture of the year.

"This Freedom," the great A. S. M. Hutchinson novel, has just been completed in London, and will be ready in March to compete with the Fox production of "If Winter Comes" the other Hutchinson best-seller.

Mr. Clift is now directing "Out to Win," founded on the London stage success, and upon its completion he will produce his own version of the "Mary Queen of Scots" story, using the great castles of England and Scotland as backgrounds, and with Fay Compton, the loveliest of England's great actresses, as the ill-fated Queen. The original scenes of the story will be used, notably Lochleven, Stirling, Holyrood and Fotheringay. Huge sets, a cast of the greatest of English actors, lavish costumes and historical accuracy will make this one of the most stupendous foreign pictures. The resources of the British Museum are being used for story, costumes and backgrounds, and a group of experts are already preparing for the opening shots of the picture.

Upon the completion of this production in London, Mr. Clift will return to Hollywood.

SWICKARD HEADS ALL-STAR CAST FIRST TIME

Director Lorimer Johnston, formerly of the American Film company and Vitagraph, is coming down the home-stretch at Universal City in the filming of "The Cricket on the Hearth," the Charles Dickens classic, for the Paul Gerson Corporation of San Francisco. This feature marks the initial appearance of Josef Swickard as a star. Mr. Swickard will be remembered as the beloved Marcelo Denoyers in "The Four Horsemen of the Apocalypse." In "The Cricket on the Hearth," he plays the role of Caleb Plummer, the toy-maker. An all-star cast is supporting him, among the better known players being Fritzi Ridgeway, Virginia Brown Faire, Paul Gerson, Joan Standing and Paul Moore. A. L. Thompson, formerly of the executive staff of the American Film company, is general manager of the Gerson organization and Joseph Kerr, formerly of First National, is publicity director.

Stay conservative — always conservative then your progress will be safe.

News and Gossip About the Moving Throngs of Movieland

"Grumpy" on Home Stretch

William deMille will bring his Paramount production, "Grumpy," to an end early in February and will have completed, it is believed, one of the most interesting pictures he has done in a long time. The element of mystery which enters so strongly into this play by Hodges and Percival and which Clara Beranger adapted, is always fascinating and wonderful characterizations are being achieved by Theodore Roberts, May McAvoy and Conrad Nagel, the featured players, as well as by Casson Ferguson, who plays the heavy role; Charles Ogle and others.

Serial Title Changed

Pathe announces change of title of Ruth Roland's next serial release from "The Riddle of the Range" to "Haunted Valley." The Roland serial is scheduled to follow "Plunder," with Pearl White, which will be released on January 28. "Haunted Valley," it is stated, has already been liberally booked under the now discarded title of "The Riddle of the Range."

Blanche Sweet as Tess

Marshall Neilan will film "Tess of the D'Urbervilles," on a tremendous scale, with Blanche Sweet in the title role. Ever since the announcement by the Goldwyn company that Mr. Neilan would make a picture of the Thomas Hardy classic, speculation has been rife as to who would play "Tess." When a company was sent abroad under Frank Urson's direction to make in England "atmospheric" exteriors and what are known as "established" shots of the Dorsetshire country, interest was increased. Miss Sweet retired from the screen for a time, but soon after her marriage to Mr. Neilan returned in a big production of "Quincy Adams Sawyer."

Orlamond Wins Goldwyn Contract

William Orlamond, character actor, has just been signed by Goldwyn to a long-term contract, a mark of favor won by his work in such exacting parts as that of the motion picture director in "Doubling for Romeo," as the inventor in "The Sin Flood" and, most recently, as Lord Fryingham in Rupert Hughes' production of "Souls For Sale." Mr. Orlamond started pictures in 1918, and has appeared in many productions, including Nazimova's "Camille," in which he was the father of Armand, and in "Boys Will Be Boys." He hails from Denmark.

Marie is Loaned

Marie Prevost, Warner Brothers' popular star, has been loaned to Goldwyn to appear in

"The Rear Car." Immediately upon the completion of that she will return to Warner Brothers' lot and start on her next picture for them.

Tying Up a Galaxy of 'Em

Warner Brothers are signing 'em up rapidly. Lately they have tied up on long-term contracts Harry Meyers, Monte Blue, Marie Prevost and Grant Carpenter, well-known scenarist. They have also signed William Beaudine, the director responsible for the "Heroes of the Street," the last Wesley Barry picture, to direct the popular boy star in "David Copperfield," "Little Johnny Jones" and "George Washington, Jr."

Rapf's Warner Schedule

With the departure of H. M. Warner for the east announcement was made that Harry Rapf had been signed to produce for Warner Brothers for two years.

Rapf's first picture under this new arrangement will be "Wolf Fangs," the scenario of which is being done by Frederick Myton. This production will feature the popular German police dog, Rin-tin-tin. The direction will be in the hands of Chester Franklin. Immediately after launching "Wolf's Fangs" into production Rapf will start on the filming of "Lucretia Lombard" from the book by Kathleen Norris, the adaptation being done by Sada Cowan. Following these two pictures will come "Broadway After Dark" with Marie Prevost as its star.

Back to Grease Paint

William Worthington, who organized the company and directed Sessue Hayakawa in his first starring vehicles, is to return to the screen as an actor after an absence of six years, during which time he has directed many of the best known stars. Mr. Worthington will play an important role in "Red Lights," adapted from the stage play, "The Rear Car," which Clarence Badger will direct for the Goldwyn Pictures Corporation. Among the stars directed by Mr. Worthington have been Mae Marsh, Bryant Washburn, Edith Storey, Edith Roberts, Herbert Rawlinson and, more recently, Frank Mayo, whom he has just guided in seven pictures.

From Tropics to Arctic

Having only recently returned from Hawaii where she played a principal role in "The White Flower," made by Famous Players-Lasky, Arline Pretty scarcely had time to doff the make-up required for that clime when she was whisked by the Fox company to Truckee, for some snow scenes in Dustin

Farnum's latest picture being produced under the direction of Colin Campbell, for which Miss Pretty has been engaged as leading lady.

Unit System for Goldwyn

An important change in production policy has been announced by the Goldwyn Pictures Corporation. Hereafter the unit system will be employed in making the big feature pictures to which the company has committed itself. Each director will have his own staff and will be given every facility in putting into his productions his own individuality and personality. He will have the co-operation of the department heads of the Culver City studio, but each unit will be separate unto itself. The announcement was made by Abraham Lehr, Vice President in charge of production, following conferences with President F. J. Godsol and Vice President Edward Bowes, both of whom have just returned to New York after spending several weeks at the studio.

It's a Mammoth 'Script

Here's one for the lovers of statistics! Wallace Worsley hands it out for digestion. He states that when the Universal handed him the scenario for "Notre Dame," they gave him the biggest script ever handed a director. "It is large enough to choke a horse," says the director, "and it is not only cumbersome, but is a real source of trouble to everyone who has to handle it." For instance, the 446 odd scenes and 172 titles required 188 pages of eight and a half by thirteen legal size paper which weighs over four and a half pounds. To date 17 star players, headed by Lon Chaney, have been cast, and the camera work will require more than four months time.

Sacrifices Ease for Career

Daughter of one of San Francisco's wealthy business men and daughter-in-law of the world's largest landholder, Aileen Pringle has given up money and leisure in order to make a place for herself on the motion picture screen. She has cut off the allowances from her husband and her father in order that she may feel that her professional advancement is earned by her own work. Miss Pringle is the daughter of George W. Bisbee, president of the Pioneer Fruit Company of San Francisco, and the wife of Charles M. Pringle, son of Sir John Pringle, former governor of Jamaica and owner of most of the land and industries on the island. The Goldwyn Pictures corporation has given Miss Pringle a long-term contract following her excellent work in "The Strangers' Banquet" and "Souls For Sale."

Titling "Drivin' Fool"

"The Drivin' Fool," E. D. Newman's comedy-drama of automobile thrills, has been completed after two months of camera work in scattered locations all over the western states and the picture is now being titled by Walter Anthony, who is an author of notable literary attainments and was formerly a dramatic critic in San Francisco and Seattle. Wally Van is featured in "The Drivin' Fool." Seen with Van in the coming production are Patsy Ruth Miller, Alec Francis, Wilton Taylor, Ramsey Wallace, Jesse Aldridge, Rosa Gore and other well known players.

More "Juice" Need

Frank Urson, director of Marshall Neilan Productions, has returned from the Grand Canyon, where he has been scouting for locations to be used in Marshall Neilan's production, "The Ingrate." Urson found weather conditions in the Canyon unusually favorable for picture work at this time of year. However, one prohibitive condition he discovered was the lack of high tension lines carrying sufficient voltage to light the El Tovar Hotel in which Mr. Neilan had planned some dramatic scenes for "The Ingrate."

End of the "Trail"

"The Trail of the Lonesome Pine," starring Mary Miles Minter with Antonio Moreno in support, has been completed. Director Charles Maigne has made a decidedly thrilling and a strong heart-interest drama of this old favorite which was adapted by Will M. Ritchey from the book by John Fox, Jr. and the play by Eugene Walter. The cast includes besides the two win Brady, Cullen Tate and Frances Warner. As the little mountain heroine, Miss Minter, it is said, has done some of the best work of her career.

Bans Word "Dead"

A change in the title of the forthcoming Tourneur production has been announced by Maurice Tourneur. The new title is to be "The Isle of Lost Ships." The picture was adapted from Crittenden Marriott's novel, "The Isle of Dead Ships." Tourneur's policy is not to change the title of a picture unless it is absolutely necessary from the exhibitor's standpoint. It was after serious consideration that the ban was placed on the word "dead." "The Isle of Lost Ships," in which Anna Q. Nilsson, Milton Sills, Frank Campeau, Walter Long, Bert Woodruff, Aggie Herring and Irene Hunt are being featured, is now in the hands of the cutters.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|--------------------|-------------------------|-------------------|-------------------------|--------------|
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Regal Pictures Corp. Wm. Seiter Madge Bellamy Henry Sharp Tenny Wright Lambert-Andrews "Lost" | | | | | | 2d Week |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | 3d Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Herbert Brenon | Compson-Tearle | George Meyer | Harold Schwartz | Cowan-Begere | "Rustle of Silk" | 2d Week |
| Joseph Henabery | Walter Hiers | | | Grant Carpenter | "75c An Hour" | 2d Week |
| Wesley Ruggles | Agnes Ayres | | | Albert Le Vine | "Contraband" | 2d Week |
| Victor Fleming | Dorothy Dalton | George Myers | Fred Robinson | E. Lloyd Sheldon | "Law of the Lawless" | 7th Week |
| Charles Maigne | Mary Miles Minter | James Howe | Leo Pearson | Will M. Ritchey | "Trail of the Lonesome" | Editing |
| Sam Wood | Gloria Swanson | A. L. Gilks | John Waters | Monte Katterjohn | "Prodigal Daughters" | 12th Week |
| Wm. deMille | All-Star | Guy Wilky | George Hippard | Clara Beranger | "Grumpy" | Editing |
| LONG BEACH STUDIO. Rex Thorpe, Casting. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | 3d Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Joseph M. Schenck Productions (First National). | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 6th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bull Montana | Irving Reis | Dick Stevens | Staff | "The Two Twins" | 4th Week |
| Louis Burston Productions. | | | | | | |
| Rowland Lee | All-Star | George Barnes | Dan Keefe | Jack Clymer | "Desire" | 3d Week |
| Jackie Coogan Productions. | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter De Haven | K. G. McLean | Cliff Sahn | Monty Brice | "Borrow Trouble" | Schedule |
| Val Paul | Harry Carey | Wm. Thornley | Ted Brook | Wyndham Gittens | "Man From the Desert" | 4th Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 6th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | Hutchison-Parrott | 5-Reel Comedy | 5th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackmey | Staff | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Randall H. Faye | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Fred Jackman | "Our Gang" | Schedule |
| Fred Jackman | "Buck" | | | | "Call of the Wild" | Editing |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, President. | | | | | | Holly 4080 |
| Allen Holubar Productions. | | | | | | |
| Edwin Carewe Productions. (First National release). | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Heilbron | "Girl of Golden West" | 2d Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | | Archie Mayo | Comedy | Schedule |
| Selznick Productions. (Select Release). | | | | | | |
| Geo. Archainbaud | All-star | Cronjager-Goodrich | McCarey | Edward Montagne | "Common Law" | 7th Week |
| Vic Heerman | All-Star | MacWilliams | Voshal | Heerman | "Rupert of Hentzau" | 11th Week |
| Maurice Tourneur Productions (First National release). | | | | | | |
| United Studios Productions. (Pathe release.) | | | | | | |
| Jack White Corporation (Educational release). | | | | | | |
| Fred Fishback | Conley-Adams | White Corby | Rea Hunt | Jack White | Comedy | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Jack Conway | All-Star | Ben Reynolds | McDonough | Doris Schroeder | "The 6:50" | 1st Week |
| Edward Sedgwick | Hoot Gibson | | Tummel | Edward Sedgwick | "Katy Did" | 2d Week |
| Jack Conway | All-Star | Reynolds | McDonough-Brandeman | | "Trimmed in Scarlet" | 4th Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "The Chicken" | 4th Week |
| Lois Weber | All-Star | | Arthur Forde | Lois Weber | "Jewel" | 9th Week |
| Harry Pollard | All-Star | | Hollingshead-Nordlinger | Frank Beresford | "His Good Name" | Editing |
| Jack Allen | Jack Allen | | | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | 18th Week |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | 4th Week |
| Scott Darling | Lewis Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Wm. Daniels | A. Thompson | | Comedy | Schedule |
| Stuart Paton | All-Star | Allen Davey | Harry Webb | Albert Kenyon | "Felix Bayu" | Editing |
| Tod Browning | Priscilla Dean | Wm. Filden | Wm. Crinley | Raymond Schrock | "Drifting" | 8th Week |
| Wallace Worsley | Lon Chaney | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 5th Week |
| Joe Rock Productions. (Federated) | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Paul Gerson Pictures Corp. A. L. Thompson, Gen. Mgr. | | | | | | |
| Lorimer Johnston | Josef Swickard | Rolin Rice | D. H. Price | Francis Cooke | "Cricket on the Hearth" | 3d Week |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| David Smith | All-Star | D. Smith, Jr. | McDermott | Graham Baker | "Masters of Men" | 7th Week |
| WARNER BROS. STUDIOS. 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | Scott-Dupar | Watt-Strayer | Julien Josephson | "Main Street" | 4th Week |



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Wm. A. Brady is confined in his home at 316 Riverside Drive, suffering from broken ribs and other injuries. He was driving down Riverside Drive when his chauffeur steered the machine into a tree at 96th Street to avoid hitting a taxi-cab.

Rudolph Valentino and wife appeared at the forty-first annual benefit for the Actors' Fund on the afternoon of January 16th at the Century Theatre.

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From U to You
(Continued from Page 5)

Williams, Lucille Rickson, Robert Agnew, Gerrard Grassby (Mrs. Bertram Grassby,) Roy Stewart, Bert Spottle, David Torrence, Phillips Smalley, Philo McCollough, Grace Carlisle and Eve Southern.

While "The Hunchback of Notre Dame" is being produced at Universal City, with a cast of hundreds being carried through the picture and one of the largest staffs in the history of motion pictures working on the one angle of research alone, the workers of sixteen other producing units populate the six hundred acre film city, with the most spectacular activity in its history. Seven months' preparation and rehearsing and one month's shooting have gone into the million dollar classic, with many months to go.

"White Tiger," a picture of the upper strata of the underworld starring Priscilla Dean and directed by Tod Browning as a Universal-Jewel attraction, is receiving its final editing.

"Bavu," the dramatic story of the bloodless first year of the Russian revolution, with Wallace Beery, Estelle Taylor, Forrest Stanley and one of the biggest all-star casts of the year, has just gone into the hands of the editorial experts. Stuart Paton directed.

"Nobody's Bride," starring Herbert Rawlinson, "Gossip," starring Gladys Walton, "Single-Handed," starring Edward (Hoot) Gibson, and several other features of high grade entertainment value are being edited as those stars commence work on new achievements.

Flashes from Frisco

San Francisco, Jan. 18.—Jackie Coogan and his mother are visiting in San Francisco for a few days with Jackie's grandmother.

James Cruze, with Walter Reed, cameraman, and Carl Brown, technical director, spent Thursday in San Francisco en route from Eureka, where they have been on location.

Joseph Schenck and Reginald Barker spent part of last week in San Francisco on business.

Gilbert Pratt, returned to Los Angeles after a few days here.

King Vidor and David Howard are in San Francisco for "atmosphere," and getting in shape a story soon to be filmed by Goldwyn.

Ernest Traxler spent the week-end in Los Angeles, and returned to San Francisco today, to resume work on the preparations for "McTeague," soon to be "shot" by the Goldwyn company under the direction of Eric Von Stroheim.

Bull Montana arrived in San Francisco on Tuesday to join Von Stroheim.

Gordon Pollock, cameraman with the Mission Film company, drove to San Francisco last week on a little vacation trip.

"The Plum Centerpedes" finished, on Saturday, the twelfth and last Plum Center comedy at the old Gerson studio on Tenth Street. Dan Mason, star of the company, his daughter, and Wilna Hervey leading lady, will leave for New York about Feb. 1st. It is possible that a second series of Plum Center comedies may be made here later on.

A. H. Giebler, scenarist for the Plum

Center comedies, will go to Los Angeles soon.

Craig Hutchinson and his company have nearly finished work on the first of the series of two-reel pictures being made by the Paul Gerson corporation from Peter B. Kyne's stories. The picture is called "The Blind Goddess." Orral Humphreys is being featured and the company includes Evelyn Nelson, Freeman Wood, George Webster and Rupert Brunn.

William O'Connell of Hollywood, spent part of last week in San Francisco.

—Agnes Kerr Crawford.

**NEWS NOTES OF FILM-
DOM'S JUVENILE STARS****JACKIE COOGAN—MILLIONAIRE**

To amass a fortune of over a million dollars through his own ability and efforts before his eighth birthday, is the remarkable record made by Jackie Coogan, film-dom's king of baby starlets. As a result of his signing a contract with the Metro organization, Jackie received a cash bonus of \$500,000, and will further receive a sixty per cent share of the earnings of the four pictures he will make for this concern during the next twelve months. By terms of the contract, Mr. Coogan Senior will have the privilege of picking the stories and casts for his youthful celebrity, and will personally supervise each production.

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When Billie Lord, filmland's handsomest child artist, was born four years ago, his father, who is one of the most prominent travelling salesmen in America, decided that his boy would follow his daddy's footsteps when it came time for him to start on a commercial career. However, Billie's mother decided he would be an actor, and so—he is an actor! Little Billie is aware of his father's desire and whenever the subject is mentioned, Billie declares, "Never mind daddy, when I grow up, I'll be a travelling salesman in all my pictures." At the present time, however, Billie is playing child parts to the utmost satisfaction of filmland's most notable directors.

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Whyfore of Tall Heroes

(Continued from Page 6)

But the conscientious actor of today raises his own beard, even when it requires a delay of weeks in the "shooting" of a picture.

Gaston Glass sought his first shave in many weeks the other day after growing the most realistically ragged of beards for his part in "The Girl Who Came Back." And, since some scenes in this unusual production called for the straggly growth of beard and others for the smooth cheeks with which followers of Gaston were accustomed, Glass spent many a day doing nothing but growing whiskers—and remaining indoors.

"But no beard is more convincing than one you raise yourself," said Glass, as he sought the back streets and another dash of hair tonic.

* * * *

Speaking of those who find flaws in the movies recalls a predicament of Eve Unsell, that versatile screen writer who found time

ARE THE STUDIO EMPLOYEES HEARTLESS?

- if they "kill" a set.
- if they "trim" a light.
- if they "undress" a set.
- if they "throw" a spotlight.
- if they "dress" the stage.
- if they "shoot" a scene.
- if they "break down" film.

?

By the way, don't you think the ad that takes the prize for the month is, "When Paris Sleeps with Lon Chaney." Must be a big bed!

—David Bader.

to compose a song when not otherwise engaged as literary editor for Preferred Pictures, Inc.

Miss Unsell wrote the song, "Ching, Ching, Chinaman," to accompany the film version of Wilbur Daniel Steele's short story masterpiece of the same title. The screen production now bears the title, "Shadows," but the song retained the title of the Steele story.

"How do you get this way?" wrote a correspondent in Louisiana who had read the announcement of the song. "The lady may have written a song, but 'Ching, Ching, Chinaman' belongs to 'The Geisha' and is about thirty years old."

Miss Unsell pleads ignorance of "The Geisha" song, since her memory is subject to the usual feminine limitations involving a period of more than a score of years, and argues that the relation to the story of the same title ought to justify the use of "Ching, Ching, Chinaman" on her effort.

* * * *

The most recent of the engagement reports published here involves a San Francisco broker. Before that it was a picture director who was named as the fortunate man. In view of the fact that Miss MacDonald's leisure is divided between her mother and the home she is building for her mother, on the one hand, and her picture work on the other, the numerous accounts of her threatened romances excite as much interest on her part as that of newspaper readers.

"I am not engaged to anybody and have no interest that can approach my screen

work—at present," said the star when the engagement problem was broached to her.

An answer that does not seem to bar future marrying possibilities.

* * *

The fact that a man is one of the handsomest players on the screen doesn't make his work any easier when he attempts to satisfy the demands of an exacting director. This is a discovery just made by Kenneth Harlan, whose six feet of masculine perfection probably would be sufficient to interest most feminine theater goers, no matter what he did.

But Gasnier, who has cast Harlan for a fighting role in "April Showers," selected him because of his ability as an athlete, as well as his appearance.

The hero of the story is called upon to handle the boxing gloves in a convincingly expert manner. Harlan, who is a dangerous adversary at almost every known out-of-door sport, admitted to but a passing acquaintance with the gloves.

"But if you'll give me a few days I'll try to master the intricacies of the game," said the obliging star.

The few days have been given to Harlan, with the result that he has spent practically all his waking hours in the hands of one Spike Halloran, who wields a mean right. At the hour of this writing Kenneth may not have developed sufficient skill to defeat his trainer, but the latter exhibits considerable respect for the ability he has already shown.

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The Silent Trend

Continued from Page 8

not quite all that could be desired in her interpretation of an attractive character. She seemed too anxious and self-conscious. Clarence Burton as the villain is too much the old-time mellerdrummer bad man of the old ten-twenty-and-thirty days. Ethel Grey Terry gives the best performance of any of the supporting cast. Dorothy Manners has very little to do, but she does it well and photographs beautifully, displaying a remarkably fine screen personality. Jack Pickford in "Garrison's Finish" will be a winner if given a fair chance.

So far the records pro and con show there is no such a thing as a sound argument against exhibiting motion pictures on Sunday. Quite on the contrary, it daily becomes more obvious that any community desirous of enjoying this wholesome diversion on the Sabbath is entitled to the liberty, and no other community, adjacent or distant, has any moral right to stand in the way of such a privilege. As we understand it the first object of law is to conserve the public weal, and it is no part of the spirit of law to subjugate subjects in unreasonable ways. Therefore, it is patent there is not even a lame excuse for essaying to prevent the inhabitants of any neighborhood from seeing helpful photoplays on Sunday if such happen to be their preference. If the church people are worried lest there be too much competition in the matter of attendance, they are worrying most needlessly, because those who want to go to church will do so just the same, whether there are movies available or not, while those who wish to be uplifted via the cinema route (and who have as much right to this pleasure as those who go to church have the right to be edified by the pastor's sermon) will be left free to enjoy real personal liberty, to which they are entitled under the irrefragable constitution of the United States of America. Let Sunday movies become national and the whole nation will be better off.

THE SYNTHESIS OF PHOTOPLAY

No form of manufacture relies upon more component parts than the making of film, and, we fear, there is no industry more beset with intricacies which could either be converted into less expensive simplicities or eliminated entirely. There is no doubt as to the existence of amazing wastefulness in the studios. Four-fifths of this positive extravagance is in the form of excessive purchases of reputations, which constitute a more negative quantity than the producers have been courageous enough to proclaim thus far. Overhead expenses have too often been the dregs in the cup of most industries and they are decidedly dangerous in the case of the creators of our present day screen fare.

Another baneful part of the whole menace now confronting the motion picture business is the proclivity of the captains to talk about the necessity of reformation in policies, without any of them taking the initiative to act. In their public utterances the executives unanimously agree that any trust-like amalgamation is undesirable, but they all solicit more harmony.

While the men should institute remedial measurer procrastinate a nefarious group of would-be usurpers of power is busily engaged honeycombing the fundamental ground-work of the industry with all sorts

of schemes for self-aggrandizement without the slightest regard for the ruinous effect of their impecunious malfeasance.

Now it behooves the governing heads to desist their carping and to concentrate their whole attention jointly and amicably on the big part of photoplay—the continuance of that original cost of production which made possible the low admission prices which in turn made the cinema the one great democratic entertainment it is today. No serious harm has been noted yet, but it is patent that producers are "going a pace" they cannot maintain—a pace which is not necessary for the important part called quality.

Of course abnormal conditions preclude the possibility of making pictures at the old prices, but war conditions are not responsible for the ridiculous increases in the salaries paid to artists. Herein the producers err grievously. They admit it is a harmful mistake and the next minute they contribute to the boosting processes by attempting to outbid competitors for the services of so-called drawing cards.

Conclusively, the worst part of all parts is the consumers: the fans will have to pay the costs of all this managerial folly with ever-increasing regularity, and this should be the chief concern of the producers, because the public is capable of effectual reprisals; free people can govern their own patronage with too much facility to make lethargy on the part of the "merchants" at all safe. Whatever is wrong with the pro-

ducing system should be corrected without further delay. It is manifestly a time for action and a cessation of the issuance of statements of grave warnings. The leading film firms can very easily co-ordinate their interests to an extent which would safeguard all parts of the whole, and the formation of a trust is not called for in the premises, either. Now, gentlemen of the film world, now get together and hold together the parts which will make photoplay more securely entrenched. It can be done. Why isn't it?

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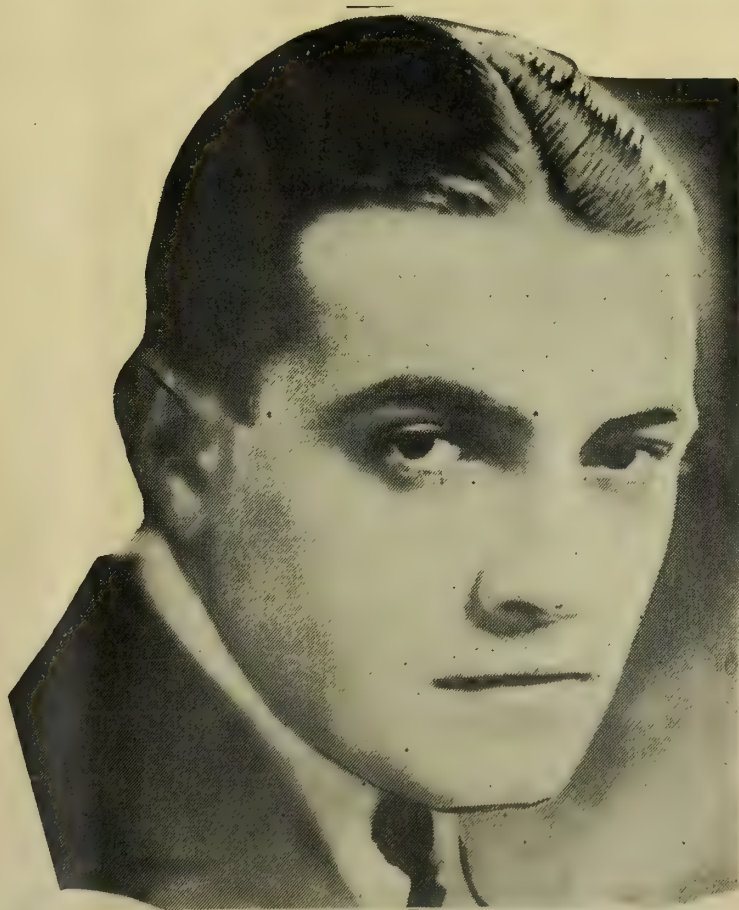
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[[The Digest of the Motion Picture Industry]]

Los Angeles, California

Saturday, February 3, 1923

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Vol.V.

SATURDAY, FEBRUARY 3, 1923

No. 43

In a Little Closer Focus

The outlook for motion pictures was never better. Hence it is a good time for a look-in for the much needed "new blood."

One of the producers announces he will make no more pictures with unhappy endings. It might be well to make sure there are no unhappy beginnings, too.

Let's let the oft-scuttled friendship sail as it never sailed before—straight by the compass of magnanimous reconciliation to the shores of universal harmony. Or, without such a lot of words—be pals to everyone!

Camera! heartily and whole-heartedly agrees that the motion picture industry is an institution of service, and hereby reiterates its determination to push the principles herein involved forward constantly as one of its most important policies.

Once more it is declared by a high authority that motion picture conditions in Europe are improving. But, every day the newspapers convince us that if this is so, all other conditions are not improving. Hence, it is difficult to grasp the logic of the situation at all.

Some English journals are spoofing because American film producers seem so adverse to unhappy endings for stories. And those same English journals would probably "cry their eyes out" if such finales were made the rule. The answer is, nobody can please everybody.

"Nothing succeeds like success" may be true, but it is truer still that nothing succeeds in bringing brick-bats one's way like this same success. Envy began with the first human family, and it will survive even unto the last family. Why? There is no reasonable reason.

It is high time for the exodus of would-be axe-grinders and indiscriminate hammer-wielders. There is a noticeable influx of construction people in Filmland nowadays, and their advent is inevitably the impressive signal for the iconoclasts to lay down their destructive tools and reform or get out.

Now that the world knows Charlie Chaplin and Pola Negri are engaged to be married, it will just naturally shift its interest to speculating on when some other prominent couple will do likewise. Meanwhile, congratulations, Charles and Pola. May the world of joy be ever at your feet, just as cinema-lovers are at your feet!

If reports are true, Metro has contracted a bonus fever all its own. After giving Jackie Coogan a half million dollars as a gift for signing a contract, it is said this firm gave both Buster Keaton and Ramon Navarro substantial sums for the same reason. It's a safe bet that most World War veterans would be pleased to have Metro placed at the head of our national government long enough to show some of this bonus inclination in behalf of the soldiers. Now if somebody will only nominate Metro for congress, the presidency, or something!

It's a four-cylinder, high-powered family machine, is that Warner Brothers group. There are four boys from the same parental domicile doing big things for motion pictures in the same film domicile. It's almost like saying the alphabet to call out all their initials. It's equally almost like tearing whole pages out of the Blue Book of Contemporary Literature to name the great works they are placing on the screen. It all goes to prove once more that in families or otherwise, united they stand—and advance in the standing! Now that we have praised them, we suppose someone will jump up and call 'em all crooks.

The Chicago Tribune wants Will Hays to persuade Douglas Fairbanks to play Romeo, Mary Pickford to interpret the character of Juliet, and Rodolph Valentino to portray Mercutio, in an elaborate screen version of Shakespeare's masterly "Romeo and Juliet." It is more than likely that it will be most unlikely that Mr. Hays will enjoy being picked on in this fashion. Between settling Valentino's difficulties with Paramount and settling his own status with Doug and Mary, Mr. Hays would not be in anything like the midst of joys, if indications are true.

Our supreme faith in the certainty of all things working out for the best makes us happily immune to all forms of propaganda unfavorable to us. Nor do we bear malice towards those who are perhaps unfortunate enough to be unfair in their words and acts. Moreover, we have no fear of them or anything. We believe this is the ideal age for mortals to start thinking seriously of making a reality of the comity of humans as a logical forerunner of a more general comity of nations. And, more to the point, now is the time for the birth of motion picture patriotism—for a zeal in serving the industry for the benefit of the whole rather than this thing of wasting time on trivial personalities and giving vent to petty animosities and jealousies. Verily, things WILL work out perfectly.

AUTHOR PICKFORD SELLS HIMSELF A STORY

Jack Pickford has just proved that as an author, he is a great salesman. Mr. Pickford has always been interested in writing. A few years ago he produced on the screen a story of his own creation and since that time, he has been more and more concerned in the preparation of his own photoplays.

The other day he mentioned his interest in authorship to a writer friend who had gone through the mill and was fully acquainted with the hazards of the writing profession. This skeptical man voiced the opinion that Jack couldn't even write a two-reel comedy, if he took a year off in order to prepare it.

"Is that so?" said Jack, considerably affronted. He paused for an indignant moment. Then, "I'll tell you what I'll do," he said. "I'll bet you a hundred dollars I can write a story tonight and sell it for a good price before tomorrow noon." The skeptical friend promptly took him up.

The next day they met for lunch. "Well," said the friend, "hand over the money."

"No," answered Mr. Pickford, "you pay me. Last night as an author I wrote a story for the screen. This morning I submitted this story to myself as a producer, and after giving it a careful and critical reading found that it was full of merit. So I purchased it at once. In fact, it was such a good story that I gave myself five thousand dollars for it!"

SCHENCK NOW CONTROLS BIG UNITED STUDIOS

In order to realize his ambition to produce more and larger productions, Joseph M. Schenck last Wednesday purchased the controlling interest in the United Studios, involving an expenditure of \$2,500,000. At the present time, Mr. Schenck is producing pictures starring Norma and Constance Talmadge, but with this new deal consummated it is understood he will sign several other stars with whom he has been negotiating for the past two weeks. The personnel affiliated with the organization under the old regime, including the art director, head electrician, costume director and other technical heads, will remain.

A Caesarian born baby girl arrived in the home of Mr. and Mrs. Richard Barthelmess, Wednesday, February 1st, at the Sloane Hospital of New York. The child will be christened Mary May, the name by which Mrs. Barthelmess is prominently known on the stage and screen.

PARAMOUNT TO START TWO MORE FILMS NEXT MONDAY

Monday, February 12th, has been set as a starting date for two new Paramount Pictures. The first of these is "Hollywood," which will be a James Cruze production for Paramount, adapted by Walter Woods from the novelette by Frank Condon. Mr. Woods will also be production editor. "Hollywood" will boast one of the greatest all-star casts ever seen in a single film. It will include Pola Negri, Gloria Swanson, Jack Holt, May

McAvoy, Agnes Ayres, Jacqueline Logan, Conrad Nagel, Walter Hiers, Theodore Kosloff, Lois Wilson and others.

The second picture to start on that date will be "Bluebeard's Eighth Wife," a Sam Wood production for Paramount starring Gloria Swanson, which was adapted by Sada Cowan from Charlton Andrew's adaptation of Alfred Savoir's play. Julia Crawford Ivers will be production editor.

BABY PEGGY WILL STEP UP TO FEATURES

It is very probable that Baby Peggy's appearance in two-reel comedies will soon be over. Like the other infant prodigy, Jackie Coogan, Baby Peggy will soon be going in for the big league stuff and preparations are being made for securing some of the greatest stories with the biggest dramatic punches for suitable vehicles for the Vitaphone Juliet. She will soon be starred in a series of five-reel features-de-luxe.

Dickens' "Ye Olde Curiosity Shop" is being considered for Baby Peggy by J. Travers Montgomery, her father, and Julius Stern of the Century Comedy studios with which organization Baby Peggy is now under contract.

The officials of the Universal Film Exchange in London are now negotiating with Maurice Maeterlinck, the famous Belgian poet, for a special story to be written expressly for Baby Peggy. Mr. Montgomery announced that negotiations have practically been closed with Maeterlinck for the child story. If this is secured in time it will of course be given preference over any story that may come to hand.

The Cinema Players have resumed rehearsals on their four-act play, "Within the Law," scheduled to open the first week in March. The production has been delayed owing to two members of the cast going away on location. Ben Sharpe is handling the direction.

Jacqueline Logan returned to Hollywood this week to play the featured feminine role opposite Walter Hiers in "Seventy-five Cents An Hour," a Paramount picture which Joseph Henabery is directing. Miss Logan had been away for two weeks on a vacation trip to Colorado Springs, Colo., her old home town.

Molly Gordon, a pretty little blonde of 14 years, is playing in "Seventy-five Cents An Hour" at the Lasky studios, as the sister of Jacqueline Logan.

FINE ARTS PLANT WILL SOON BE IMPROVED

According to plans which have been completed recently by the officers of the Fine Arts Studios, many changes and improvements in this plant will be made within the next thirty days. A new enclosed stage, with 95 feet by 275 feet floor space, is now in construction at the east end of the "lot" and as soon as this is made ready for occupancy the entire row of wooden structures now facing on Sunset Boulevard will be razed.

In their place a row of cement buildings of Spanish architecture will be constructed for use as stores, operated by private individuals. These buildings will extend from where the Chester Bennett laboratories now stand to Lyman Place, a distance of one city block. The entrance to the studios will be in the center of the block. The studio buildings will be 75 feet back from the street and occupy a space covering twelve and one-half acres of ground.

According to John Rikkleman, secretary and treasurer of Fine Arts, the new improvements will greatly facilitate production and make the studio one of the most up-to-date film plants on the west coast.

Harry Todd, having just finished in Jack Ford's latest Tom Mix picture, has been cast by the Halperin Productions in their all-star feature, "Tea With A Kick," now in production at the Fine Arts.

Sada Cowan has been engaged by Paramount for six special productions. At the present time, she is preparing the script for Gloria Swanson's next vehicle.

J. L. Frothingham announces he has loaned Marguerite De La Motte to Louis B. Mayer for the leading feminine role in "Captain Applejack," the next Fred Niblo production. This will be Miss De La Motte's fourth picture with Mr. Niblo, the other three being "The Famous Mrs. Fair," "The Three Musketeers" and "The Mark of Zorro."

"HAZEL" FILM IS A SATIRE ON HOLLYWOOD

Three hundred members of the Hollywood Business Men's Club caught a glimpse of the new world-famous Hollywood seen from a comedy vein when the girls of the Studio Club showed them a special preview of Christie's latest production, "Hazel From Hollywood," a satire on the movies.

The business men, who are accustomed to view Hollywood Boulevard from the point of view of so many dollars per front foot, saw their city, made famous by the movies, as pictured in a little town of the Middle West, where Hazel, pride of the Nutt family, tears away without a pang of parting from her old folks at home and hies her to the cinema capital to become a noted star.

One of the big kicks in the picture is the scene of "Hazel" hashing in a Hollywood Boulevard cafe, while writing her "sap" lover back East that she lunches daily with Rodolph Valentino, Mary Miles Minter, Gloria Swanson, et cetera. The Hollywood men saw their town—at least the motion picture part of it—kidded a little, but they took the joshing good-naturedly as they realized that the funny side of picture-making had been caught on the celluloid.

The first showing of "Hazel From Hollywood" was given as part of the Hollywood Studio Club's entertainment of the business men and was appropriate because the Studio Club's membership is made up partially of girls who are breaking into the pictures.

Miss Marjorie Williams, executive manager of the Studio Club for the National Board of the Y. W. C. A., is in charge of the campaign to enlarge the scope of the studio girls' organization, and she declared after the preview showing that every girl who hopes to come to Hollywood and get into the movies should see this picture, but that she should not take it too seriously as a real picture of breaking in. Christie's "Hazel," in other words, is purely for amusement, and while the experiences of a movie struck maiden getting a job in a Hollywood studio are more or less enlightening, it is not to be supposed that every girl can get into the movies as easily as does the "Hazel" of the satirical comedy.

Alvin Wyckoff, pioneer cameraman, resigned from the Famous Players-Lasky forces last week and signed a contract to photograph "Captain Applejack," Fred Niblo's next production. He has been connected with Paramount for the past eight years.



The Lure of Latin Life to Live in L. A.



The choicest exhibits on display at the great international exposition now in progress at Rio de Janeiro will be brought to Los Angeles for the American Historical Revue and Motion Picture Exposition to be held here next summer in commemoration of the Monroe Doctrine's hundredth anniversary. This announcement was made this week by the Revue and Exposition management, which is already making plans for Spanish-American participation in Los Angeles' great event.

All South and Central America, as well as Mexico and the West Indies, are represented at the huge celebration of the hundredth anniversary of Brazilian independence, which is to close March 31. Efforts are now being made to get all the nations and private interests participating in that event to move their exhibits to Los Angeles for the Revue and Exposition here a few months later.

The interest of Central and South American republics in the Monroe Doctrine and President James Monroe is indicated by the fact that the Brazilian Exposition erected at Rio the Monroe Palace, probably the most beautiful building ever constructed in South America. Diplomatic representatives of these countries have already bespoken their countries' hearty co-operation with Los Angeles and the motion picture industry in staging an international event suitably observing the Monroe Doctrine Centennial.

Spanish-Americans, accepting the invitation of Los Angeles, to come here next summer for the Exposition, will find themselves

at home among people who speak their language, serve their own food, play their own music, and who dispense the same wonderful hospitality for which the genial residents of Latin America and old-time California are noted.

The architectural motif of the entire Revue and Exposition is Spanish Colonial. Warships and troops of several Central and South American countries will participate in the Historical Revue, which will portray episodes from the history of South America as well as that of the United States, Boliver, Sucre, Don Pedro and other South American immortals will receive due recognition, as will great Spaniards who, like Magellan, added lustre to the history of the New World.

A special group of buildings will be erected at Exposition Park to house Latin-American exhibits. Arrangements are being made for continuous entertainment of Latin character that will give this section a constant atmosphere of fiesta.

Local Spanish participation will be in conjunction with this and will be in the capable hands of Spanish-American organizations and individuals of Los Angeles and Southern California, who have done most to preserve the spirit of Spanish Colonial traditions in California.

A casa of Spanish Colonial or Mission design to house the activities of this group is a part of the plan of the Exposition management. From this casa will be dispensed a lavish hospitality typical of the Mission days. This building will include, in addition to the room set apart for administration and

purely social activities, a restaurant, theater and museum, all typically Spanish.

In this casa descendants of old Spanish families of California's history will receive their brothers and sisters of the South and celebrate the fiestas with all the dignity, beauty, charm and color of the days of the Dons and Donnas. In the restaurant the delectable dishes of Old Spain will be prepared by cooks and served by señoritas who know how to cook and to serve, while the best singers, the most expert dancers and celebrated string orchestras of both local and foreign fame will entertain night and day.

In the theater appropriate entertainment will be given and in the patio visiting Latin-American bands will play, the idea being to maintain an almost continuous holiday atmosphere. An interesting part of this plan of local Spanish participation is the museum of Spanish Colonial Antiques; objects for this museum will be lent to the Exposition by owners of private collections. In this connection house-keeping methods of old Mission days will be shown together with arts and crafts of Mission Indians. For these treasures California will be ransacked from garret to cellar. A Pageant and perhaps a play representative of Spanish Colonial history are also scheduled as features of this department.

It is hoped to have several Presidents from the Latin-American countries as guests of the Exposition. Many distinguished diplomats, army and navy officers, special commissioners, men and women educators and artists of stage and screen are already planning to be present.

Seeking a Voting Majority for Better Films

An invitation is extended by the National Committee for Better Films to every person in the United States who wishes to learn about and patronize the best pictures. It is extended particularly to schools, churches, libraries, women's clubs and social agencies, as well as to parents and all individuals or organizations using motion pictures or otherwise interested in seeing that the production and exhibition of fine films are encouraged.

The National Committee for Better Films, which is affiliated with the National Board of Review of Motion Pictures, with headquarters at 70 Fifth Ave., New York, asks all these people and organizations to help it in its work of furthering the Better Films Movement by joining as Associate or Co-operating member under its new plan of membership. All members are supplied monthly with the committee's three major services Photoplay Guide of Selected Pictures for the family group and special young people's entertainments; "Film Progress," the committee's organ of the Better Films Movement; and "Exceptional Photoplays," critical reviews of the finer productions, issued by the National Board of Review. Reports on many interesting informational films suitable for either school or community exhibition as those for religious education, are included in these services. Members also receive a certificate of membership and the Membership Creed, which it is believed everyone joining will be heartily glad to endorse.

It is the committee's contention, which has been tested and proved by experience in Atlanta, Cleveland and other cities, that a marked influence can be exerted on the character of local motion picture entertainments by community cooperation in support of the good films. When the good films are well supported, the exhibitor is led to book more of that kind. Investigation shows, conversely, that in many communities the exhibitor is discouraged from booking the unusual and artistic film because, when he has ventured to do this, his regular audience has on the whole been unable to appreciate it, and the very people who would have gone out of their way to see it had they known about it, have stayed at home.

"Every ticket dropped into the box at the entrance of a motion picture theatre is virtually a ballot," writes the secretary of the committee, "a ballot that reaches not only the exhibitor but the producer. The one gauge of 'success' and 'what the public wants,' which exhibitor and producer inevitably recognize, is box office receipts. Attendance at a certain type of film means that more films of that type will be produced and exhibited. Indiscriminate attendance or no attendance at all is misuse or neglect of the motion picture voter's power.

"There are artists in the film industry who three-fourths of the time produce hokum and one-fourth let us glimpse what they can really do. Promptly the movie audiences through the box office says 'Go

back to the old stuff that we're used to from you and like. We don't want any change of fare.' And so the old dishes are served up again with new names and garnishings and the habituated masses consume, while those with taste and discrimination remain unsatisfied—when they do not go entirely without.

"What we want to do is to create a voting majority, or at least a determining minority, of motion picture goers who are sufficiently epicurean to make the honest, worthwhile, artistic picture surely pay. They can learn of these pictures as they are produced, from the National Committee for Better Films; they can learn to appreciate these pictures by attending them and reading the critical and interesting reviews in 'Exceptional Photoplays' which is furnished to members. They can, if they will, engage in a fascinating activity by organizing community support for these films, and cinema study clubs, among lines already in vogue in many cities as reported in the pages of 'Film Progress.'"

"Every community should develop without delay a faithful and energetic nucleus of members of the National Committee for Better Films who can be depended on to arouse interest in and enthusiasm for the finer, more significant productions, extend a knowledge of the National Committee's services, and also cooperate with the exhibitor in building up audiences for family and young people's entertainments."

News from New York

New York, Jan. 29.—Chas. Giblyn is back among us again and glad of it. "Holland does well enough, but there's no place like 'the Friars Club,'" says Charlie.

Marguerite Courtot, once upon a time known as the "Little Kalem Girl," but now grown up, is recuperating in the Newark Hospital from an operation for appendicitis. Miss Courtot was taken there a week ago following a severe attack at her home in Jersey.

Argyle Cambell, well-known New York stage director, is writing the stories for the Ray McKee Comedies. Felix Adler is the "gag" man.

Ivor Novello, who comes to the American screen via D. W. Griffith's latest production, "The White Rose," is the author of the song, "Keep the Home Fires Burning."

Joe Smiley is walking Broadway with his nose in the air and a satisfied look in his eye. When asked what it was all about Joe lifted his eyebrows, fixed his tie and remarked: "Tisn't ripe yet, so long."

Wyndham Standing has returned from Holland where he starred in the independent feature, "The Hypocrites."

A bogus Anna Q. Nilsson made a personal appearance in Milford, Conn., two days ago and almost got away with it. The lady's real name is Bertha Anderson and it seems she has a weakness for being someone else "alla time." She breezed into the office of the manager of the Milford "Opry" house with a million dollar smile and offered her services for the evening. In ten shakes the town-crier had announced the great news and long before opening time the country roads were dotted with buckboards and Fords enroute to the "Thee Ater." In due time "Anna" made her appearance amid much applauding and whistling. Then someone, probably the town "slick," chirped, "She's a fake." The lady was taken into custody and was quizzed at the station house. Finally she convinced the authorities that she was the Anna Nilsson, and was then dismissed. Which only goes to show, you can't fool the law.

Our original Sheik Ruddy, has appealed to the Supreme Court for a rearrangement of the injunction restraining him from "earning his living." According to Valentino the injunction has prevented him from an offer to appear in a Tango for a cabaret which offered him \$6,000 a week and other opportunities.

Francis X. Bushman, who has just completed two years of very successful vaudeville appearances on the Keith circuit, is back in town with the announcement that he will soon start production on a series of high-grade photoplays which will co-star his wife, Beverly Bayne and himself.

Jeanie MacPherson is enjoying a brief vacation along Broadway.

Fatty Arbuckle's first "come back," "Fatty and Mable," is playing in and around New York. There was no comment on the film.

Mary Anderson, named as one of the stars in C. C. Burr's all-star comedy release, has left that organization to make personal appearances with her last feature, "Wildness of Youth."

Raymond McKee and Charlie Murray are doing the exteriors of their latest comedy in St. Augustine, Florida. A flying trip.

A bill was introduced yesterday in the New York Legislature which, if passed, will make it a misdemeanor for anyone to pose as an actor or actress who is not one. The

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Casts of the Week

Metro announces the following cast and organization for "Desire," Louis Burstons newest production for Metro.

Louis Burstons presents
"DESIRE"

An original story and continuity by
John B. Clymer and Henry R. Symonds
Directed by Rowland V. Lee
Photographed by George Barnes
Art Director, J. J. Hughes
CAST

| | |
|---------------------|------------------------|
| Ruth Cassell..... | Marguerite De La Motte |
| Bob Elkins..... | John Bowers |
| Madalyn Harlan..... | Estelle Taylor |
| Jerry Ryan..... | David Butler |
| Bud Reisner..... | Walter Long |
| Mamie Reisner..... | Lucille Hutton |
| Rupert Cassell..... | Edward Connelly |
| Hop Lee..... | Noah Beery |
| DeWitt Harlan..... | Ralph Lewis |
| Patrick Ryan..... | Russell Simpson |
| E. Z. Pickins..... | Hank Mann |
| Oland Young..... | Chester Conklin |

Metro announces the following organization and cast for "Twin Trouble," the fifth Hunt Stromberg comedy starring "Bull" Montana.

Hunt Stromberg presents
"Bull" Montana in
"TWIN TROUBLE"

Metro Pictures Corporation
(Controlled by Loew, Inc.)
Exclusive Distributors

Personally directed by Hunt Stromberg
Photographed by Irving Ries
Edited by Robert Parker
CAST

| | |
|--------------------|-----------------|
| Buster Brown..... | "Bull" Montana |
| Custer Brown..... | "Chuck" Reisner |
| Arthur Banjoy..... | Roy Atwell |
| Mrs. Banjoy..... | Fontaine La Rue |
| An Idle Son..... | Jimmie Clemons |

Halperin Productions
(Fine Arts Studios)
"TEA—WITH A KICK"

Earl Kenton, Director
William Marshall, Cameraman
Victor Hugo Halperin, Author

CAST

| | |
|----------------------|-----------------|
| Doris May..... | Gale Henry |
| Stuart Holmes..... | Victor Potel |
| Creighton Hale..... | Zasu Pitts |
| Rosemary Theby..... | Dot Farley |
| Irene D'Annelle..... | "Spike" Rankin |
| Dale Fuller..... | Hank Mann |
| Roy Atwell..... | "Tiny" Ward |
| Ralph Lewis..... | "Snitz" Edwards |
| Edward Jobson..... | Chester Conklin |
| Harry Todd..... | Billy Franey |
| Tom Ricketts..... | Sidney Albrook |

Hugh Deirker Productions
(Fine Arts Studios)

"THE OTHER SIDE"

Hugh Deirker, Director
Dick Grinde, Assistant Director
Victor Milner, Cameraman
Thelma La Nier, Author
Dorothy Yost, Scenarist
CAST

| | |
|-----------------------|------------------|
| Fritzie Brunette..... | Charles Clary |
| Pat O'Malley..... | David Butler |
| Helen Lynch..... | Peter Burke |
| Edward Kimball..... | Herbert Standing |
| Herman MacGregor..... | |

Flashes from Frisco

San Francisco, Calif., Jan. 29, 1923.—The Belasco Productions have opened their own distributing offices in New York at 1600 Broadway. They will handle their own productions for world-wide distribution, also other pictures considered worthy of being given to the world under the famous name of Belasco. An efficient sales force has been formed and service will begin at once with "The Eyes of Love," the first picture made by the Belasco Productions, and which has been given a most enthusiastic reception by the film men of New York. Edward Belasco has just returned to San Francisco from New York and work on the company's second picture will begin at once.

Monroe Salisbury, formerly star for the West Coast Films in their picture, "The Great Alone," has signed a forty weeks' contract to appear in the famous Mission play at San Gabriel.

Ted Taylor, publicity man for Goldwyn, arrived in San Francisco a few days ago to be added to the staff assisting Eric Van Stroheim in the preparations for the Goldwyn production of "McTeague."

Cullen Landis and Robert Lewis have been signed by Max Graf for the forthcoming production here in San Francisco of "The Fog."

Jackie Coogan arrived in San Francisco this morning and after a few days' stay at the home of his grandmother, will leave, with his mother, for a month's trip to the east for rest and pleasure.

Craig Hutchinson, director, and his company have started work at the new Gerson studios on Page Street on the second picture of the series of twelve two-reelers being made by them from Peter B. Kyne's stories. The title of this picture is "The Tiberious Tinker, Press Agent," and the cast includes Orral Humphrey, who is being featured, Evelyn Nelson, Carl Kroenke, George Webster, Rupert Drumm, Olaf Skavlan, and others.

Peter B. Kyne will arrive in San Francisco in the very near future, as he is titling the pictures being made from his stories himself, and having a personal supervision over the productions. Joseph Roach did the continuity for this second picture, also the third of the series soon to be shot.

Raymond Hitchcock, famous star of the screen and stage, arrived in San Francisco yesterday, jumping from New York with only a way stop at Kansas City to head the week's bill at the Orpheum. He will present himself in an unusual and unique act such as Hitchy only can put over.

The Northern California Photoplay expedition to South America has been reported safe as far as Balboa. Four more men sailed on the Columbia to join the expedition with supplies, rifles, ammunition, material for building boats, a second camera, and film. In two months the company will also start a picture-making expedition to the Congo district of South Africa.

Marshall Neilan came to San Francisco on Sunday for a few days' stay on business.

Mark McDermott, pioneer actor of the silver screen, is at the St. Francis.

Hobart Henley, director from Universal City, is in town for the opening of "The

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From U to You By MALCOLM S. BOYLAN

Another week of work on the magnificent Gondelaunier set.

That is the schedule of Wallace Worsley who is directing "The Hunchback of Notre Dame" at Universal City.

Already more than a week of rehearsal and shooting has been staged on the replica of the noted fifteenth century Parisian mansion. One hundred and ten couples, all carefully selected character people, have been engaged each day for the brilliant ball scenes and an orchestra has been on the set constantly.

Perley Poore Sheehan and E. T. Lowe, Jr., who adapted the Victor Hugo romance and Lon Chaney, who plays Quasimodo, are at Worsley's side during every minute on the set, aiding him in directing the dancers.

Kate Lester plays the haughty Madame de Gondelaunier, and other players include Patsy Ruth Miller as Esmeralda, Winifred Bryson as Fleur de Lys, Harry Van Meter as Monsieur de Feuchatel, Brandon Hurst as Jehan, Ernest Torrence as Clopin and Raymond Hatton as Gringoire.

Priscilla Dean is giving to the screen one of the strongest characterizations of her career. Supporting her are Anna May Wong, the Oriental actress of splendid dramatic ability who is mentioned in the last issue of *Photoplay Magazine* as having given the best individual performance of the month to the screen; Wallace Beery, Matt Moore, Tully Marshall, William V. Mong and others. Two hundred well chosen Chinese types are used in atmospheric shots.

A stage play of fine screen possibilities, "The Co-respondent," written by Rita Weiman and Alice Leal Pollock, is one of sev-

eral new stories that Universal has purchased for special film productions, and which are being prepared in scenario form at Universal City now.

Another is "The Way of the Strong," by Octavus Roy Cohen, a writer of detective and dialect stories of strong dramatic punch.

Both of these stories will be made into all-star productions. The authors behind them are widely known and their names are an assurance of the quality required for the new all-star ventures Universal is planning for the new year.

What does the average wife demand of her husband?

Fidelity, of course, is an important item, more or less. Gentleness, attentiveness and unvarying courtesy are attractive qualities. Is money-making ability an essential? Manners and ability to dress? Understanding and sympathy?

"What Wives Want" is the title of a story which will be filmed as an all-star special at Universal City. Perry Vekroff, director and scenario editor, is the author. The story deals in no uncertain way with the problems of marriage and the qualities which result in perfect mating of couples. Edward T. Lowe, Jr., is preparing the continuity and Universal is seeking a director of the type necessary to handle such a story.

Tod Browning is getting into the biggest dramatic sequences of the Universal-Jewel special, "Drifting," adapted from the Brady stage success and presenting a remarkable story of a white woman stranded in China.

Laura LaPlante, who has been "in training" at Universal City for nearly two years,

playing chapter films, western and comedy leads, is now playing her first feature leading role for Universal opposite Edward (Hoot) Gibson in "Katy Didd," a story written, scenarized and directed by Edward Sedgwick.

This opportunity for Miss LaPlante comes as a result of hard and consistent service in every kind of role, and it recalls the fact that half the favorites of filmdom have, at one time or another, gained valuable experience at Universal City. Miss LaPlante's last two performances at Universal City were the feminine leading roles opposite William Desmond in the Universal chapter plays, "Perils of the Yukon," and "Around the World in Eighteen Days."

Universal is preparing an all-star production to be directed by Jack Conway, based on "The Six-Fifty," the New York stage success written by Kate McLaurin. "The Six-Fifty" offers more than anything else three or four remarkably human, every-day characterizations.

Doris Schroeder has prepared the scenario. Conway is busy now with the cutting of "Trimmed in Scarlet," William Hurlburt's play, in which he directed Kathlyn Williams, Lucille Rickson, David Torrence, Robert Agnew, Roy Stewart, Phillips Smalley and others, and will initiate production on "The Six-Fifty" as quickly as the editing of "Trimmed in Scarlet" assumes releasing shape.

The significance of the title lies in the loneliness of a farm home where two who found unhappiness in the city, went for rest and relief; the "6:50" whistles over a nearby crossing every evening with a mournful hint of the spirit of life in the city beyond.

DIRECTOR OF NEW SCHOOL

Julian to Act in Next Picture He Directs

"Help! Help!"

No one is in distress.

It's merely a story that Rupert Julian, director of the spectacular "Merry-Go-Round," has written for Universal. Arthur Statter, a "cosmopolitan" character like Julian, politician, scenario writer and world traveler, is preparing the screen continuity. Charles Kenyon, a scenario supervisor, will supervise the production when the story is prepared and shooting commences.

Rupert Julian is going to play the lead as well as direct his next big production.

This clever character star has decided to appear once more on the silver sheet and is now looking for a story to do next. A few years ago, before going into retirement, Julian was one of the outstanding character stars of the cinema.

He directed and played in such productions as "The Kaiser, the Beast of Berlin," "The Fire Flingers" and "The Bugler of Algiers." There is a possibility that he may remake one of these stories.

Julian went into retirement a few years ago, but "came back" to direct "Merry-Go-Round." He is now cutting this picture which will be released in the fall as a Super-Jewel Special Production.



C. William Joy, popularly known as Billy Joy and also as Leatrice Joy's brother. He is a director with new ideas and a bright future therefore.



RUPERT JULIAN

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

One man's opinion is as good as another's, but of course a consensus of opinion is better than that. Therefore, Charles Ray has much to be gratified over in his venture back to an old fold in "The Girl I Loved." The praise accorded him for giving to the world this classic inspired by James Whitcomb Riley's poem has been practically unanimous and spontaneous. No critic seemed prone to await the view-point of anyone else, but instead gave expression to unstinted commendation forthwith. "It is a role Ray can portray better than anyone else," declares *Motion Picture News*. "It adds to the glory of the screen as a medium for wholesome thought," admits a prominent magazine editor. There are many admirers who have felt Mr. Ray made a mistake in abandoning temporarily the line of characterizations which made him famous and popular and these same admirers are a unit in welcoming him back in his delightful portrayal of John Middleton in "The Girl I Loved." It does seem like the Charlie Ray of old, and, the Charlie Ray of old was much beloved as a sturdy upholder of many of the best traditions of the dramatic art. In dressed-up parts and in pictures which had to do exclusively with trivial parties of the smart set and football games of the elite colleges, he never seemed to be fulfilling his mission. There is more than one sincere advocate of cinema uplift who will earnestly pray that the truly great Charlie Ray will remain identified with just such characters as the revered Riley drew with such fine human touches.

One of the first evidences of Doctor Coue providing dramatic inspiration is to be found in the Paramount picture, "Dark Secrets," in which Dorothy Dalton stars, and, because it is so up-to-date as to be a first call, it is likely to enjoy wide popularity. The story visualized in this feature was unmistakably suggested by Coue's auto-suggestion theories. It all has to do with a girl crippled apparently for life by being tossed from the back of a spirited horse. After all medical aid had failed completely to restore her to physical normalcy, a mysterious and mystic Egyptian promises to cure and does cure through auto-suggestion impressed by some superfluous "laying on of hands." It is highly probable that many people, skeptical and otherwise, are going to brand this story as being absurdly improbable. Yet, if a small percentage of the reports are true, the aforesaid Coue is duplicating such healings daily. Casting aside all the pro and con the theme of "Dark Secrets" can arouse, this picture must be given credit for accomplishing high purposes in the matter of providing sustained dramatic situations such as grip. Those "fans" who dote on drama that impels a bit of squirming around out of sheer excitement will not be disappointed in this one.

"Not so good" seems to be the verdict so far as "While Paris Sleeps" is concerned, and, Lon Chaney, advertised as the star, does not have enough to do to justify exploiting him as such in this instance. As we understand it, this picture was made some time ago, and, it is likely its belated release is the result of Mr. Chaney's increased prestige of these recent times. It would have been at least "just as well" if the release had been deferred permanently! In the first place, "While Paris Sleeps" is extremely lurid melo-drama with unsavory

TENDENCIES TERSELY TOLD

The motion picture industry is in the midst of a shifting of its executive, directorial and stellar personnel. Seldom before has there been so much changing affiliations and realignments as have been taking place in the last two weeks. It seems to be an indication of a settling process—of individual quests for grooves best fitted to individual inclinations and talents.

Improvement in the quality of photoplays continues to obtain with reassuring momentum, it being obvious producers as a general rule are awake to the fact that the day of real irreproachable screen literature is here. Out of a total of eleven new productions which got under way this week not a single one was based on a story with the slightest semblance of a salacious or delicate subject. This is especially notable and worthy of commendation since it is undeniable that there was a time when "possible objectionable stories" were in the majority.

This tendency to pay stars bonuses for signing long-term contracts is not one deserving of full approval, according to the consensus of opinion since such bestowals of opulence constitutes a waste which the public will be called upon to pay later. If a demand for bonuses becomes general among those artists in a position to make such a demand, the producers guilty of starting it will be to blame and such a condition will not be a healthy one nor will it tend to ingratiate the motion picture industry with the public. Meanwhile no one can blame anyone for accepting a bonus.

There is a surprising apathy in regard to the desirable work of improving the screen technique, it being the general proclivity to follow the well-blazed trails. As a matter of fact, very little has been added to the "inventions" D. W. Griffith gave to the screen nearly a decade ago. Could there be any doubt as to the cinema offering a wide latitude for the trying of the experiments of men with genius for improved technique; for a better way to unfold a story; for a more distinctive manner of dramatic expression?

A recent survey shows that a majority of the churches of the country make use of the motion picture in one way or another, which proves the general course of the great cinema art as an educational force is in the right direction.

vengeance as its chief motive. In the second place, it projects and magnifies an abnormal love which leads the unrequited one to plot terrible things such as should be kept remote from the public mind and could be if the newspapers and the screen would co-operate to ban all such "exploiting" of human weaknesses of character. There is enough of the good and wholesome in life and in fiction to keep every mind occupied and therefore there is no excuse for wast-

ing time upon "distasteful escapades in bad taste," either if they actually happened or some fiction writer devised them. Jealousy of the militant variety should not constitute the crux of the situation of any photoplay since jealousy of this sort is a force for evil all forward-thinking people are striving to obliterate from human life. If it is used to drive home a powerful object lesson and is handled by a master hand in a masterly way, some good can be accomplished. Such beneficial results could not be achieved by anyone with such material as has been provided for "While Paris Sleeps."

Sure-fire is inevitable when Charlie Chaplin is on the job before the camera. That is what his latest comedy, "The Pilgrim" is and the mortal who could watch it without the heartiest kind of laughter is immune to any kind of humor or burlesque. Most critics declare "The Pilgrim" is not in the class of "Shoulder Arms" or "The Kid," but we do not think it misses earning this classification by a very wide margin. One thing certain, Charlie is just as funny as ever in this new role of his, for as the escaped convict who masquerades as the parson in a small town he has created a situation which lends itself to inspiring an excess of excruciatingly funny stunts such as creates mirth in quantity. Once more in this latest screen contribution, Chaplin proves himself to be a genius in a class by himself; once more he serves his usual high purpose of lightening the burdens of humanity; once more he gives a demonstration of the fact that true art enters into his every move as an interpreter of comedy. Conclusively, if this premier fun-maker never advanced one step further in his development of human humor and acceptable burlesque than he does in "The Pilgrim," his reputation would not suffer one iota and he could go on indefinitely. However, needless to add, he is yet to do his biggest things for the silversheet.

There is no doubt justification for accusing William Fox of being too eager to continue "cashing in" on variations of "Over the Hill." He has done the stereotyped mother love story all over again in "The Custard Cup" and at times as the reel is being whisked on, one is prone to imagine it really is "Over the Hill" after all. We are of the opinion that the said mother love theme has earned its regular vacation and that later when it returns, it will enjoy as much popularity as ever, especially if it comes back in a new and novel setting as it probably will. For the present there is no need for immediate repetition. True, "The Custard Cup" has its interesting human touches and its moments of tugging pathos. Mary Carr in the mother role evidently worked with all her might to be convincing, but, of course, Mary Carr is not a great actress and the stale sameness of this story served to thrust additional hardships upon her. Herbert Brenon directed this picture, but he was not in his usual form or else he found it too difficult to get his enthusiasm stirred up. However, it did achieve one thing worth mentioning and that was in providing most appropriate atmosphere for his story.

"Drums of Fate" serves impressively to finesse. It would seem that Fate alone is so keenly regret to see Mary Miles Minter

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, FEB. 3, 1923

MRS. REID AND INCE RUSH PLAN FOR ANTI-DOPE FILM

According to the latest announcement from the Thomas H. Ince Studios of Culver City, plans are being advanced rapidly for the production of the spectacular anti-dope photoplay, Dorothy Davenport Reid proposes as her initial effort to continue the fight her late husband, Wallace Reid, started against the drug evil. The famous widow's idea is to present through the medium of the screen the true story of the narcotic menace, going into dramatic detail as to how it is being forced upon humanity by vicious men bent on amassing fortunes at the terrible cost of countless lives.

Immediately upon learning of Mrs. Reid's determination to undertake this commendable propaganda work in behalf of the common welfare, Mr. Ince volunteered his fullest co-operation with the result that an arrangement was made quickly whereby she would direct the filming of the picture at his studios.

"I don't think there is anyone who knows better than I do the heroic struggle Mrs. Reid made to save her own home from the drug evil and I think the entire nation has been inspired by her splendid fortitude," Mr. Ince says.

"There are many of us in the industry who would be glad to give of our time and experience in the building of a picture story that would at once hold the attention of all America and yet would drive home a warning against this terrible drug traffic which appears to be the most serious menace that has ever confronted the American people.

"I have talked with a few leaders of the industry here concerning the support in a big way of the Wallace Reid Memorial, an institution that would provide a scientific foundation for the elimination as far as possible of the drug habit.

"The facilities of my studios, the services of my studio staff and my own time and experience are at her disposal. I have so informed her by telephone today for I would consider it a great honor to have a hand in bringing to the screen the big dramatic story and the lesson that Mrs. Wallace Reid has to give. And I am convinced that the screen is the most powerful medium of expression there is in the world today to be directed against a menace of this kind."

WARNERS "CORNER" GRAND ARRAY OF PLOTS

Warner Brothers, one of the biggest independent producing companies haven't been letting any grass grow under their feet when it comes to buying the greatest stories in the country for filming. Their list for producing in 1923-24 has been completed and it includes "Beau Brummel" and "Lover's Lane" both well-known stage plays by Clyde Fitch, "Babbitt" the popular follow-up book of "Main Street," now under production by Warner Brothers, both by Sinclair Lewis, "Being Respectable" from the book by Grace H. Flandra, "Irene" the popular stage success of a season ago.

Two popular George M. Cohan plays which William Beaudine will direct with Wesley Barry in the leading role "Little Johnny Jones" and "George Washington, Jr.," both of which will be adapted for the screen by Julien Josephson, "Lucretia Lombard" from the book dealing with the intimacies of a woman's heart by Kathleen Norris which Sada Cowan will adapt for the screen, "Wolf Fangs," a story of the northern snows which Chester M. Franklin will direct, "Broadway after Dark," by Owen Davis, "Age of Innocence" from the book by Edith Wharton, "Cornered," the stage play in which Madge Kennedy made such a success on Broadway written by Dodson Mitchell and Zelda Sears, "How to Educate a Wife," a new book by Elinor Glyn, and "Shadowed Lives," by Justin Adams.

Warner Brothers are busy at present lining up well known novels and play successes which they will buy to follow the above pictures.

Elfelt Finishes "Danger"

Clifford S. Elfelt completed the photographing of his latest independent six-reel feature, "Danger," Monday after a four-week siege of night-and-day filming at the Fine Arts studios. J. B. Warner is starred in this picture, which unfolds a semi-western story, said to be replete with thrills.

Betty Giles, child actress from New Orleans, is playing a pilgrim at the Ray studio.

FRENCH AVIATRIX READY FOR BIG U. S. FLIGHT

Negotiations are under way whereby a specially constructed aeroplane, designed to withstand the rigors of a transcontinental flight, will be placed at the disposal of Andree Peyre, Pathe player and aviatrix, in her forthcoming attempt to fly from New York to Hollywood, according to a telegram received here from Mlle. Peyre.

The aviatrix left Los Angeles for New York several days ago for the execution of personal business at the conclusion of which she has begun preparations for her flight across the continent.

Mlle. Peyre, an experienced flyer holding licenses both in this country and France where she is known as "the most daring woman in the world," will pilot her machine herself.

Her purpose of essaying the transcontinental flight, the difficulties of which,—such as have prevailed over Lieuts. Kelly and MacReady for the time being, she fully realizes, is to seek to hasten the day when the aeroplane is popularly regarded as a means of conveyance rather than as a novelty. The fact that she is one of the "weaker sex," Mlle. Peyre declared before leaving Hollywood, should not militate against her success.

By police orders Mlle. Peyre was virtually driven from her native city of Paris because she refused to discontinue her daring aerial exploits. Thereupon she was starred in a series of productions made in Vincennes and later came to this country where she has made her debut with Pathe.

Pearl White Mystifies

Has Pearl White decided to quit the screen for good? This is the question in the minds of her Los Angeles friends as the result of her forsaking the life of a screen celebrity to seclude herself within the walls of an Alpine convent. One report indicates Miss White has entered the convent to enjoy a long rest and regain her health. Another has it that she is brooding over the mysterious disappearance of her husband, Waldo McCutcheon, who has never been located.

Eva Novak has completed her engagement at the Fox studio where she played opposite William Russell in a feature production.

SPECIAL COINS FOR EXPO ASSURED

President Harding's signature to Senator Hiram Johnson's bill providing for the coinage of 300,000 half-dollars commemorating the Monroe Doctrine Centennial, has removed the last possible obstacle confronting the American Historical Revue and Motion Picture Exposition in obtaining the fullest government co-operation for the motion picture industry's project of staging a huge international celebration here next summer. The event, lasting a month, will be a great patriotic observance of the Monroe Doctrine's hundredth anniversary.

It is expected that the first of the new half-dollars will be in circulation early in March. The coins will be distributed through local banks and will be sold for \$1 each, the proceeds to be used in financing the Revue and Exposition.

The design of the new coin will be worked out by the National Commission of Fine Arts in New York. The dies will be cast in the East, then probably sent to the government mint at San Francisco, where the half-dollars will be turned out for immediate shipment to Los Angeles. According to the tentative design for the new half-dollar, it will bear the heads, in profile, of President James Monroe and his Secretary of State, John Quincy Adams, on one side; and on the other an outline of North, South and Central America, the territory whose integrity has been protected by the Monroe Doctrine for the past century.

President Harding has given his fullest approval to plans for the Revue and Exposition. He is said to be planning a trip to the Pacific coast this spring so he can attend the formal opening of the event.

A. D. A. Hears Tax Talk

At the last bi-monthly meeting of the Assistant Directors Association of California, held on Thursday evening, Feb. 1st, Miss J. M. Berger, Income Tax Specialist, gave a very interesting and instructive talk to the members on Income Tax. The Association was highly honored by the attendance of Roy Stewart and Herbert Rawlinson. Two very clever vaudeville skits were put on by talented members of the Cinema profession. The next meeting will be held Feb. 15th.



Boiled Down and Served Up!

Some of This Week's Film News You May Have Overlooked.



The William Russell starring vehicle at Fox is practically finished. Eva Novak is playing the leading feminine role.

Eddie Gribbon, formerly of the Mack Sennett forces, has completed a picture with "Hoot" Gibson. The title is "The Poor Worm" and Eddie plays the heavy.

Roger W. Fowler, cinematographer for D. W. Griffith, and Miss Ruth Lux, a non-professional, were married Sunday evening on the top of Lookout Mountain, back of Hollywood.

Agnes Ayres' new starring vehicle for Paramount, "Contraband," adapted by A. S. LeVino from a story by Clarence Budington Kelland, was started last Monday. Wesley Ruggles will direct.

Actual production on Edwin Carewe's next First National attraction, "The Girl of the Golden West," has started. J. Warren Kerrigan, Sylvia Breamer and Russell Simpson head the cast of talented players.

The new Myrtle Stedman production, "A Temporary Marriage," is nearing completion. Lambert Hillyer is directing and the all-star cast includes Mildred Davis, Kenneth Harlan, Tully Marshall and Stuart Holmes.

"The Talisman," Scott's immortal novel of the crusades, will serve as "a next starring vehicle" for Douglas Fairbanks. Rumors to the effect that Doug would film this picture in England were denied by the star, this week.

"Bumps" is the title of a forthcoming Educational-Cameo Comedy featuring Jimmie Adams. Sounds like rough stuff, but it is nothing more than the adventures of the new owner of his first flivver.

Huntley Gordon is playing the male lead opposite Katherine MacDonald in the B. P. Schulberg production, "Chastity," which, incidentally, will serve as the last picture in which Miss MacDonald will work, as she is retiring from the screen.

Helen Broneau is the latest player to be signed by Universal for an important character role in support of Lon Chaney in "The Hunchback of Notre Dame." Miss Broneau had just finished a role in "Merry-Go-Round." Other feminine players engaged for the Victor Hugo story include Patsy Ruth Miller, Eulalie Jensen, Jane Sherman, Gladys Johnstone, Eva Gordon, Kate Lester and Winifred Bryson.

Miss Shirley Kellogg, noted English cinema star, has arrived in Los Angeles from London, to study the American process of producing motion pictures. She expects to return to her native country in April to establish her own studios.

Thomas H. Ince is rapidly finishing the cutting, editing and titling of four productions which will follow "The Hottentot," as First National attractions. They are "Scars of Jealousy," "What a Wife Learned," "The Sunshine Trail" and "A Man of Action."

According to reports from New York, George J. Gould will sell his pretentious Gregorian Court estate, at Lakewood, New Jersey, to Douglas Fairbanks and Mary Pickford, for a settlement of \$5,000,000. Does this indicate Hollywood will lose its Mary and Doug?

Jackie Coogan is in New York, enjoying a vacation which will occupy his time for the next four or five weeks. After visiting all the Zoos and show places of Gotham, Jackie will return to the grease paint to start his first production under the Metro banner.

The organization assisting Director Frank Lloyd on Norma Talmadge's next First National attraction, "Within the Law," is of old-time standing. Again Tony Gaudio and Norbert Brodin are the cinematographers, and Walter Israel, the costume designer.

Keeping up his intention of showing new girl's faces in the Educational-Mermaid Comedies in which Lige Conley is featured. Jack White, the producer-director, has engaged Lily Mae Lyle, a noted beauty, to portray Lige's screen sweetheart in his forthcoming comedy.

Herbert Brenon is on the third week of his first Paramount production, "The Rustle of Silk," featuring Betty Compton and Conway Tearle. Sada Cowan and Ouida Bergere wrote the screen adaptation from the novel by Cosmo Hamilton. Among others in the cast are Anna Q. Nilsson and Cyril Chadwick.

Hugh Deirker Productions have started work at the Fine Arts studios on the first of a series of feature pictures, which they will present with an all-star cast. The American Releasing Corporation has contracted for the pictures. Mr. Deirker, who will direct the series, is remembered for his production of "When Dawn Came," which was proclaimed one of the twelve best pictures produced during 1921.

Reports from Gotham indicate Bebe Daniels, who underwent an operation for appendicitis last week, is recovering "most satisfactorily," it is said the room which Miss Daniels occupies while convalescing is literally packed with flowers sent by friends and admirers.

At last, folks, we have been given the low-down on the Chaplin-Negri nuptial question. Both Charlie and Pola have blushing admitted they are engaged to be married—and in the near future too. Now we can all say, "I knew it all the time." Sure had us guessing, though.

Danny Cupid's side-kick, Dame Rumor, tried for a knock-out this week, but failed utterly in the attempt. What was believed to be a reliable report became circulated to the effect that Harold Lloyd and Mildred Davis were engaged. Reporters learned Harold was "out for the evening," and Mildred just gasped and said, "It's too ridiculous!"

The United States Civil Service Commission announces an examination for candidates wishing to obtain motion picture laboratory employment, which will be held March 7, 1923. Those desirous of entering the Civil Service in this capacity can secure application blanks from the Civil Service Commission, Hall of Records, Los Angeles.

James Young is back from Santa Barbara with the completed script on "Wandering Daughters," his first independent production for Associated First National Pictures. Young expects to have completed this film in time to direct "Tribby" for Richard Walton Tully, with whom he was also associated on "The Masquerader" and "Omar, the Tentmaker."

The Ramon Icaez productions finished "Movie Mad," the first of a series of six pictures, last Saturday. They will start on their second feature at the Court Studio immediately. It is a burlesque on "Broadway Rose," entitled "Broadway Mose," featuring Ramon Icaez supported by Lucile de Bois. H. W. Hughes is the director. The series will be released through State Rights.

Victor Seastrom, Sweden's greatest author, actor and director, has been signed by the Goldwyn Pictures Corporation, according to reports from New York. Mr. Seastrom has just arrived in the eastern city from his native country, where he has recently finished what is said to be a sensation in film circles, "The Stroke of Midnight." He will confine his activities to the western studios.

Metro has just signed Paul Powell, veteran newspaper man and for the past twelve years one of the most prominent directors in the Southern California field, to direct a quarter of a million production for Max Graf. He will picture "Fog," a William Pelley story, and has selected Cullen Landis, Ralph Lewis and other prominent artists for the principal roles. The picture will be made at the San Mateo studios.

Patrons at the opening performance of "My American Wife," at Grauman's new Metropolitan Theatre last Friday, were astonished to gaze upon the screen and witness the scenes of the mass of people crowded about the new playhouse, taken as they had made their entrance. The reel, two hundred feet long, was filmed, developed and flashed upon the screen in the amazing short time of two hours and twenty-five minutes.

Walter Hiers and wife are in our midst once more. The newlyweds arrived from an extensive tour of the east following their wedding at Syracuse, New York, the former home of the bride. Walter has already started work on his second starring vehicle for Lasky, "Seventy-five Cents an Hour." Jacqueline Logan will play the feminine role in support. Clarence Burton will be the villain and Ricardi Cortez will make his start as a Lasky player in an important role.

A thrilling and realistic electrical storm sweeps through some of the scenes of "Westbound 99," Emory Johnson's third spectacular production to be filmed at the Film Booking Office studios. Ralph Lewis plays the featured role, with Ella Hall as the feminine lead. The supporting cast includes Claire McDowell, Johnny Haron, Taylor Graves, Wedgewood Newell, Red Kirby, Richard Morris and Jane Morgan. The story for "Westbound 99" was written and adapted by Mrs. Emilie Johnson.

It has been confirmed that Paramount has corralled another star. This time it's in the person of Richard Dix, who signed a contract last week with the Famous Players-Lasky organization in consideration of a salary reported to be several thousand dollars a week. By the terms of the contract, which was offered and accepted immediately after he completed his performance in support of Agnes Ayres in "Racing Hearts," Mr. Dix's histrionic efforts will belong to the Paramount company for the next five years.

SECOND KID GETS CHANCE FROM CHAPLIN

Is Charlie Chaplin going to be the means of making two great child stars of the films?

Four years ago, Jackie Coogan, totally unknown, broke into the public eye when he appeared with the comedy king in the First National film, "The Kid."

A month after the release of that picture Jackie was the best known child in America and since then has become the best known child in the world.

From a salary of \$75 a week supporting a star, Jackie is now one of the highest-paid screen artists in the world and is a star of the first magnitude.

Dinky Dean's footsteps seem to be pattering along the same little path trod by Jackie. He is Charlie's pal in the comedian's latest First National release, "The Pilgrim," and like Jackie is the son of an actor. Dinky is now four years old—the same age at which Jackie appeared in "The Kid."

Dinky's real name is Dean Franklin Reisner and he is the son of Chuck Reisner, popular song writer, and a principal in the casts of many of Chaplin's great films. Dinky was born while his dad was supporting Chaplin in "A Dog's Life" and Charlie promised then and there that he would give Dinky a part in his pictures some day.

Dinky's natural gift of acting won him the part in which he now appears in "The Pilgrim." It looks like the future holds stardom for Dinky just as it once did for Jackie Coogan.

Shriners Show "Smile Again"

Hazel Madelin Lindoft, composer, and Zolla Zorana, European actress, are putting on a musical comedy for the Shriners' Club House benefit, to be held in the T. D. and L. theatre at Glendale, February 8, afternoon and evening.

Miss Lindoft rewrote the play and music from her original manuscript which she wrote for production at the Gamut Club seven years ago. Zolla Zorana is assisting Miss Lindoft in the direction as well as playing the leading part of "Lorna," a little Hawaiian girl.

"Big Handsome Bill Sykes" of Hollywood is playing "Duane Dunstan," a college football hero. A select chorus of girls under nineteen has been organized. Virgie Elii has been handling their direction. Rosa Rehn has designed costumes for the show, which will also include a Fashion Revue.

Pyramid Pictures, Inc., producers of "Queen of the Moulin Rouge," have started the filming on their next production, "Wife In Name Only" at their Astoria, Long Island, studios.

HERE'S PROOF THAT FATE TRAVELS IN CIRCLES

It has worked out just as a certain Los Angeles student of psychology predicted many months ago. When Mary Pickford announced her intention of starring in "Tess of the Storm Country" for a second time in her brilliant career this prophet immediately declared that whoever happened to be fortunate enough to be assigned the role of hero in the revival would emerge from performance a star in his own right. Lloyd Hughes was subsequently selected and now he has entered upon his career of stardom precisely as predicted. All is in readiness at the Thomas H. Ince studios in Culver City for this debonair, young screen artist to start his first stellar activities before the cameras in a picture, the working title of which is "Atonement."

Something like nine years ago Miss Pickford made the original film version of "Tess" and the late Harold Lockwood, then comparatively unknown, was chosen to play the leading male character opposite her. No one had any idea of there being in existence the slightest semblance of a possibility of any actor transcending the handicap of playing his way to stardom while in the inevitable position of yielding to the influence of such a dominating artist as the inimitable Mary. However, Mr. Lockwood stepped directly from this engagement to the stellar strata and was accepted as a star of the first rank from that time on to the day of his untimely death.

In the case of Mr. Hughes he was in such demand long before he completed his engagement at the Pickford-Fairbanks studios that he was tempted into accepting featured roles in two other productions which intervened between the time of ending his engagement with Miss Pickford



Lloyd Hughes

and the date set for his debut at the Ince studios as a full-fledged star. One of these productions was B. P. Schulberg's "Are You A Failure?" in which he is said to score a distinct success. The other was as leading man to May MacAvoy in a picture, the tentative title of which is "News." But, the one element which played the vital part in bringing to him an offer to star, was his histrionic achievement in support of Miss Pickford just as this was the one quality which focused sufficient attention upon the revered Mr. Lockwood to make possible his ascendancy to the top rung of the cinema ladder.

When pondered seriously, the whole coincidence suggests all sorts of mysticisms relative to the occult forces behind the incessant evolution of Fate's decrees in its unending swing around the same circle upon which mortals tread helplessly at its mercy.

NOW EVEN OLD DOBBIN REJUVENATES

Dr. Carl Clevenson's experiment on "Mohawk," Hobart Bosworth's favorite bay stallion, which he rode in the first western motion picture ever made in Los Angeles, has amazed the veterinarians on the Pacific Coast with the success of this, the first equine gland transplantation. When Mr. Bosworth learned of Dr. Clevenson seeking an aged thoroughbred for his experiment he ordered "Mohawk," who is twenty years old, brought in from the Bosworth Rancho. The editor of *Western Horseman* states that "Mohawk" looks good for twenty years more, after seeing the old hurdler clear a five-foot hurdle with the ease and grace of a three-year-old.

If the commercially inclined would have more regard for the artistic and the artistically inclined would keep more cogniz-

ant of the importance of the commercial side of it, a better balance might be struck. In an occupation wherein art and business are so intermingled out of sheer necessity, it becomes a matter of importance for everyone concerned in it to develop a versatility. There are a few men with lop-sided ideas remaining pre-eminently active in the field and we hope they read this and that they read it as it is intended: as a helpful suggestion.

The seven days starting tomorrow have been named as Anniversary week of Associated First National. More than 5,000 theatres throughout the country who use First National pictures have arranged an all-First National program, especially selected for the observance of this anniversary.

"CLIMBING" MADE QUICK CLIMB TO SCREEN

That the Los Angeles stage is now being depended upon by motion picture producers for much of their screen material is evident from the fact that John M. Stahl has selected "Climbing," the Lee Hutty success at the Majestic, as the vehicle for his next all-star production for Louis B. Mayer, in preference to the many plays which he viewed during his recent visit of several months in New York.

Paying a price said to be far above the figure brought by the average eastern stage offering, Mr. Mayer has completed negotiations for "Climbing." It will be transferred to the screen as a First National release, under the personal direction of Mr. Stahl who has steadily come to the front as one of the able directors in the industry. "The Dangerous Age," "One Clear Call," and "The Child Thou Gavest Me" are among his latest triumphs.

Based on the argument that there is only one class of people in America, some more fortunate than others, but all spiritually equal and entitled to the same rights and same consideration, "Climbing" has a theme that will blend well with the fine type of pictures being made by Mr. Stahl.

"Next to clean pictures, I believe that the public's greatest desire is for productions which are human, productions which stir the emotions in a good, wholesome way and that, above all, entertain," said the director in discussing the purchase of Miss Hutty's play. "There is enough of the drab and desolate in our everyday lives without mixing it in with our recreations. Both Mr. Mayer and myself were attracted to 'Climbing' through its poignant human quality. It not only gets humor and drama out of its scathing arraignment of artificiality, but it also drives home a strong lesson without the disadvantages of preachment."

It is probable that "Climbing" will soon make its debut in New York where Thomas Wilkes is now engaged in the selection of a cast and theatre for the play.

Did You Know—

That Marguerite De La Mott began her career as a dancer? At the age of fourteen she made her debut at a Los Angeles theatre in a solo dance created by herself.

That William V. Mong, noted character actor, is a successful scenario writer? He is preparing the continuity for a big special to go into production soon.

EDITORIAL PAGE

Camera's
Weekly Wake-up

If Mary, Doug, Charlie, Pola, et al., do take that trip around the world in a chartered ship, it is a foregone conclusion that Great Britain will cease to rule the waves "for the nonce" so far as the interest of most peoples will be concerned.

Saloons are gone. Remember the old saying: "They never come back." It's true. Saloons won't. But light wines and beers purchasable at the family grocery store—well, that's different. They have a chance with Edwards and Copeland leading a healthy bloc in the United States Senate.

People who try to convince others that motion picture people are worse than people in other professions and trades, don't know what they are talking about. So why pay any attention to them? The one mortal it is a waste of time to discuss anything with is the misguided one who does not know what he is talking about.

The day is coming during this generation when the motion picture will be developed to the high point of being recognized as the American form of artistic expression. And, the great genius who will achieve the masterly triumph destined to place the cinema on that basis is now probably in oblivion struggling to avoid ridicule for venturing to give utterance to so-called wild ideas.

There is a constant demand for more action in pictures. Pretty soon they'll be wanting more action than a camera can catch. It's a swift age—too swift perhaps. Is it not better to give a picture a chance to score an enlightening point, a cheerful hope, a human touch of sheer delight or most anything worth-while rather than a surfeit of breath-taking, hair-raising action which means nothing except excitement?

The motion picture industry never has essayed an enterprise as commendable as the forthcoming Exposition in commemoration of the hundredth anniversary of the Monroe Doctrine. Failure to give the project unstinted and substantial support is not only a matter of overlooking an opportunity to ingratiate the screen with the peoples of the three Americas, but it is virtually a shirking of a duty. If there ever was a proposition deserving of unanimity of helpfulness, the Exposition is that proposition and no producer, director, photographer or technical man should fail to arise to the auspicious occasion with auspicious co-operation.

MY IDEAL CINEMA

Triumphant and right is my Cinema. The mecca of liberty-loving millions, a broad expanse of home grandeur, a huge hive melliferous in its joy-infusing output of unsurpassable genius—Cinema, the source and resource upon which all civilized mankind depends for salvation from life's drabness, for the right to have and to hold the fruits of glorious diversion. Where natural desires to live and let live are gratified, where justice attains its greatest heights, where men are virile enough to sacrifice their all in order that the proposition, all people are created equal, may survive, and where women are so far possessed by fortitude that they refuse to succumb to grief when it is imperative to be up and doing—where countless blessings predominate—ah, yes, the Cinema of unlimited opportunities to see and understand views of life which edify as they divert, that's my Cinema where I live and where I love to live my leisure moments as pleasure moments.

Avast! Mortals! We should exult! As a peerless people we have generally chosen the right which is beyond the reach of metamorphic influences of the volatile sort. We have seldom espoused a wrong cause—we have a record above reproach; we are the proud devotees to the greatest fine art in all history. We are as altruistic as human beings could be. We are as devoid of clandestine motives as the guiding stars of a clear firmament. We do not know how to perpetrate intrigue—we only know how to combat and nullify it. We believe in upholding the best traditions of true Christianity and we never permit personal ambition to interfere with our straight, unrelenting purpose of respecting the Creator above all things else. We will condone no breaking of faith or law which designing monarchs attempt to commit under the pretext of abiding by a constitution. We are the modest but firm defenders of the weak, the invincible opponents of the unscrupulous strong. We, the devotees to the Cinema, strive to be all that is required to make this life a glory, and, the Cinema which will help us be all these things and do all these things, the Cinema which shall always be forging ahead in universal uplift of art, literature, ideals and morals—that is my ideal Cinema.

Meet Extreme Danger with Extreme Defence

Filmland arises to land a knock-out blow on the drug ring. Here's hoping no mercy whatsoever will be shown to even the measliest dope peddler. Incidentally, let it be impressed the present law does not impose sufficient punishment. Nothing short of the death penalty will suffice to stamp out this vicious evil which threatens to undermine our very government. This may sound radical, but the brazen machinations of the promoters of this illicit traffic have grown

If the screen is to progress as it should, some of the leaders must discontinue their tactics of dollar-chasing and political by-play, both of which have retarding effects.

The rainy weather may help the crops, but it doesn't help the making of pictures much. But the weatherman is like anyone else—he cannot possibly please everybody.

The resignation fever seems to be epidemic at Universal City just now. Even the lions in the zoo show restive inclinations such as precede resignations.

Now that we are having an era of marriages among motion picture celebrities, let us pray earnestly that there shall be no succeeding era of divorces. We don't want to separate from all this rejoicing.

Someone suggests that Camera! start a campaign to—but what difference does it make? There is an over-abund-

ance of campaigns on perennially anyway and this magazine does not consider it imperative to increase 'em.

The only way to make dope peddlers behave is to put them in prison for long terms and destroying the drug traffic so completely that when they are released, there will be no such trade for them to resume plying again and if the authorities cannot round up the gang, incompetence and inefficiency will be at fault since it is undeniable sufficient public pressure has been brought to bear.

Rumors to the effect that he had changed his attitude regarding his decision in the "Fatty" Arbuckle case, forced Will Hays, generalissimo of filmdom, to issue a denial last week. "I have not changed my position in regard to Roscoe Arbuckle," Mr. Hays said. The erroneous reports were the upshot of Arbuckle's announcement that he would abandon plans for producing pictures because of the storm which has arisen since his reinstatement.

EXHAUSTS

From Al Martin

Tom Mix is doing "Modern Monte Cristo." Atta boy, Tom, now you can say, "the world is mine."

Suggestion for advertising "The Trail of the Lonesome Pine." See the song—sing the picture. Foolish, ain't it?

Baby Peggy's latest picture for Century is "Too Many Lovers." When you grow up, Peggy, you'll laugh at that title.

Jimmy Adams has been signed by Julius Stern to co-direct, play and write for Century comedies. Jimmy will not photograph these pictures, however.

Helen Feguson must be playing a bird in her picture with Edward (Hoot) Gibson. The title is "The Poor Worm."

Bull Montana is making "The Two Twins" supported by Chuck Reisner. When they finish this picture it is rumored they will do a "sister act" in vaudeville.

George Rigas is making personal appearances in John's restaurant. Has she got a friend, George?

Bobby Agnew asked: "Did you go to Grauman's opening?" Jackie Carlyle: "I didn't even know they were closed."

Result—Main event, Hollywood Stadium, Agnew vs. Carlyle.

Wm. Desmond is now working in "The Phantom Fortune." This kind of fortune originated on the corners of Hollywood Blvd. and Cahuenga Ave.

Rollie Totheroh is shaking a "mean" camera on Chaplin's "Destiny." He successfully photographed a gust of wind.

Gladys Walton under the direction of King Baggot is doing the "Chicken." If this one crosses the street, blame her director.

The directors on the Universal lot are singing songs these rainy days. Their favorite number is "Wait till the clouds roll by."

"Fatty" Arbuckle has decided not to return to the screen. It must be great to have other people make up your mind.

Walter Hiers is now at work on "75c an Hour," written by Grant Carpenter. Advertising should read: "Carpenter's 75c an Hour." Result—success.

It is never too late to educate; it is always too early to become surly.

FILMING OF "THE FRENCH DOLL" IS STARTED

Work has been started on "The French Doll," Mae Murray's second production to be made this season in California. It is to be an elaborate version of the play of that name by A. E. Thomas, adapted by the latter from a famous French play for Irene Bordoni. It had a successful New York run and Miss Bordoni is now on tour with it.

Robert Leonard, producer of the Mae Murray pictures for the Tiffany Productions and also Miss Murray's director, has surrounded her with an exceptionally good cast, including Rod Le Rocque, Willard Louis, Orville Caldwell, Madame Rose Dione, Bernard Randall, Paul Cazeneuve and others.

The adaptation of the play for the screen was made by Frances Marion, one of the most noted writers for the films.

The production is being made at the Goldwyn studios at Culver City, where the Tiffany Company is leasing space and will be released as Miss Murray's other recent productions by Metro.

Miss Murray's first production turned out at the Goldwyn plant, "Jazzmania," a satirical comedy, very lavishly mounted, is booked for early showing at the Capitol in New York and Loew's State in Los Angeles. The story was written by Edmund Goulding and the picture was titled by Al Cohn. Rod LeRocque, Edward Burns, Robert Frazer, Lionel Belmore and Jean Hersholt have prominent parts.

ELECTRICAL ENGINEERS ELECT NEW OFFICERS

The Electrical Illuminating Engineers Society held their annual election of officers January 25 at the Cinema Studio Supply Company. The following officers were elected: President, H. M. Ewing; Vice-President, R. E. Nauman; Secretary-Treasurer, R. Hostetter; and Harry D. Brown, chief electrical engineer of Universal, and H. M. Ewing were elected as a committee to meet the State's Electrical Safety Commissioner in San Francisco. Pete Harron was appointed to call on W. J. Reynolds, president of the Motion Picture Producers' Association, to interest him in the San Francisco project, the purpose of which is to present the studio angle of the electrical engineers before the commission.

The condition of John Fairbanks, brother of Douglas, was reported last Thursday as slightly improved. Mr. Fairbanks was the victim of a paralytic stroke a week ago, and was in a serious condition for several days.

TWO NOTED AUTHORS, PELLEY AND VAN LOAN, JOIN FORCES IN FILMLAND

Announcement is made of the association of William Dudley Pelley of New York City, magazine writer and novelist, with H. H. Van Loan, photodramatist and one of the most successful script writers in the trade. Mr. Pelley has arrived in Hollywood and taken offices with Mr. Van Loan in the Security Bank Building.

The joining of forces came about as the result of Mr. Van Loan's adaptation of Mr. Pelley's last novel, "The Fog," which Graf Productions are now screening for April release on the Metro program.

Mr. Pelley has been connected the past two years with the *Red Book Magazine* where his short story work has appeared regularly. Prior to that he was a regular contributor to *The American*. He has also appeared in *The Saturday Evening Post* and *Cosmopolitan*, a new series of stories by him starting in the latter magazine in April. His two novels, "The Greater Glory" and "The Fog," were extremely popular in the East, the former having gone into four printings and the latter into seven.

About fifteen months ago Mr. Pelley started writing directly

for the screen. His first seven photoplays were sold immediately, most of them now awaiting release. His screen success has been so extraordinary that he has taken up his home in Hollywood to be in direct touch with practical studio work.

Mr. Van Loan now has about forty screen successes to his credit and having finished Mr. Pelley's "Fog" is now engaged in putting Jack London's "Call of the Wild" into script form for Hal Roach. Out of more than two hundred published magazine stories, which is Mr. Pelley's record to date, he will adapt about thirty of them for the screen in association with Mr. Pelley.

In outside screen work, however, both writers will preserve their individuality and carry on their activities separately. Wherever collaboration is attempted, the work will be so designated.

Mr. Pelley has written vehicles for E. K. Lincoln, Lon Chaney, Hope Hampton, Viola Dana and his latest work will star Cullen Landis. His latest novel, "The Last Sweetheart," will be published this coming autumn by Little, Brown & Company.

AND ANOTHER ONE QUILTS STAGE TO TRY SCREEN

Ross Forrester, son of Jane Corthope, the eminent legitimate actress, an Orpheum and Keith star, who arrived in Hollywood about six months ago, has achieved much success on the New York stage for the past eighteen years. Ross is from a theatrical family of many years' standing. He played the part of the Artful Dodger in "Oliver Twist" in New York and was with "Lucky Jim," one of the largest vaudeville sketches ever produced. He toured through France, Germany and England for four years and this country for three years. Mr. Forrester played the leading role in "Suspicion" at the Egan Theatre, under the direction of Walter Hast. He also played the juvenile "leads" with the Empire Theatre in Long Beach for four months. Some of the productions which Mr. Forrester has been associated with are: "The Lady and the Cowboy," "It Might Have Been," "Fisherman's Luck," and "Peggy," all New York successes. Mr. Forrester intends locating here permanently to try his luck in pictures.

Winfield Sheehan, vice-president of the William Fox Film Corporation, arrived in Los Angeles Thursday to make an inspection of the coast studios.

Ann Schaefer has been cast as Mrs. Valborg in Warner Brothers' production of "Main Street."

DAVID BELASCO TO AID WARNERS FILM 3 PLAYS

David Belasco, through a deal closed recently, has been definitely brought to the screen by Warner Brothers. According to the agreement and an understanding reached between Belasco and the Warner organization, the great stage craftsman will aid in the preparation of the scenarios, editing and titling and the choosing of the casts for the first three Belasco productions, "The Gold Diggers," by Avery Hopwood, "Debyrau," by Sacha Guitry, and "Daddies," by Lessing Hubble.

It is stated that a cash advance royalty of \$250,000 figured in the deal, and in addition Belasco will share in the profits of the productions. Another feature of the transaction is that all the appointments, costumes and accessories used by Belasco in the various stage productions will be utilized by the Warner Brothers in the making of the pictures.

INTO VAUDEVILLE

Al Alt and George (Zip) Williams, who have just finished a series of "Hall Room Boy" comedies under the direction of Al Santell and Harry Edwards, have signed a contract to appear on a vaudeville circuit for the coming twelve weeks. When this contract expires, they are scheduled to return to Los Angeles and produce another series of comedies.

PAUL POWELL TO DIRECT "FOG" FOR GRAF

Max Graf, Supervising Director of Graf Productions, Inc., announces that he has secured the services of Paul Powell to direct the forthcoming Graf Production, "The Fog," the filming of which will start at the Pacific Studios in San Mateo in the immediate future.

The signing of Paul Powell as director of "The Fog" signifies the calibre of production Graf intends to present as his next photoplay offering through Metro Pictures Corporation.

Mr. Powell is best remembered for the delightful treatment of "Pollyanna" which he directed with Mary Pickford as the star. It is but one of his many sterling contributions to the screen.

During the three years he has been directing at the Lasky Studios, he has made many of the notable successes which have come from the Famous Players-Lasky organization. "Racing Hearts," with Agnes Ayres; "The Cradle" with Ethel Clayton, "All Night" with Rudolph Valentino; "Sweet Laver" with Mary Miles Minter and "The Crimson Challenge" with Dorothy Dalton are but a few of the pictures that have established him among the brighter lights of directorial genius.

When the Lasky Studios were opened in London, Paul Powell was sent from this country to take charge of production activities there. He remained in London for some time and then returned to Hollywood, where he remained with the Lasky forces until secured by Mr. Graf for his present engagement.

Mr. Powell is now collaborating with Winifred Dunn on the finishing touches of the continuity which has been written by Miss Dunn from the adaptation by H. H. Van Loan. Miss Dunn's capabilities as a continuity writer were vividly demonstrated in "Quincy Adams Sawyer."

MARCIA MANON TO STAR IN "THE DICE WOMAN"

J. L. Frothingham will star Marcia Manon in his first production this year, "The Dice Woman," an original story by Harvey Gates. Miss Manon has been a prominent figure on the screen for the last four years. She appeared in Cecil B. De Mille's "Old Wives for New," "Stella Maris" with Mary Pickford, George Loane Tucker's "Ladies Must Live," "The Masquerader" with Guy Bates Post, J. L. Frothingham's "The Woman He Loved" and "Skin Deep," a Thomas H. Ince production in which Miss Manon scored a personal hit.

Who's Who and What's What in Filmland This Week

Newton Hall has been engaged by Jess Robbins for his next production, to be started next week.

Ray Gallagher, who opened at the Orpheum Theatre in Oakland last Monday, spent the week-end in Hollywood with friends.

J. Buckley Russell, Jr., is characterizing the role of the city slicker in support of Neely Edwards, under the direction of William Watson.

Nelson McDowell has been cast for the part of "Sonora Slim" in "The Girl of the Golden West" now in production at the United studios.

Antonio Moreno has affixed his signature to a contract whereby he will play leading roles in Paramount Pictures for the ensuing five years.

Gertrude D. Strickland has joined the continuity staff of the Bob Horner Productions, and will collaborate with Bob Horner on "The Midnight Hummer."

Jacques Tyrol has returned to the Southern California picture field, and has opened offices in the Loew State Building under the name of the Jacques Tyrol Productions, Inc.

William Moran, pioneer legitimate actor, has returned to picture work and will be seen in the Universal production of "Drifting," under the direction of Tod Browning.

"Buddy" East, the canine performer, has been engaged by Director George Jesse for a part in the next Jim Parrott comedy to be filmed at the Hal Roach Studios.

John P. Mills has completed the filming of "Black Gold" at the Long Beach Studios. The action of the story, which was photographed and edited by Elmer Dyer, was written around the Signal Hill oil fields.

David A. Dunbar, who played important parts in pictures made by Spencer Productions in Sydney, Australia, and who later was leading man with a stock company in that city, plays the part of a gambler in Hugo Ballin's recently completed film, "Vanity Fair."

Otto Lederer, who scored as the violinist in "Forget Me Not" and played the part of Solomon Levy in the stage production of "Abie's Irish Rose," has cancelled his proposed world tour with Bankoff, the eminent Russian dancer. They were to travel with a ballet company, and make several photoplays enroute.

Bert Roach, who is at present supporting Neely Edwards in Universal comedies, has been cast for an important part in Hobart Henley's next production, "Up the Ladder."

Leeds Baxter, business manager for Marshall Neilan, has returned to the Goldwyn Studios from New York. He reports that "The Strangers' Banquet" is doing big business everywhere.

Mary Lee Wise, who is appearing as Queen Anne in support of Bert Lytell in "To Have and To Hold," has been re-engaged by Famous Players-Lasky for an important part in Pola Negri's next picture.

Jack Hoxie, erstwhile cowboy star, has signed a long-term contract with Universal to be featured in a series of new serials. Hoxie is a former Montana cowboy and started his picture career portraying cowboy parts in western thrillers.

Anita Stewart will return to Los Angeles within the next two weeks to resume her picture activities as the featured player in E. Mason Hopper's production of "The Love Piker." Miss Stewart has lived in the East for the past year.

Maurice Costello, the first American film artist to be recognized as a star, and who for five years has been in retirement from the screen, will make his come-back in the Allan Dwan Paramount production of "The Glimpses of the Moon."

Creighton Hale, a well known figure on stage and screen, has arrived in Los Angeles from New York to play one of the principal roles in "Tea-With a Kick," a new comedy drama that is to enter filming shortly at the Fine Arts studios under the banner of Halperin Productions.

Wesley Barry, after a four weeks' stay in New York, left recently on a twelve weeks' personal appearance tour in connection with the showing of his latest Warner Brothers picture, "Heroes of the Street." He is due to arrive in Los Angeles the latter part of March.

Sidney Franklin, who recently completed the picturization of the Charles G. Norris novel, "Brass," has signed a long-term contract to direct for the Warner Brothers under the supervision of Harry Rapf. Mrs. Franklin was also signed for a similar period to assist Mr. Franklin in the preparation of scripts and to act in an advisory capacity.

Baby Peggy's next story is a sort of a family affair, the story having been written by her fond parents, Mr. and Mrs. J. Travers Montgomery, with Granddaddy H. Graham Montgomery also wielding a wicked pen in collaboration.

Bruce Guerin, the three-year-old boy who will be remembered for his work in "The Bachelor Daddy," is on his seventh week playing with Priscilla Dean in "Drifting," at Universal, and is eagerly sought by other producers as one of the most natural child-actors of the screen.

Victory Bateman, at one time one of the foremost stars of the American stage, has been added to the cast of "The Eternal Three," Marshall Neilan's production, now under way at the Goldwyn Studios. Billie Bennett, who made a bit of artistry out of a small part in "Robin Hood," will also be in the picture.

According to dispatches from Paris, Douglas Fairbanks, Jr., son of the popular "Doug," will make his advent into the motion picture field in the near future. It is reported he has signed a contract with his mother, Mrs. Beth Evans, with whom he will travel to Los Angeles to produce pictures under the supervision of William Elliott.

If present plans materialize, Charles Ray will travel to South America upon the completion of his "Courtship of Miles Standish." A group of South American capitalists are endeavoring to persuade Mr. Ray to produce a picture in their country, and according to reports from the Ray company, there is a possibility that he may do so.

Miss Margaret Seddon, who created the part of the blind mother in Richard Barthelmess' production of "Sonny," is again playing a mother part in a Barthelmess film. She is in the cast supporting the young star in his film version of Joseph Hergesheimer's celebrated story "The Bright Shawl." Miss Seddon, though, does not play Richard's mother in this picture. She plays his prospective mother-in-law.

Joseph M. Schenck has just purchased "Dulcy," the delightful comedy by George Kaufman and Marc Connelly, in which Lynn Fontaine scored such a triumph on Broadway last season, and which is still playing to capacity audiences on the road, as the next starring vehicle for Constance Talmadge. Sidney Franklin has been engaged to direct "Dulcy," and work will be started on this feature production immediately.

Paul Moore is playing the leading role in Paul Gerson's production of "The Cricket on the Hearth" under the direction of Lorimer Johnston, which is being filmed at Universal City. This is the first production to be made by Mr. Gerson in the southern field, and according to reports he will continue to keep at least one company here.

Gladys Brockwell, the former Fox star, made her return to the screen in Jackie Coogan's "Oliver Twist" production. The portrayal of Nancy Sikes has received considerable praise by the press throughout the land. In each instance, when this Associated First National feature is played, Miss Brockwell is given splendid reviews.

Edward Cline, prominent comedy director, has been engaged by the Principal Pictures Corporation, and will start his first work for this company in their forthcoming production, "The Meanest Man in the World." Bert Lytell will play the title role, and there is a strong possibility of George M. Cohan, the author of the story, coming to the coast to assist Mr. Cline in the directing.

A clever comedy pair that promises to become a famous team, are Gordon Russell and Gunnis Davis, who are in the cast of "Chastity," Katherine MacDonald's latest for First National. These whimsical character men were established as a "happy combination" by Victor Schertzinger, when he was filming "Refuge," the previous American Beauty release, which he made on the Schulberg lot.

Victor Heerman, director of "Rupert of Hentzau," has just been signed to direct Constance Talmadge productions starting April 1st. Mr. Heerman's first picture for Miss Talmadge will be a story by John Emerson and Anita Loos, as yet unnamed. It will be a costume story dealing with the life of Napoleon, in which Constance is to have the role of a little milliner. Mr. Emerson and Miss Loos have returned to New York.

Dorothy May threatens to spring some new and beautiful creations in the way of gowns in the Selznick production "The Common Law," in which she is playing under the direction of George Archainbaud. Miss May has always been known for her modishness, and in this production she promises to fairly outdo herself. The last word from both Paris and New York are included in the five fashionable habits which she wears in "The Common Law."

News and Gossip About the Moving Throngs of Movieland

He's a Mother to Them

There are a large number of human female impersonators on the stage and screen, but "Pal," the intellectual bulldog, who has such a prominent part in "Lazybones," Clyde Cook's latest comedy, has the distinction of being the first female impersonator amongst canines, as he plays the part of a mother to four healthy puppies in Carter De Haven's latest production.

Foreign Invasion Friendly

The bugaboo of the foreign-made motion picture is no more; now we are experiencing the more friendly invasion of European players. First came Pola Negri, then director Ernest Lubitsch—and now, Lewis Dayton, British film star, who is leading man for Dorothy Phillips in Allen Holubar's forthcoming First National attraction, "Slander the Woman."

Nazimova Keeps Word

For years Nazimova promised to create a stage play and name it after her dearest friend, Dagmar Godowsky, and on January 15th she held good to her word and opened at the Majestic Theatre, Buffalo, in "Dagmar," written by Louis Anspacher from the well known Hungarian play by Ferencz Herzeg. Miss Godowsky is now playing in the Selznick production of "The Common Law," under the direction of George Archainbaud. Madame Nazimova's attention to the play was caused by the name, and her promise was again remembered. Upon reading it, she found that the leading character was so like her friend Dagmar, that it was worthy of being produced on the stage of this country.

Miss Griffith Signs

Corinne Griffith, one of the screen's most attractive stars, has signed a contract with the Goldwyn Studios to play the leading feminine role in Elinor Glyn's original screen story, "Six Days," according to an announcement made this week. Miss Griffith has just left Los Angeles for New York for a short vacation, but will return early in February to begin work in the Goldwyn feature. There has been considerable speculation as to the star's plans following the termination of her Vitagraph contract. Some of the atmospheric scenes for "Six Days" have already been filmed in Paris under the personal supervision of the author. The story was adapted to the screen by Violet Clark, who is now honeymooning in Europe and who will confer there with Mrs. Glyn.

Jean Cast For Two

Jean Hersholt, actor and director, last seen as the villain

in "Tess of the Storm Country," has been cast in two forthcoming productions. He will impersonate Marcus Schouler in Erich von Stroheim's picturization of Frank Norris' great novel, "McTeague" and he will also be in "Red Lights," which Clarence Badger will direct from Carey Wilson's adaptation of the stage play, "The Rear Car." Dagmar Godowsky, daughter of Leopold Godowsky and wife of Frank Mayo, will play the part of Roxie.

Halperins Start Another

Edward and Victor Hugo Halperin, whose initial offering in the independent field, "The Danger Point," now being released by American, has won them recognition as capable film producers, announce that the second in their series of stories for the screen will be "Tea With a Kick." Actual filming of the story has started at the Fine Arts studios with a cast that bids to surpass in quality any all-star cast assembled for a feature production during the past several months. Such names as Doris May, Kenneth Harlan, Stuart Holmes, Gale Henry, Robert McKim, Victor Potel, Rosemary Theby, Creighton Hale, Noah Beery and others appear on the roster.

Lytell With Lesser

The first big name in the realm of stardom to become attached to the Sol Lesser productions is that of Bert Lytell, who has been engaged to play the stellar role in the proposed screen version of George M. Cohan's New York stage success, "The Meanest Man in the World." Rights to all of Harold Bell Wright's novels have been acquired by the Sol Lesser Productions and it is probable that following the production of "The Meanest Man in the World," Mr. Lytell will appear in a stellar role in either "The Winning of Barbara Worth" or "The Re-creation of Brian Kent."

Hughes Adds to Cast

Every time Rupert Hughes sees an actor out of work he engages him for "Souls For Sale," his big production depicting motion picture life. The latest to be added to the roster are Jed Prouty, Charlie Murphy and Julianne Johnston, talented Hollywood dancer, Gerald Pring and Inez Gay.

Luminaries For "Red Lights"

"Red Lights" is to have a whole constellation of luminaries in its cast. Announcement is now made that Johnnie Walker, Alice Lake, Lionel Belmore, Frank Elliott and George H. Reed will take part in Carey Wilson's adaptation of the successful stage play, "The Rear Car," which Clarence Badger

will direct for Goldwyn. It has already been announced that Marie Prevost, of the pre-eminent flapper allure, would have the leading feminine role. Raymond Griffith, who recently signed a long-term Goldwyn contract, will be the "crime deflector," the part created on the stage by Richard Bennett. William Worthington, who has been directing for the last six years, will return to the screen as an actor in this picture.

Fire Consumes "Sure Fire"

When Chester Bennett's film laboratory burned to the ground recently among the film destroyed was 34 scenes of negative belonging to Carter De Haven and part of his present comedy, "Borrowed Trouble." The fire occurred about three o'clock in the morning, and the news of it never reached the studio until 6:30. Al. Nathan was the first to get the bad news and he threw his hands in the air and said, "Ye Gods, there goes 1100 feet of negative, what will Carter say when he hears of it." In about thirty minutes after that Carter sauntered into Nathan's office and the latter reported the loss, expecting him to go into hysterics. Instead of it, Carter laughed and said: "Thirty-four scenes and all of them sure-fire laughs."

Finishing Big New Stage

The new interior stage at Warner Brothers studios is being completed rapidly. The stage will measure 370 feet in length by 140 feet in width and in front of it will be the new administration buildings. When this new addition to Warner Brothers studio is completed they will be able to accommodate six companies and by the time it is completed they will have that many companies in operation. The entire electrical equipment is in the hands of the head electrical engineer, F. N. Murphy.

Pola Negri's Second

On her return this week from her vacation at Del Monte, Cal., Pola Negri made ready to start work on her second Paramount starring vehicle. It will be "The Cheat," a George Fitzmaurice production, adapted by Ouida Bergere from the original story by Hector Turnbull. Jack Holt and Charles deRoche will be featured in support of Miss Negri. "The Cheat," produced in 1915 as a Cecil B. DeMille production, has a record of being one of the most successful stories ever transferred to the screen.

Cortez Starts as Villain

Of general interest is the announcement that Ricardo Cortez has been selected to play the heavy role in "Seventy-five Cents an Hour," Walter Hiers'

next starring vehicle for Paramount, which was adapted by Grant Carpenter from the original story by Frank Condon, and will be directed by Joseph Henabery. Cortez was signed to a Paramount contract some months ago when his very admirable screen qualities were noted by Jesse L. Lasky and Adolph Zukor, while he was dancing at the Cocomanut Grove. There has been much interest in his first part for Paramount.

Schlank Back in Town

Morris R. Schlank, president of the Anchor Film Distributors, Inc., and one of the few motion picture distributors operating direct from Los Angeles, has returned to his Hollywood headquarters after a successful sales trip, touching practically every "key" city in America. He took two months to "swing around the circle." Mr. Schlank reported considerable territory disposed of for the new Hobart Bosworth starring vehicle, "The Man Alone," and for the two-reel features starring little Arthur Trimble.

Louise to "Die" at Last

Louise Fazenda, the comedy queen, is going to die for the benefit of the cinema art. In all her eight years of acting she never realized this great moment would ever come, and now she's going to do the grand finale in the role of the Swedish maid in the Warner Brothers screen version of Sinclair Lewis' novel, "Main Street."

Neilan Signs Orchestra

Marshall Neilan has just placed under a long term contract a most important piece of studio atmosphere—a motion picture orchestra, the "Studio String Quartette." The Quartette is playing Neilan's present production "The Eternal Three." E. E. McGargar, Cecil Crandall, F. D. Pendleton, and Ray S. Martinez comprise the personnel of the portable orchestra, consisting of two violins, a cello, and a bass viol. They have been associated as the Studio Quartette for over six years and have played before practically all the crowned heads of film-land, including Mary Pickford, Norma Talmadge, Constance Talmadge, Mae Murray, Pauline Frederick, Theda Bara, Nazimova, Charlie Chaplin, Douglas Fairbanks, Rodolph Valentino, William Farnum and Jackie Coogan.

Gloria's Newest Finished

"Prodigal Daughters," the Sam Wood production for Paramount, starring Gloria Swanson, is completed. This is an exceptionally strong story, adapted to the screen by Monte M. Katterjohn from the novel by Joseph Hocking. A capable cast, including

Theodore Roberts, Vera Reynolds, Ralph Graves, Louise Dresser, Eric Mayne and others, enacts the various roles in Miss Swanson's support. "Prodigal Daughters" is a story of an ultra-modern girl. Greenwich village scenes, a great gambling establishment, a thrilling aeroplane flight through a storm and a general variety of situations, absolutely unique to the screen, add to its entertainment value.

Thalberg Joins Mayer

Irving Thalberg, who at the age of 23, held the position of Director General of Universal City, has resigned from that organization and will henceforth confine his energies to the Louis B. Mayer producing unit. The change is said to be the result of Mr. Mayer's unusually attractive offer given the youthful genius, who, but a few years ago, fulfilled the duties as stenographer for Mr. Carl Laemmle. Three years ago he journeyed to California with Mr. Laemmle as his secretary. Shortly after their arrival, Mr. Laemmle sailed to Europe, where he sent back a cablegram appointing Mr. Thalberg the directing head of Universal productions, the position he has held until this time.

Returns From Orient

Eva Gordon, who played in support of Alice Lake, Viola Dana and Bert Lytell, has returned to Hollywood to resume her motion picture career after an extended tour of the Orient. Miss Gordon has just been signed by Universal for an important role in support of Lon Chaney in "The Hunchback of Notre Dame," which Worsley is directing.

Sada Cowan With Warners

The popular novel by Kathleen Norris "Lucretia Lombard," has been purchased by Warner Brothers and will make its bow on the screen as a Harry Rapf production. Sada Cowan has been selected to adapt the book for filming. Miss Cowan will be remembered for her work in doing stories for Clara Kimball Young, also the writing of "Fool's Paradise" for Cecil B. DeMille.

"Jockeys" Choose Trainers

Interest in the great "Three Star Handicap," in which Jack Pickford, Douglas MacLean and Reginald Denny will participate, has been greatly intensified as a result of the three contestants' latest announcement to the effect that they have already chosen their trainers for the coming event. Jack has selected Charlie Chaplin, who says he intends training the horse, and not the rider. Doug has picked out his good-looking friend "Boo" Montana to help him in his efforts, and Reggy says he will enjoy the assistance of Emile Coue, and thereby get the "better and better" benefit.

British Novelist Joins Ince

Talbot Mundy, one of the best known of the British novelists, has joined the writing staff of the Thomas H. Ince studios. Mundy, who has a number of "best-sellers" to his credit is now at work on a book which is titled "The Devil's Own" and which will be adapted into an Ince screen feature for early fall release. The book will be published by the Bobbs-Merrill Company which has contracted with Mundy for six novels to be widely exploited by the publishing house. Mundy, whose best known novel is "King of the Khyber Rifles," has rounded the globe several times and spent many years in India and Africa. One of his biggest achievements was a walking trip of exploration across Africa which took him seven years.

Mayne Makes Record

To be seen supporting four prominent stars in four different prominent productions, shown at four prominent theatres in one city at the same time, is something out of the ordinary. This has been accomplished by Eric Mayne, popular character actor, who supports Gloria Swanson in "My American Wife" at the Metropolitan, Mabel Normand in "Suzanna" at the Mission, Richard Dix in "The Christian," at the California, and Harold Lloyd in "Doctor Jack" at the Alhambra, all of which are in Los Angeles.

Mickey's Been Ill

Little Mickey McBan, interesting child actor and swimming champion, who has been playing a prominent part in Gloria Swanson's latest starring vehicle, "Prodigal Daughters," has been on the "sick list" for a week, during which time Director Sam Wood has switched things around so that the scenes in which Mickey appears have been held over for him. Mickey is now well on the road to recovery, and will be back on the set very soon.

Meeting All Corners

George O'Hara, star of the H. C. Witwer "Fighting Blood" series, is now engaged at Powers studios on his seventh picture, "The Knight That Failed," for F. B. O., Mal St. Clair directing. Mr. O'Hara, who faces in each production a different ring veteran, has for adversary this time in the fight scenes George La Vigne, who has made a record on the coast.

"The Call of the Wild" is now being cut and titled. The cast for this picture supporting Mr. O'Hara includes Clara Horton, playing opposite, Albert Cook, "Kit" Guard, Arthur Rankin, William Courtright, Marie Astaire, Jack Josephs and "Petie," clever canine actor.

Al to Tour Via Plane

To make a personal appearance tour by aeroplane is the

latest plan being considered by Al St. John following the completion of his present series of two-reelers at the Fox studios. Al is an enthusiastic aviator and recently purchased a Pacific bi-plane in San Diego. Dick Grace, well-known stunt flyer, who has been seen in several of the St. John comedies, will accompany the comedian on the tour. Al is at present making a comedy of a South American revolution, with bombs bursting in the air every few minutes and knives hurtling through the atmosphere at frequent intervals, hence sky voyages with an experienced pilot along have little terror for him.

Judge Wars on Gossip

Declaring that eighty per cent of the divorces that come before his tribunal are directly or indirectly the result of malicious or careless gossip about the woman in the case, Judge Summerfield, who presides over the domestic relations court of Los Angeles county, has agreed to write a special article on the subject to be used as propaganda against unleashed tongues in connection with the national showing of "Slander the Woman," the Allen Holubar production, starring Dorothy Phillips, which is to be distributed by First National.

Shy on Flappers

Casting for "Wandering Daughters," the initial James Young production for First National of the United studios. Hollywood, so often slandered as the home of wandering daughters, has not yet offered a "flapper" acceptable to Director Young. Booking agents have sent every young woman they can think of to try for the role and are now wildly tearing their hair because they are unable to find a girl who is the exact type desired.

4-Year-Old Starts 36th Film

Muriel MacCormac, four-year-old, has just started to work in the thirty-sixth motion picture of her career, which started about two years ago. She has been assigned an important role in Thomas H. Ince's production of "Atonement," starring Lloyd Hughes, and is now in Truckee doing her share of the histrionic work in the exterior "shots."

Gets Black Eye at Finish

On the last day of "perpetrating villainous deeds" in the William Fox special directed by Colin Campbell, the popular French actor, Leon Bary, received a black eye in a fight with the hero. "It's a good thing it came last, because I was supposed to be a bright-eyed villain," Bary explains.

Correcting an Error

The published statement to the effect that Lucy Beaumont, the famous character actress, had appeared in the stage play of "The Tailor-Made Man," was erroneous and Miss Beaumont

asks that a correction be made. She did support Grant Mitchell in "The Champion," playing the part of his mother, and, probably would have enacted the same role in the Paramount screen version of it in which Wallace Reid appeared had it not been for previous stage contracts, which made it impossible for her to leave New York.

English Versus American

"In England when a cameraman is ready to photograph a scene he turns to the director and says, 'Already, old top, everything is in readiness for the action,'" said Fred Esmelton, who is playing one of the leading supporting roles with Ethel Clayton in her latest production, "The Greater Glory," at the F. B. O. studios. Esmelton said that he could not help comparing the British photographer's remark with the terse command of the American cameraman who says, "All set, let's shoot."

Taking Pains for Realism

Milton Sills, who has the leading male role in the Maurice Tourneur production for First National of "The Isle of Lost Ships," is wearing a "beautiful" black eye, the result of an honest-to-goodness battle with Walter Long, who has one of the principal roles in the Tourneur production. The fight between Sills and Long is one of the most thrilling scenes in the big melodrama said to be one of the best pictures Tourneur has ever produced. Tourneur called for realism for the fight sequence, with the result that Walter's fist landed squarely on Sill's eye.

De Mille Delivers Lecture

William C. de Mille delivered an interesting address to the entire Palmer Photoplay Corporation staff of instructors on the latest developments of photoplay technique, and other subjects of much interest concerning the future of our "infant industry," in the auditorium of the Palmer Building, Hollywood, last week. This is the first of a series of weekly lectures to be delivered by noted producers and directors to the Educational Department of this institution, for the indirect benefit of the Palmer student body.

Back in Old Role

Russell Simpson, the veteran character actor, who has been engaged to play Sheriff Jack Rance in Edwin Carewe's production of "The Girl of the Golden West" for First National will create the same role on the screen which he played on the stage for more than a year. A decade ago Simpson was touring the country in "The Girl of the Golden West" and he was playing the part of Sheriff Jack Rance. Because of his ability to play the role Director Carewe engaged him for the picture.

Pulse of the Studios

For Week Starting Monday, February 5

Camera I intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------|--|------------------|---------------------|----------------------------|-----------------|
| BACHMAN STUDIO. | | 831 Windsor Rd. | | | | Glen. 1933-W |
| BERWILLA STUDIO. | | 5821 Santa Monica Blvd. | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. | | 4811 Fountain Ave. | | | | 598-146 |
| E. H. Martin Productions. J. W. Irving, Prod. Mgr. (George H. Wiley release) | | | | | | |
| Frederick Reel, Jr. | Beery-Sedgwick | Harry Fowler | A. J. Coe | Frederick Reel, Jr. | "Rider of Lost Valley" | Editing |
| BRONX STUDIO. | | 1745-51 Glendale Blvd. | | | | 54109 |
| BURBANK STUDIO. | | Burbank, Cal. | | | | Burbank 54-R |
| CENTURY STUDIO. | | 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Harry Edwards | Buddy Messinger | Victor Sherrick | Charles Lamont | Harry Edwards | "Melting Eyes" | 1st Week |
| H. C. Raymaker | Brownie | Jerry Ash | Zion Myers | Jim Davis | "Straighten 'Em Out" | 1st Week |
| Al Herman | All-Star | Billy Williams | Mark Sandrich | Herman-Neufeld | "Bus Boy" | 1st Week |
| CHAPLIN STUDIO. | | Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Destiny" | 11th Week |
| CHOICE STUDIO. | | A. Gunard, Prod. Mgr. 6044 Sunset Blvd. | | | | |
| Choice Productions | | | | | | |
| And. Gunard | All-Star | Abe Schultz | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. | | Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. | | | | Holly 3100 |
| Scott Sidney | Henry Murdock | Peterson | Clemens | Robert Hall | Two-reel Comedy | 3d Week |
| Al Christie | | Nagy | Hagerman | Walter Graham | Two-Reel Comedy | 2d Week |
| FEDERAL STUDIO, | | 3500-3800 Beverly Blvd. Walter Hansen, Studio Mgr. | | | | Wilshire 2115 |
| FINE ARTS STUDIOS. | | Individual Casting. 4500 Sunset Blvd. | | | | 598-165 |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Al Neitz | Snowy Baker | Jackson Rose | Ralph Stuab | Staff | "Small Town" | Starting |
| Fred Caldwell Productions. | | | | | | |
| Fred Caldwell | All-Star | Ernie Miller | Rounseville | Blackwood-Van Up | Comedy-Dramas | Schedule |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | Vernon Walker | Park Frame | Charles R. Seeling | Drama | Casting |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Jess Robbins | E. Everett Horton | | Jack Boland | Staff | Comedy Drama | 1st Week |
| Halperin Productions. (American release) | | | | | | |
| Erle Kenton | All-Star | Wm. Marshall | | Victor Hugo | "Tea With a Kick" | 3d Week |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | Victor Milner | Nick Grinde | Dorothy Yost | "The Other Side" | 1st Week |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | Frank Couce | Staff | Comedies | Schedule |
| Sacramento Pictures Corp. W. H. Jobelmann, Vice-Pres. & Gen. Mgr. | | | | | | |
| Lambert Hillyer | All-Star | John Stumar | Lester Manter | Lambert Hillyer | "Temporary Marriage" | 6th Week |
| Clifford S. Elfelt Productions. | | | | | | |
| C. S. Elfelt | J. B. Warner | Joe Walker | W. B. Eason | Frank H. Clark | "Danger" | 6th Week |
| B. P. Fineman Productions. | | | | | | |
| Clarence Brown | All-Star | | | Staff | Society Drama | Casting |
| FOX STUDIO. | | C. A. Bird, Casting. 1401 N. Western Ave. | | | | Holly 3000 |
| Bernard Durning | All-Star | Don Short | Wellman | Lewis Sherwin | "Eleventh Hour" | 6th Week |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | Drama | Casting |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Journey of Death" | 2d Week |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Bertholon | Strumwasser | Drama | 4th Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | 4th Week |
| Scott Dunlap | Wm. Russell | Schneidermann | Jack Edwards | Paul Schofield | "The Water Cross" | 5th Week |
| GARSON STUDIOS. | | 1845 Glendale Blvd. | | | | Wil. 81 |
| Metro Release. | | | | | | |
| George Archainbau | Clara K. Young | Charles Richardson | Leo McCarey | Frank Beresford | "Cordelia the Magnificent" | 2d Week |
| GOLDWYN STUDIO. | | R. B. McIntyre, Casting. Culver City. | | | | 761711 |
| King Vidor | All-Star | Chas. Van Engar | David Howard | King Vidor | "Three Wise Fools" | 2d Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 2d Week |
| Marshall Nellan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 6th Week |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 9th Week |
| Von Stroheim | All-Star | Ben Reynolds | | | "McTeague" | Casting |
| HORSLEY STUDIO. | | 6050 Sunset Blvd. | | | | Holly 7945 |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Rob Horner | All-Star | Al McLain | | Bob Horner | Underworld Drama | Casting |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| HOLLYWOOD STUDIOS. | | 6642 Santa Monica Blvd J. Jasper, Mgr. | | | | Holly 1431 |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Frank Grandon | Carlton King | Carl Widen | Harry McCabe | Stanna | Comedy-Drama | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|----------------|--------------------|---------------------|-------------------|-------------------------|--------------|
| Richard Thomas Productions. | | | | | | |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Lloyd Ingraham | Douglas McLean | Ross Fisher | George J. Crone | Raymond Griffith | "Going Up" | 3d Week |
| J. A. Mowat Productions. | | | | | | |
| Clarence Bricker | Walter Hagen | Ray Rennehan | | G. B. Manly | "The Man Who Cheated" | 1st Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Henry Sharp | Tenny Wright | Lambert-Andrews | "Lost" | 2d Week |
| James de Grasse | Lloyd Hughes | Henry Sharp | Frank Gerahy | Kate Corbaley | "Out of the Night" | 2d Week |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | 4th Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| George Fitzmaurice | Pola Negri | Arthur Miller | Frank Connor | Omiga Begere | "The Cheat" | 1st Week |
| Herbert Brenon | Compson-Tearle | George Meyer | Harold Schwartz | Cowan-Begere | "Rustle of Silk" | 3d Week |
| Joseph Henabery | Walter Hiers | | | Grant Carpenter | "75c An Hour" | 2d Week |
| Wesley Ruggles | Agnes Ayres | | | Albert Le Vain | "Contraband" | 2d Week |
| Victor Fleming | Dorothy Dalton | George Myers | Fred Robinson | E. Lloyd Sheldon | "Law of the Lawless" | Editing |
| Sam Wood | Gloria Swanson | A. L. Gilks | John Waters | Monte Katterjohn | "Prodigal Daughters" | Editing |
| LONG BEACH STUDIO. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | 3d Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Victor Schertzinger | K. McDonald | Joseph Brotherton | Wyatt Bruster | Eve Unsell | "Charity" | 5th Week |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "April Showers" | 1st Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalen | Olga Printzlaw | "Mother-in-Law" | 1st Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Joseph M. Schenck Productions (First National). | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 7th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bull Montana | Irving Reis | Dick Stevens | Staff | "The Two Twins" | 5th Week |
| Louis Burston Productions. | | | | | | |
| Rowland Lee | All-Star | George Barnes | Dan Keefe | Jack Clymer | "Desire" | 4th Week |
| Jackie Coogan Productions. | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Monty Brice | "Borrow Trouble" | Schedule |
| Val Paul | Harry Carey | Wm. Thornley | Ted Brook | Wyndham Gittens | "Man From the Desert" | 5th Week |
| Chester Bennett | Jane Novak | Jack MacKenzie | | | "Divorce" | 1st Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 7th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 6th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackney | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Randall H. Faye | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, President. | | | | | | Holly 4080 |
| Allen Holubar Productions. | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Heilbron | "Girl of Golden West" | Casting |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | | Archie Mayo | Comedy | Schedule |
| Selznick Productions. (Select Release). | | | | | | |
| Geo. Archambaud | All-star | Cronjager-Goodrich | McCarey | Edward Montagne | "Common Law" | Editing |
| Vic Heerman | All-Star | MacWilliams | Voshal | Heerman | "Rupert of Hentzau" | 12th Week |
| Maurice Tourneur Productions (First National release). | | | | | | |
| United Studios Productions. (Pathe release.) | | | | | | |
| Chester Bennett | Jane Novak | Jack MacKenzie | Douglas S. Dawson | Bennison-Garwood | "Divorce" | 1st Week |
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benolt | James Ewens | James Young | "Wandering Daughters" | Casting |
| Jack White Corporation (Educational release). | | | | | | |
| Fred Fishback | Conley-Adams | White Corby | Rea Hunt | Jack White | Comedy | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Jack Conway | All-Star | Ben Reynolds | McDonough | Doris Schroeder | "The 6:50" | 2d Week |
| Edward Sedgwick | Hoot Gibson | | Tummel | Edward Sedgwick | "Katy Didd" | 3d Week |
| Jack Conway | All-Star | Reynolds | McDonough-Brandeman | | "Trimmed in Scarlet" | 5th Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "The Chicken" | 5th Week |
| Lois Weber | All-Star | | Arthur Forde | Lois Weber | "Jewel" | 9th Week |
| Jack Allen | Jack Allen | | | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | | Frank Messenger | "Oregon Trail" | 18th Week |
| Robert F. Hill | Wm. Desmond | Reeves | | Taylor-Smith | "Phantom Fortune" | 5th Week |
| Scott Darling | Lewis Sargent | | | Carl Coolidge | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Warren Lynch | A. Thompson | Scott Darling | Comedy | Schedule |
| Ted Browning | Priscilla Dean | Wm. Filden | Wm. Crinley | Raymond Schrock | "Drifting" | 8th Week |
| Wallace Worsley | Lon Chaney | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 6th Week |
| Joe Rock Productions. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Paul Gerson Pictures Corp. A. L. Thompson, Gen. Mgr. | | | | | | |
| Lorimer Johnston | Josef Swickard | Robin Price | D. H. Turner | Francis Cooke | "Cricket on the Hearth" | 4th Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|--------------|---------------|----------------|------------------|------------------|-------------------|
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| John P. Smith | Jimmy Aubrey | Ernie Smith | Sam Roth | John P. Smith | "The Detective" | 2d Week |
| Semon-Peebles | Larry Semon | Koenekamp | Joe Basil | Larry Semon | Two-Reel Comedy | 3d Week |
| David Smith | All-Star | D. Smith, Jr. | McDermott | Graham Baker | "Masters of Men" | 8th Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | Scott-Dupar | Watt-Strayer | Julien Josephson | "Main Street" | 5th Week |
| Franklin | All-Star | Frank Goode | Charles Watt | Franklin-Myton | "Wolf-Fangs" | Casting |



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Louis B. Mayer Productions
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Nazimova Productions
Mary Pickford Company
Renoir Film Co.
Robertson-Cole Studios, Inc.

Hal E. Roach Studios
Rockett Film Corporation
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The Silent Trend

Continued from Page 8

leave the screen, if she has determined upon such a course as reported. In this rather artistic picture she is charming and her performance stamps her as a very true artist with an innate petiteness and an ornate finesse. It would seem that Fate alone is responsible for Miss Minter's position on the screen being anything but the absolute top rung. She has within her own talents and physical appearance everything which constitutes the highest qualities for an exponent of the silent drama. Whenever she is a heroine in a story, she is invariably a most winsome one and in "Drums of Fate," she does win some!

"The Flame of Life," Priscilla Dean's latest starring vehicle, looks like another winner for her, although it is not up to the standard of "Conflict," for instance. This is an adaptation from Frances Hodgson Burnett's novel, "That Lass o' Lowries," and, it is vividly picturized, being an attraction well worth the while of anyone liking a gripping story, replete with thrilling moments. Some heights in realism are attained in a series of mine scenes in this picture. Miss Dean's performance is satisfactory and Wallace Beery as the villainous father gives another one of those remarkable exhibitions of acting ability for which he is justly famous.

Flashes from Frisco

Continued from Page 6

Flirt," which he directed, and to select some scenes in San Francisco for the finishing touches to the picture he has made from Jack London's story, "The Abysmal Brute."

Winfield R. Sheehan, vice-president and general manager of the Fox Film Corporation, is spending a week in San Francisco. It is reported his western trip means the building or buying of a string of theatres to be operated with the new \$2,000,000 Oakland Theatre of the Fox Film Corporation and the thirty eastern theatres belonging to the same concern. Mr. Sheehan will go to Los Angeles to arrange the 1923 Fox production program and then return here for the opening of the Oakland Theatre.

Sol Lesser returned to San Francisco this morning on business connected with a big deal put over the past week, by which the West Coast Theatres, of which he is the head, took over control of the Turner & Dahnken circuit, a corporation operating twenty-six playhouses in California. The deal involved the payment of nearly \$4,000,000, according to the principals, and most of it was paid in cash.

—Agnes Kerr Crawford.

News from New York

Continued from Page 6

assemblyman said: "Too many narcotic smugglers and thieves represent themselves as actors when as a matter of fact they have never had stage experience. The members of the theatrical profession are too frequently maligned by the actions of impostors." Very true.

Louise Huff, film favorite, will play the leading role in "Mary, the Third," a Rachel Crothers play.

Al Lichtman has offered Coue, the French Auto-Suggester, \$5,000 a week to star in the movies.

—RAYMOND McKEE.

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A Hymn of Understanding By DONALD H. CLARKE

No one denies that the motion picture is one of the great inventions; it may not rank with the spinning jenny or the steam engine as a factor in material progress, but it fairly might be considered in the same breath with printing as a force for universal education.

The printing press made literature the common property of the many instead of the intellectual toy of the few; the motion picture is even wider in its appeal and in its potentialities. It speaks a world language; a photograph does not have to be translated; it is an Esperanto that does not have to be learned. It strikes to the understanding without the clumsy artifice of words.

The motion picture is a foe of misunderstanding and deceit as well among nations as among men; it is an apostle of peace and democracy.

A news reel taken in Oshkosh shows the Bostonian his fellow citizen at work and at play; a news reel photographed in one country spreads accurate information in other countries—to the four corners of the earth.

And it is not only in the news reels, by any means, that the power for good of the motion picture is exerted. Photo-dramas made in different countries must be helping to bring men of different countries to a better and truer understanding of one another.

Rupert Hughes' "The Old Nest," a story

of American motherhood, is proving as popular abroad as it already has proved in the United States. The French, the English, the Spanish—all nationalities,—find in it a fundamental truth that hits squarely at their own life experience. Hughes is a producer of what have been termed "typical American pictures"; yet the mother in "The Old Nest" is as international a character as the wife in his latest effort "Gimme," which deals with the world-wide problem of whether or not a wife should be forced to depend upon the capricious generosity of a husband, or whether she should be economically independent. "Gimme" is a comedy drama, but it's a news reel in the sense that it presents intelligently and entertainingly a vital problem that is absorbing the attention of all men and all women everywhere. These are random examples; there are hundreds of others.

The movie belongs to the people, which gives it its tremendous power and accounts for its admitted, but minor, weaknesses. A poor boy or girl can enjoy it as deeply as the plutocrat. It reaches men through their feelings. It is a wonderful new force in the world—the common meeting ground of all races and all ages.

It is clicking, clicking in a million tiny spots of the globe a hymn of better understanding among men.

Cuba, the Isle of Real Flappers

When the female of the species begins her battle for "This Freedom" what is her first line of attack?

Woman suffrage? No!

Property rights? Pas de tout!

Birth Control? Pasta, senora!

Protective legislation, a single standard of morals, emancipation from dish laundering? Nix! Nope! Not on your life!

She begins the battle always, no matter what the land of her habitation, for the thing which lies heaviest on her mind and closest to her heart. In other words—CLOTHES!

We could go way back to the days when Eve donned the fig-leaf to prove this, but instead we'll let Dorothy Gish, that pretty and winsome young miss, introduce you to a new type of flapper, from a land of cloistered women and male domination, to prove the truth of these assertions!

Now, she's back from Cuba, that land which Mr. Volstead has popularized, and which has been the means by which many a song writer has achieved luxurious affluence overnight. Dorothy, who went down with Richard Barthelmess to film the "Bright Shawl," brought back a tale of the Cuban flapper which will kill completely your glowing vision of a nation of enticing ladies garbed in flowing beuffled gowns, veils, laces and tight shoes.

"Yes, the Cuban girls are real flappers," she began. "I was surprised, but it only goes to show that no matter how much authority women conceded men, women will draw the line somewhere—and that line is in the clothes they wear."

"Sort of a clothes line," we suggested.

"Of course I was astonished," she went on, unmindful of the interruption, "Because I, too, had supposed the Spanish influence in dressing had remained down there. I don't want to create the impression that it has died away utterly, for the old delightful costumes are still seen, but the younger generation has put up a fight for American freedom in dressing and has won. It is rather the fashion of Spring, 1922, that they

have copied, or else they have refused to follow a style which lengthens short skirts to the impediment of freedom of limbs. Likewise, they are clinging to bobbed hair, and it is very becoming."

The picture which Dorothy draws of the Cuban flapper is alluring—straight little one-piece frocks, low-heeled shoes, long and fantastic earrings, raven tresses trimmed short and boyish, a little swagger to her step and an insatiable desire for knowledge of things in the world outside of her own little island, which characterizes the twentieth century young miss everywhere.

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Cinema's Destiny, Thanks to the Eye

By AUSTIN BECK

A successful manufacturer of interchangeable door-handles returns from Europe, stands on the deck of the Aquatania, waves his arms about and tells an anemic reporter from the Associated Press that "the Allies most certainly will pay their war debts." The Majestic docks the next day and the gent who successfully disposed of his patent for the improved dumb-waiter tells the same reporter, amidst similiar gesticulations that "Uncle Sam hasn't a gopher's chance of collecting even a dime from the Allies."

These "scoops" burn up the Western Union wires. This first-hand knowledge is broadcasted.

The unfortunate circumstance is that there are a great number of people silly enough to read and believe such "bunk." And what's more, it's quite reasonable to expect this. The reading public has been systematically fed with such classics as "My Grand Opera Wife" ("Recollections of a Chauffeur"), "Did John Smith Have Six Toes?" and "Count Gregory's Life" (an honest stable boy gone wrong). Can you, reader, conceive anything dizzier than this? Myself, I fail to see any possible value to an insight into the true character of any of these "birds." And I again ask you, reader, have you ever been inspired or moved to strive for greater things after reading any of this "junk"?

The dumb-bell section of the public (surprisingly large) who weekly and weakly devour the eighteen columns of this material invariably pass up the half-column allotted to Mr. Harding when he outlines the newly adopted foreign policy of the country.

The perverting effect of such reading in time renders the reader incapable of discerning the differences between the absurd and the ridiculous.

All of which brings me to this point: Every other day, recently some dramatic critic in a bilious moment steps into a motion picture theatre, sees the second episode of "Bertha, the Sewing Machine Girl," comes out more bilious and tells his large following of readers that "the movies are nothing more than a debauchery of art." This has become chronic of late. The invectives hurled lately at the movies would make Roget's "Thesaurus" look like a handbook for soda fountain clerks.

As things stand at the moment, it is merely a matter of a comparatively short time before everyone will realize the possibilities which lie within motion pictures. In time they will become the *medium of education* without a doubt.

Under present methods the grown-up illiterate is a total loss. He wouldn't go to school were there a free one on every corner. A close second to this individual is the dull person who does not read intelligently and never remembers anything which he is told. But let these two see anything!

A while back, the Rev. Newell Dwight Hillis made a wild statement to the effect that 85 per cent of one's knowledge is gained through the eye (Apropos of this fraction, I once heard him, in Detroit, emphatically state that 7/16 of all the good things in the world were here in the U. S. A. Such accuracy is worthy of Einstein).

In any case a very large portion of our knowledge is gained through the eye. Let the question of Capital Punishment arise in a cafeteria, and instantly the paper-hanger on your left will, amidst a vivid description of the French Revolution, outline the effectiveness of the guillotine as per Griffith's "Orphans of the Storm." The burning question of the Ku Klux Klan always draws from the truck driver the story of its origination, undoubtedly learned from Griffith's "Birth of a Nation." And your ice-man tells

you "that guy Disraeli was no slouch," because of George Arliss in the picture of that name.

Innumerable illustrations could be given, the *truth* of which should be accepted and considered seriously.

As I read these assaults on the movies, almost daily, I rebel, yet they carry their own compensation, in that the ignorance of them is positively refreshing.

YE GODS! HERE IS AN
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Not content with laying claim to the most perfect pair of cauliflower ears in existence, Bull Montana also enjoys the unique distinction of being the only motion picture star who has never experienced the "ecstatic thrill" of a screen kiss!

In all of the comedies in which he has appeared, Bull has proven himself quite the hero, but never has he received an osculatory reward. He is usually the medium for bringing the young juvenile into the arms of the beautiful leading lady, but the fade-out invariably finds him merely the smiling spectator.

Like all true artists, Bull makes many sacrifices for his art, even to hiding his ears with a wig in "Rob-'Em-Good," but there is a limit to all things, and Hunt Stromberg's comedy star is on the verge of revolt.

Not that Bull thinks he is being slighted or anything like that, for he himself says "I save all my keeses for my Bessie," but he is afraid his fans are not yet fully aware of his great versatility.

As a wrestler, Bull was a tremendous success. As a "heavy" in many features, he was a distinct sensation. As a comedian he is now firmly established on the screen. But as a lover! Ah! Is not Signor Montana one of the original Latin lovers of the cinema?

Richard Bennett is in a serious condition in Chicago. He was taken ill while playing in "He Who Gets Slapped."

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READING FROM RIGHT TO LEFT—AL MARTIN, NEELY EDWARDS



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Neely Edwards, comedy star, says: "If there were more people like Al Martin in motion pictures, the business would be entirely different."

William Watson, director, says: "I used Al Martin once and the picture did an awful business."

His cameraman says: "He photographs beautifully, only his nose is always a trifle out of focus."

His leading lady says: "When Al Martin works with me I need no glycerine for my crying scenes."

When I started in the picture business I told Gloria Swanson that if I worked hard I might get to be a janitor in twenty years. At the present time I am five years ahead of my schedule.

I write titles, comical motion pictures, bedtime stories, and have played kissing games in my early youth.

I get to work on time, am not temperamental, and do not give advice to misunderstood wives.

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Vol.V.

SATURDAY, FEBRUARY 10, 1923

No. 44

Food—For Thought and Appetite

One thing everybody can be rich in is faith. But, did you ever try to buy a meal with it? See how the fly is ever in the ointment!

Universal City seems destined to have an era of universal shifting in high executive quarters. Well, Universal is the trademark out there.

If Will Hays does think he's the big hero of the pictures, it is safe to estimate that there are fully a hundred screen leading men who will dispute the claim.

As proof of the claim that life continues as paradoxical as ever, let us cite the case of Valentino wherein the idol of the screen is the most idle of any of them.

One thing sure is, the first so-called "fan" magazine which changes its policy to reflect the true spirit of filmland, its people and the cinema art they strive to interpret, will deserve a place in the motion picture sun.

It is said Los Angeles boasts more vegetarians than any other city in the world. They eat as many turnips raw as the average populace eats 'em cooked. Oh well, one can get fat on imagination if he can go Coue-Coue enough.

Hollywood's new Montmartre Cafe adds its share of cosmopolitan aspects to the film capitol and the food will add to the avoirdupois of film folks. So, if the leading lady gets too fat, blame the Montmartre.

There seem to be some monkey wrenches in the machinery over in Europe—and some monkeys in high offices, too. Meanwhile it's greater than ever to be in the picture business in Southern California.

The most amazing feature of the narcotic situation is, the authorities know who the leaders of the drug ring are, and when, where and how the smuggling is done, but yet declare it is difficult to stop it. Why is it difficult?

Howard E. Bixby, "the smallest actor in pictures," was married this week. He is less than four feet tall, but he towers above all bachelors in matrimonial achievement. His wife is of normal height, which gives her about a foot and a half of advantage in the altitude record of the family.

The steady progress of the photoplay as an art is sufficient to justify unstinted confidence in its future and it was long since time to forget its past. But, most important of all, is a universal fidelity to the cause of minding the knitting in this vital present. In plain words, diligence should be the watchword now.

One Hollywood cafe man recently retired with a fortune of a couple hundred thousand dollars "accruing from" hungry movie people. Another restaurateur, still active with two busy food emporiums, is known to be worth another couple hundred thousand. It all goes to show there is real money in appeasing the Thespian appetite.

A keen observer makes the assertion that the quality of the character of motion picture people is improving rapidly due to the influx of collegians and men of high accomplishments in other walks of life. This isn't leaving much for the old-timers. But then many of the old-timers are not prone to have much time for the new-timers either. So it works out about fifty-fifty.

Where did Cecil B. De Mille or whoever was responsible for that advertisement, warning against stealing ideas out of "Adam's Rib," get the notion it was such a wonderful achievement? It is simply another Cecil De Mille picture, not of the exceptional class to which "Manslaughter" or "The Whispering Chorus" belongs. Anyway, why insult the whole population of all filmdom about it?

It's queen-choosing time for comedy kings. The announcement of the Harold Lloyd-Mildred Davis engagement follows closely onto the news of Charlie Chaplin's betrothal to Pola Negri, and, rumors emanating from Paris indicate Max Linder will bring a bride with him on his forthcoming return to Hollywood. Monty Banks is yet to be heard from and he is one of the most romantic of them all.

When Cahuenga and Hollywood Boulevard becomes a 42nd and Broadway, Highland and Hollywood Boulevard will have a Winter Garden with a beauty chorus and everything, if the "dope" (not drugs) runs true to form. Then if a battalion of hurdy-gurdy men unleash their mobile tin-pan music, we shall have "all the flavor and the savor" of Gotham in a setting of California foot-hills instead of canyons of sky-scrapers. It isn't such a bad dream either. Hollywood's smoke (not tobacco) bears watching. Her cup is filled with the elixir (not liquor) of youthful "pep" which promises gigantic developments.

Within Filmland's Inner Portals

AMONG THE CAMERAMEN

H. Lyman Broening and Perry Evans are making preparations for the filming of the next Mack Sennett feature.

Norbert Brodin will film the next Constance Talmadge feature. Tony Gaudio and Brodin at present are filming "Within the Law," starring Norma Talmadge and directed by Frank Lloyd.

Rudolph Bergquist is making preparations for the photographing of "Red Lights" which Clarence Badger will direct for Goldwyn.

Ira Morgan has returned to New York from Europe, where he photographed "Enemies of Women" and is filming "Little Old New York," starring Marion Davies.

Allen Siegler has joined the cinematographic corps of Cosmopolitan Productions in New York City.

Charles Van Enger will photograph the Goldwyn production, "Three Wise Fools," directed by King Vidor.

Andre Barlatier has left Los Angeles for Chicago to film a production which W. S. Van Dyke will direct.

Jackson Rose has finished photographing "The Last Race," starring Rex (Snowy) Baker for Phil Goldstone productions.

Rene Guissart has completed his contract with the Alliance Film Corporation in England, and has been signed as director of cinematography with Wilcox Productions in London.

W. S. Smith, Jr., is completing filming Vitagraph's "Masters of Men."

Ben Reynolds is in San Francisco for the filming of "McTeague," von Stroheim's first production for Goldwyn.

Steve Norton has been executing special cinematographic work for "The Courtship of Miles Standish," starring Charles Ray.

John Seitz has returned to Los Angeles from Miami, Florida, via New York City. At Miami and in Cuba, Seitz filmed Rex Ingram's production of John Russell's "Where the Pavement Ends."

GOLF CHAMPION BECOMES STAR IN HIS FIRST FILM

Meet Walter Hagen, film star. The only American who ever won the British professional open golf championship faced the camera lens for the first time last week at the Hollywood Studios in a role far different from that he assumed when he became America's ace of the putting green.

Under the direction of Clarence Bricker, who discovered the exploitation and photographic possibilities of Hagen, the golf champ blithely stepped into his new occupation with a reassuring abandon.

According to studio advices, Mr. Hagen will portray the role of a spoiled son of wealthy parents in a story entitled "The Man Who Cheated." It will be a six-reel comedy drama. The cameraman is Ray Rennahan. G. B. Manly is the scenarist. The J. A. Mowat Productions is the name of the firm sponsoring Hagen.

To Film in Oregon

The next Frederick Reel, Jr., production, "The Man From Outside," will start at once, and, according to present plans, will be filmed in lower Oregon, where conditions are best adapted for this particular story.

Stageland's "Greatest Mother" in Film Cast

When the filming of the Mohawk production of "The Man Who Cheated" is started at the Hollywood studios next week, Lucy Beaumont, widely heralded as "the greatest mother on the stage," will be in the cast, playing the mother role—that of Mrs. Eldridge. This will be Miss Beaumont's first picture in Southern California, she having arrived here from New York less than a month ago after abandoning a stage career of twenty years' standing for the sake of embracing the opportunities of the screen in order to reach larger and more audiences.

Kimball in "Other Side"

Edward Kimball, eminent character actor, has been signed for the part of "Williams," the faithful old family butler in Hugh Deirker's production of "The Other Side," now being filmed at the Fine Arts studio. Mr. Kimball's splendid portrayal of "Brock," the valet in Guy Bates Post's screen version of "The Masquerader," was responsible for his engagement. Mr. Deirker paid Mr. Kimball's salary in order that his all-star cast could be complete.



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Priced in a
Satisfactory
Manner

Babyhood, Toppling Starhood and Young Manhood

By RAY H. LEEK

Anybody questioning the statement that this is the land of opportunity has but to interview a certain infant of three days which arrived on this earth to find Old Man Opportunity not merely knocking at his door, but loafing about the crib awaiting his appearance.

It happened this way: Director Gasnier required a new-born baby for a few shots in his new production of "Mothers-in-Law." And he insisted that it be just that—new-born. But finding the right sort of infant, arranging details with its parents and overcoming other obstacles takes time, and that was just what the director wanted to avoid.

So he decided to compete with the stork himself. Through a Los Angeles physician who serves as an agent for that far-famed bird, he learned of a family that expected a visit of the stork during the week he had planned to "shoot" the scenes. As a consequence the life diary of the infant reads something like this:

Monday morning—9:02 o'clock—Arrived on earth.

9:30 o'clock—Was approved by parents and neighbors.

Headed receiving line for remainder of day.

Tuesday, all day—Have been drinking a liquid called milk. If Volstead ever

learns how good it is he'll certainly have the lid clamped down on it.

Wednesday, all day—Go away, folks I'm a movie star. I met a director named Gasnier, worked in a picture called "Mothers-in-Law" and showed 'em what a screaming success I am. Say, who is this bird, Valentino? I'll teach him some tricks if they'll just give me time!

Once more filmdom is visibly impressed by evidences of the downfall of the star system.

Katherine MacDonald's apparent retirement from the screen at the conclusion of her contract with B. P. Schulberg last week, coming as the climax of a series of similar moves within the last few months, seems to have shown many tottering luminaries the handwriting on the wall.

What is becoming of our stars of a year ago—yes, even a few months ago? A glimpse of the list reveals the fact that a score or more of stars of a few months ago either have retired from the screen, or are playing in all-star productions.

Without going beyond the most recent history one notes the retirement from stellar honors of Anita Stewart, May Allison, Alice Lake, Mary Miles Minter, Mildred

Harris, Bert Lytell, Tom Moore, Lew Cody, Conway Tearle and Eugene O'Brien. Many of these former stars, notably Bert Lytell, Alice Lake and Conway Tearle, are doing their best work in all-star productions.

At the Schulberg studios Miss MacDonald's bungalow dressing room will not be taken over by another star. While President Schulberg is seeking three girl players of star caliber—and this does not exclude girls of no screen experience if they show sufficient promise—he expects to use them only as featured players, or as leading women opposite his three male players, Kenneth Harlan, Gaston Glass and Orville Caldwell.

"Really great stories are the chief requisite of the screen today," said Mr. Schulberg. "If such story material is forthcoming screen masterpieces may be expected, but not otherwise."

Paramount is evidently attempting to patch up its organization of players, depleted through the loss of Wally Reid, Valentino and other notables. Antonio Moreno and Richard Dix have just been announced as the most recent signers of contracts to appear as featured players. Others, it is said, will be added to the list as rapidly as

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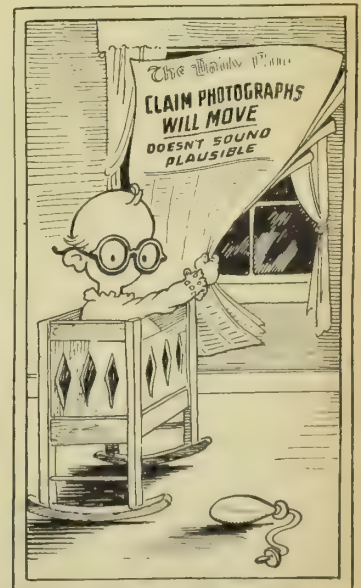
KATHERINE MAC DONALD'S RETIREMENT AGAIN SHOWS HOW WRITERS ARE ECLIPSING THE STARS



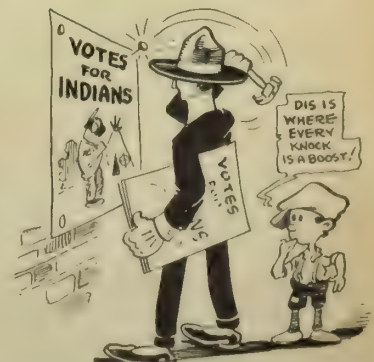
THIS PREFERRED PICTURE OPERATOR HOLDS RECORD FOR MILES OF FILM RUN



GASNIER HAS FOUND A NEW WAY TO PUT YOUNG PLAYERS ON THE SCREEN IN "MOTHERS-IN-LAW"



SNAPSHOT OF THALBERG READING ANNOUNCEMENT OF MOVIES



MONTE BLUE USES THIS METHOD OF FIGHTING FOR ANCESTORS

News from New York

New York, Feb. 7.—Marguerite Courtot, who was operated on last week when attacked with acute appendicitis, is recovering nicely.

Owen Moore was sued for a garage bill and lost the case. Judgment for \$200 was entered against him in the Municipal Court. Moore's defense was that the car belonged to a friend, although he had made arrangements for it being kept at the garage.

John Emerson, president of the Actors' Equity Association, urges a morality clause for the movie manager. "What is good for the actor is good for the manager," says Mr. Emerson.

The Lambs' Midwinter Public Gambol, an annual event of social as well as theatrical interest, will be held February 18 at Charles Dillingham's Globe Theatre.

Nazimova has returned to the stage, and as the high-brow critic says, "We are surprised to note that after the movies, her art is unimpaired." The play is "Dagmar." Nazimova vamps her way through it all, flitting from the arms of one lover to another, as soulless as a toad, and, of course, is killed in the end. Charles Bryant is the killer and does it in quite an impressive manner. All in all an old story told shudderingly with a lot of thrills.

Nat Lewis is recuperating from his Hollywood trip. He just had to show the new wife how well he could resist temptation. Now he is all tired out from resisting and settling in a little vine-covered bungalow.

Buster Collier, popular youth about Hollywood and Jack Alicoate of *Film Daily* fame, are now Broadway producers. They have a show running at the Longacre Theatre, and so far, it's a success. It's called "Extra," and was written by themselves.

Arthur Housman tells me that he has just signed to play a comedy part with George Terwilliger's Pyramid production, "Wife in Name Only." Housman says he thinks it's another one of those Biblical pictures.

Alan Crosland is casting for his next Cosmopolitan feature. Alan's last was "Enemies of Women," featuring Lionel Barrymore and Alma Rubens.

T. Roy Barnes is now in Hollywood after a hard winter along Broadway filming a Cosmo special, "The Go-Getter." In it "Tom" got everything but pneumonia.

Pauline Frederick appealed to the court in vain when she asked that her father's will be changed. A jury in the superior court last week upheld the will of Richard O. Libby, who left \$30,000 to the relatives of his second wife. Referring to Miss Frederick the will read: "I give and devise to my daughter Pauline Beatrice—nothing, and I mention this omission to show that the same is intentional and not a mistake."

With the selection of Alan Hale to play the character role of Bjorstan, Warner Brothers have completed the cast for "Main Street," which is now in its fifth week of filming. Mr. Hale started his enacting of this important role before he had finished with the William Fox production of "The Eleventh Hour," in which he will be one of the featured players, and, therefore, he has had a busy week of it, jumping from one studio to the other.

WAS A STAR AS A CHILD



Doris Baker, formerly one of the most popular child artists on the screen, but now a statuesque beauty eighteen years of age. She is returning to pictures in support of Charles Ray in "The Courtship of Miles Standish" after an absence of several years, during which time she has been successful in vaudeville. She made her debut in the movies twelve years ago and hers was a big name before most of the present-day stars even started. Now, since she is forgotten somewhat, she is back to remind them all.

Helen Kesler has started her second consecutive picture with Jimmy Aubrey at the Vitagraph Studios. Miss Kesler is once more Aubrey's leading lady, a position she held for one year straight. Miss Kesler returned to the comedy field because she says she would rather be instrumental in making people laugh than to help them feel sad in drama.

Casts of the Week

Goldwyn Picture Corporation presents
"RED LIGHTS"
Adapted to the screen by Carey Wilson from the play, "The Rear Car," by Edward Rose
Clarence Badger, Director
M. K. Wilson, Assistant Director
Cedric Gibbons, Art Director
R. J. Bergquist, Cameraman
Charles J. Hunt, Production Manager
CAST

| | |
|-----------------|------------------|
| Marie Prevost | Raymond Griffith |
| Johnnie Walker | Alice Lake |
| Dagmar Godowsky | Lionel Belmore |
| Jean Hersholt | Wm. Worthington |
| Frank Elliott | George Reed |

Jess Robbins Productions
(Fine Arts Studios)
"THE ATTORNEY"
(Temporary title)
Jess Robbins, Director
Irvyng Ries, Cameraman
Dave Rothschild, Asst. Director
CAST

| | |
|------------------|-----------------|
| Edward E. Horton | Barbara Bedford |
| Carl Stockdale | James Kelley |
| Zasu Pitts | Stanley Taylor |
| Dorothy Woods | Tom Murray |

Flashes from Frisco

San Francisco, Feb. 7th.—Carl Laemmle of Universal City came to San Francisco last Friday and his nephew, Julius Bernheim, joined him here on Saturday. Mr. Laemmle announces that Bernheim, who has been business manager of the film city, is to be the boss in future, with a new production manager to succeed Irving Thalberg, resigned.

Mildred Harris and Louise Fazenda have been signed by Max Graf for the forthcoming production of "The Fog." For the first time Miss Harris will drop Charlie Chaplin's name entirely.

Theodore Roberts, veteran star of the stage and screen, is spending a few days in San Francisco, his boyhood home.

Antonio Moreno, and his bride, who was Mrs. Daisy Canfield Danzinger, and who inherited \$2,000,000 from her father, the late Charles A. Canfield, spent several days in San Francisco the first of last week. They were en route to New York and are combining a honeymoon with business, as Moreno has just signed a five-year contract as a Lasky star. While here they purchased furniture for their new home at Lake Silver, to which they expect to go as soon as they return to California.

John Arnold, cameraman, and his wife arrived in San Francisco a few days ago. Arnold will be head cameraman on the Graf production, "The Fog," work on which will begin at the Pacific studios in a week. Meanwhile he is taking the screen tests at the Loew-Warfield Theatre.

Eric Von Stroheim is still here and hard at work sixteen hours a day dictating to a stenographer the working continuity for "McTeague" from Frank Norris' story of San Francisco thirty years ago. He expects to begin to shoot the picture February 15th.

Every week now brings additions to the Goldwyn forces in San Francisco for the Von Stroheim production of "McTeague." Last week's arrivals include, Ray Moore, technical manager for Goldwyn; Ben F. Reynolds, cameraman; C. J. Rogers, property man, and L. Kolb, chief electrician of the whole Goldwyn lot. A less known member of the force is H. Trevor-Kingsley, assistant technical director, who feels he owes a special debt of gratitude to Von Stroheim. Although he has had wide experience in the cinema world of Europe and six years work with Pathe Freres, he came to Hollywood a stranger, unknown and out of luck until Eric added him to his staff.

The Fisher Production Corporation will begin work in three weeks at the Pacific Studios at San Mateo on their first picture. It will be a screen version of "Youth Triumphant," by George Gibbs, and they will use an all-star cast including little Virginia A. Corbin.

C. Raymond Bradford and W. Wilbur, both motion picture producers of Los Angeles, are at the St. Francis.

Frank B. Good, head cameraman with the Jackie Coogan company, spent several days last week in San Francisco. Good has been loaned to Warner Brothers, while Jackie is vacationing. He went on to the Feather River country, checking up locations for Warner Brother's next picture. It will be called "Wolf Fangs," and will feature Rin Tin Tin, the Belgian police dog.

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Chaplin, Public Opinion and a Reply to a Vital Question

Following the receipt of its copyright registration in play form, Charles Chaplin yesterday announced that the title of his first serious motion picture production would be "PUBLIC OPINION."

The production which is already well under way and which has temporarily been called "DESTINY," will be in ten reels and though written and directed by Chaplin himself, it will star Edna Purviance in the leading role and will be released through United Artists.

"Public Opinion" marks a new departure in most every element that goes to make up motion pictures. In story structure, in acting and in theme the production promises to be revolutionary and Chaplin himself is very emphatic in saying that it is by far his most important contribution to the screen.

There runs through it a new form of acting and a new type of construction dealing with the basics and fundamentals of life with a viewpoint that is more of understanding than of preachment. It presents a problem and comments upon it in interesting fashion rather than solving it and throughout the action which vibrates with humor, pathos, tragedy and beauty there is painted an exquisite portrait of a woman's soul naked in its sincerity though clothed in its individuality.

The theme is a startling one made more so because of utter simplicity and warmth of feeling that permeates it and even as it marks Chaplin's own first attempt at serious drama, it also blazes a new trail for the entire motion picture industry and the name of Charles Chaplin already stands for enough to be hailed as a trail-blazer.

Chaplin himself is more intent on this production than any he has ever made. All day long he is at his studio shooting on the picture and frequently he works far into the night with Monta Bell, who is assisting him in the preparation of the production. So intent is he on getting perfect acting that he has spent as much as two weeks on the treatment of acting in a single scene of the picture.

In speaking of the picture, Chaplin says:

"I believe 'Public Opinion' will be the most important work of my career and no one realizes more than I what a revolutionary step I am taking in adhering to the original style of construction which I am using. And I have the utmost confidence in the public. I have never, nor shall I ever try to talk down to the public or up to the public. The public doesn't need such questionable consideration.

"I am trying to portray as far as my ability will permit, an intelligent and sincere story and if I succeed in keeping faith with myself, I have no fears as to the reception of the public. Whether this will be a great picture or just as great a failure there will be originality in story treatment and acting.

"There will be no armies, no huge sets and no elaborate mechanical effects, but through it all will run a poignant note of human suffering, joy, tragedy and humor. I have no idea what the production will cost and won't until it is finished, but I expect to make it as near perfect as I can no matter how much it would cost.

"There have been a number of queries as to whether I intend to act in the picture or not. I am not going to act in it not from any policy, but because in the story as I truthfully see it, there is no place for my character. And I am rather glad there isn't

because the story is something that I wish to say without its being stunted by injecting my own character into it. There would always be the temptation to make the story fit my character and as a story it does not concern me, but life. However, I have no intention of giving up acting and as soon as this production is made I intend to start making my own pictures immediately."

Refraining from acting in this story which those familiar with it claim will be the greatest ever filmed, constitutes in itself an artistic achievement worthy of Chaplin. From his sincerity and the tremendous attention being given to the story not the least of which is Chaplin's own time at least six months of which will be devoted to "Public Opinion," it would seem that this production will be Chaplin's answer to the ever recurring question, "What will movies of the future be?"

An answer coming from one of the greatest geniuses the industry has produced is a profound note of utmost importance.

Playing opposite Edna Purviance who is being launched on her starring career in "Public Opinion," is Adolphe Menjou while other important members of the cast include Carl Miller, Lydia Knott, Harry Northrup, Malvina Polo and a number of others well known in the picture world.

The staff on the production end of the picture includes Alfred Reeves, general manager, Eddie Sutherland, assistant to Mr. Chaplin, while Arthur Stibolt is technical and art director. Harry D'Arrast and Jean de Limur are aiding in the picture as advisors on details of the manners and customs of France where the scenes in the production are laid. Roland Totheroh is handling the photography, assisted by Jack Wilson.

From U to You By MALCOLM S. BOYLAN

One half of "Merry-Go-Round," the spectacular film feature of Vienna which was started at Universal City a year ago, is in "first out." Out of the two hundred feet of selected shots, the first half of the story has been roughly assembled and three film editors are working on the rest under the supervision of Arthur Ripley, editorial chief, and Rupert Julian, director. This elaborate screen spectacle will present the new "find," Mary Philbin, together with Norman Kerry, George Hackathorne, Caesar Gravina, Dale Fuller, Maude George, Maurice Talbot, Fenwick Oliver, Lillian Sylvestor, George Seigmann, Albert Conti de Cedassamare, Dorothy Wallace, Al Edmondson and twenty other popular players in a dramatic visualization of a political, social and romantic "Merry-Go-Round" in the proud dominions of the Hapsburgs.

Hobart Henley's Universal-Jewel production of "The Abysmal Brute," a special filming of the Jack London novel starring Reginald Denny, is assuming shape rapidly on the multiple reels of the editorial department. A. P. Younger adapted the story; Mabel Julienne Scott, Hayden Stevenson, Buddy Messinger, Crauford Kent and others support Denny, a star who is growing consistently in popularity.

"White Tiger," Priscilla Dean's last com-

pleted starring vehicle, written and directed by Tod Browning, is practically in final shape for releasing. Wallace Beery, Matt Moore, Raymond Griffith and others support her. She is now working on the Universal-Jewel screening of "Drifting," the Brady play of China by John Colton.

"Jewel," Clara Louise Burnham's novel of spiritual-material controversy, directed by Lois Weber and presenting Claude Gillingwater, Jane Mercer, Jacqueline Gadsden, Beth Rayon, Frances Raymond, Evelyn Thatcher, Robert Frazer, Ralph Yearsley and others in themeful impersonations, is getting into such a state in the editorial transition that the remarkable power of the story can be seen.

The biggest current undertaking at Universal City, in fact, the biggest venture in its history, is "The Hunchback of Notre Dame," starring Lon Chaney. Victor Hugo's classic is being transcribed to the screen with dramatic emphasis on the role of the hunchback, Quasimodo, which the inimitable Chaney plays. Patsy Ruth Miller, Winifred Bryson, Kate Lester, Norman Kerry, Tully Marshall, Brandon Hurst, Ernest Torrence, Eulalie Jensen and fifty famous character artists handle supporting roles. Wallace Worsley is directing from the screen scenario prepared by Perley Poore

Sheehan and E. T. Lowe, Jr. More money per capita is being spent on its costuming, which entails the making of these thousand costumes, than on any other similar picture, for the sole purpose of keeping it from being a costume production. First estimates on the cost of "The Hunchback of Notre Dame" rank it considerably above the final figures on the sensational "Foolish Wives."

Virginia Valli will soon start work in "Up the Ladder," the play of society climbing written by Owen Davis, directed by Robert Henley.

Jack Conway, having completed "Trimmed in Scarlet," an all-star version of William Hurlbut's play, will start shortly on "What Wives Want," an original story by Perry Vekroff.

King Baggot is supervising the cutting of "The Town Scandal," a Gladys Walton vehicle, and preparing another Walton feature for production.

Edward (Hoot) Gibson is being starred in "Katy Didd," a story written and directed by Edward Sedgwick, who has made several of the best Gibson vehicles including "The Gentleman from America."

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THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

Johnny. Walker in "The Fourth Musketeer" looms up like a winner. And, William K. Howard deserves much of the credit, for it is well directed, and, he was the man behind the megaphone. We cannot agree with one enthusiast, who branded this picture "the greatest ever." Under the strain of unbiased analysis, it does not stand up under the tremendous burden of the superlative, "greatest." It is a good picture of extensive entertaining value and should have a wide vogue in the popular-price field. At a pre-view given this week, this picture received a 60-40 break in its favor from the audience. There was in the majority the enthusiastic clan; there was a minority not entirely satisfied. One thing sure is, Mr. Walker is making long strides towards ingratiating himself with a very general public and Director Howard has angled himself into a position of advantage to him in an endeavor to do bigger and better things. Explicitly, this star and this director now occupy that position from which much can be expected of them.

After seeing "Adam's Rib" and pondering over it deliberately for an hour after the show, the most natural conclusion in appraisal is: "Well, it's another Cecil De Mille picture," which may mean much or little. One fact beyond the range of doubt is, this is no world-beater nor is there much of the handiwork of a genius discernible. At times this picture entertains royally; at other times it actually bores one. Occasionally, one's mind turns to wondering if the producer has really become too self-confident. Almost simultaneously, one is prone to wish Mr. De Mille would abandon forever many of his ideas of picture-making and either originate new mechanics for creating dramatic power or give more attention to developing story values devoid of reflections of a directorial personality. "Adam's Rib" will satisfy those who like the usual Cecil De Mille fare.

A pre-view of Clifford S. Efeldt's newest six-reel semi-western picture, "Danger," reveals the fact that it is not necessary to spend a huge fortune to get a film of satisfying power as a diversion. "Danger" did not cost Mr. Efeldt much money, but it will afford a big public with a wealth of entertainment nevertheless. It makes little difference whether or not you are familiar with J. B. Warner, the star, he has a role that fits him perfectly and he gives you thrills. It is unimportant whether or not you ever heard of June LaVere, the leading lady, she gives a high-class performance and serves as an embellishment of the story, which gains strength for having been devised solely for picture purposes. We have no idea exactly how much "Danger" cost, but we doubt that as much as \$10,000 was spent on it. The amount involved is secondary. Of the first importance is, it appeases one's appetite for sane cinema diversion more completely than many productions costing \$100,000 and more.

"The Vengeance of the Deep," an A. B. Barringer production, should not be subjected to the inevitable caustic remarks of critics—it should be allowed to remain in the deep of oblivion. It is to be regretted that the expense of taking a company all the way to Hawaii was incurred only to get so little. The producer was admirably ambitious and it is difficult to understand how

TENDENCIES TERSELY TOLD

This is the open season for censorship bills again and reformers are busy in several states, but there is a noticeable inclination on the part of the public to show signs of tiring of having a few self-appointed men protect their morals. Hence the situation, as a whole, is not one to arouse alarm within the ranks of picture producers.

Carl Laemmle is taking the initiative in the waging of a campaign to bring about a reduction in box-office prices. Lower fees of admission to cinema "emporiums" seems to be a necessity if this form of entertainment is to be kept on its original basis, which was one of a perfectly democratic sort because the price was within the reach of all the masses.

Independent producers continue to make unprecedented progress in the matter of becoming a real power in the world-wide field. There is pleasing reassurance in this tendency since it presages the doom of all efforts to monopolize the great film industry.

There is no let-up in "the mad rush" of most producers to buy published stories and staged plays because of the alleged exploitation value of the "big names" involved. However, the actual starting of the filming of its initial picture places the Palmerplay Company, which dedicates itself exclusively to the original story, in the front ranks of revolutionary pioneers and makes a first dent, a dent of promise.

The fad for signing 'em up to long-term contracts is more rampant than ever. Forsooth, everybody's signing up everybody. What's it all the sign of anyway?

The day has come when the absence of an all-star cast means the average picture must become an outcast. Another day seems likely to come when the story alone will count and then a different kind of a die will be cast!

A studio construction era is on in the southern California field. It is estimated that a grand total of a half million dollars is now being spent on making alterations and improvements in various film-making plants.

he could miss the mark so widely, but he has very little to show for his pecuniary outlay. It may be possible to salvage the film by re-taking the whole last reel, changing in its entirety the ending and by some clever cutting and retitling some of the earlier sequences. However, unless there is some ingenious re-vamping, this picture would serve a better purpose unreleased.

Judging from the results "in the rough," Ethel Clayton has an excellent starring vehicle in "The Greater Glory," her latest. However, it is rumored the title may be changed to "Can a Woman Love Twice?" or something equally as inane. It is to be hoped sincerely that this change will not be

made. Frankly, we cannot understand the mental processes of anyone who thinks such a change of title is wise. "The Greater Glory" is an admirable title and it fits this story perfectly. Next to the artistic triumphs of Miss Clayton, the remarkable character portrayal of Muriel Frances Dana, a four-year-old actress, stands out in brilliance. The directing of James Horne deserves high praise.

Jackie Coogan in "Oliver Twist" is a new twist in juvenile genius *a la* histrionic. In a phrase, it is a masterly performance in a masterpiece. Moreover, it is quite the best thing Jackie has ever offered and it insures him his place in the front ranks of screen stars. Here is a picture which will delight young America and it will satisfy old America. It is Charles Dickens at his best and the literary brilliance of this great English author has been preserved and visualized with a sure hand directed by a brain of understanding. Little Jackie's performance could not be well improved upon and his supporting cast is satisfactory. Especially memorable is the work of Lewis Sargent, who demonstrates the fact that he is a quite remarkable character delineator, who gives promise of notable cinema achievements.

A comedian who is sure to go far is what Monty Banks proves himself to be in his two latest fun films, "Oil's Well" and "Please Arrest Me." Here is another case of picture-making at small cost. Mr. Banks probably spends less per comedy than any other star in his particular field and yet he manages to maintain a standard high enough to keep him popular in first-run houses. He is his own plot-bulider, gag-man and director, and, his pictures are uniformly pleasing. Hence it seems safe to predict a big future for him since he is sure of having more money to spend on his productions some day.

"The Cricket on the Hearth," just completed by Director Lorimer Johnson, is a bright prospect on the photoplay public's horizon. It has all the earmarks of a hit. Besides being well directed on the basis of an adaptation with a soul, it is blessed with a cast of players who give it the maximum of artistic interpretation. Especially worthy of praise is Josef Swickard, the featured player, while Virginia Brown Faire, Fritzi Ridgeway and Paul Moore give performances par excellence. This is a Paul Gerson production and was filmed at Universal City.

WHEREIN A "HUNCH" COMES TRUE

Several years ago when she witnessed a stage performance of "Three Wise Fools," Martha Mattox, the popular character actress, immediately announced to friends that some day she would have a role in the same play whenever it was filmed. Her remark was passed as a joke, but, just the same, the actress meant it, and, at frequent intervals she says the thought—always one of conviction—recurred to her. Now sure enough, she has been cast to play the important role of the spinster housekeeper in the Goldwyn screen version of this great success and, under the direction of King W. Vidor, will start her interpretation of the part before the cameras within a few days. Moreover, the engagement came to her unsolicited, so far as she was concerned—she

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, FEB. 10, 1923

COUE FILM WILL BE RELEASED AT ONCE

Emile Coue, the famous French disciple of auto-suggestion, has finished his first work before a motion picture camera. The final scenes for "The Message of Emile Coue," in which he appears, carrying his message of hope to the millions, have been finished. The novel film will be released immediately.

M. Coue was delighted with his experiences in the studio. Directors and cameramen found him an excellent pupil, and in spite of the fact that this was the first time he had faced a motion picture camera, the famous lecturer was as much at home as a seasoned film veteran.

Studio employes remarked at his complete absence of stage fright. The director, John L. McCutcheon, stated that he had never directed a novice who was easier to handle than M. Coue.

The picture is a graphic illustration of M. Coue's theory of self-mastery through conscious auto-suggestion. Many of the examples cited in his books, whose editions are nearing the million mark, are illustrated in this two-reel subject.

M. Coue's theory is summed up in the following statement: "I am not a miracle man. I have never cured anyone. I only show others how to cure themselves. By means of the cinema it will be shown that imagination dominates the will. My theory of consciously impressing the sub-conscious mind, and in that way wilfully mastering the imagination, will be delineated and illustrated by means of players so that every beholder can understand and benefit."

"The Message of Emile Coue" was produced by Motion Picture Arts, Inc.

POST JOINS LESSER

Guy Bates Post last week severed connections with Richard Tully, with whom he collaborated in the production of "The Bird of Paradise" and "Omar the Tentmaker," and shortly afterward signed a contract to appear in pictures for Sol Lesser's newly organized company, the Principal Pictures Corporation. Mr. Post's first vehicle under the new banner will be the picture version of James Oliver Curwood's story, "The Man From Ten Strike" and will be filmed under the direction of Robert Thornby.

DIRECTOR RISKS LIFE TO SAVE FIRM MONEY

The daring of Edwin Carewe in driving 65 miles through a raging blizzard in the mountains of Utah, probably saved his company many thousands of dollars.

Carewe is making "The Girl of the Golden West" for First National and left early this week for Zion National Park, Utah. His company was to follow the next day. On reaching the park Carewe ran into a terrific storm and knew he would have

to go somewhere else to make the picture.

Sixty-five miles was the nearest telegraph station, and Carewe drove the entire distance over mountain roads reaching the station in time to file a wire three hours before the company was scheduled to leave Los Angeles.

The director returned here yesterday and left again last night, this time for Sonora, near Sacramento, where he hopes to obtain a desirable location.

CLIMAX OF "ROBIN HOOD" RUN TO BE FLOWERY

The Hollywood film colony is to stage its own flower show soon and the better known satellites of the cinema heavens will offer cups far the best specimens and displays of the different variety of the types of flowers that beautify Southern California landscapes.

The spacious Egyptian forecourt of Grauman's Hollywood Egyptian Theatre has been selected as the locale for this pageant of posies, and Sid Grauman has been asked to act as generalissimo of the spring event.

Mary Pickford, Douglas Fairbanks, Gloria Swanson, Thomas Meighan, Dorothy Phillips, Allen Holubar, Al. St. John, Warner Baxter, Jackie Coogan and others have already signified their intention of giving trophies. Jackie Coogan will give his for the best floral display entered by any youngster under fourteen.

It is planned to stage this floral fiesta during the last week of the run of "Douglas Fairbanks in Robin Hood" at Grauman's Hollywood Egyptian Theatre, as a sort of fitting send-off to the play which has had such a successful run. This final week is not far off, because of negotiations Mr. Grauman has made to other producers to stage their world premieres.

SCHROCK RULES U

Raymond L. Schrock, popular writer in film circles, and who, for the last four years, has held the position of scenario editor at Universal City, has been appointed director general of that company to succeed Irving Thalberg, who recently resigned to join the Louis B. Mayer forces. During the period of Mr. Schrock's reign as scenario editor, he was responsible for the editing of Universal's important productions.

UNKNOWN GETS A CHANCE IN 1st PALMERPLAY

Some revolutionary producing tactics are to be brought to the fore by the Palmer Photoplay Corporation in filming its first series of feature productions, beginning with "Out of the Night," an original story written by Mrs. Ethel Styles Middleton of Pittsburg, now being filmed at the Thomas H. Ince Studios. The results of four years of preparatory work in training talented "outside" writers to create a special screen literature are to be tested in this and other Palmer plays. Besides the fact that only original stories will be filmed, it is announced that all authors are to be paid upon a royalty basis, something heretofore unknown.

"We intend to insure a just and adequate compensation for the fruits of creative genius," said Mr. Roy L. Manker, President of the organization. "This is in line with our effort to raise the standard of screen stories in general, by bringing hitherto unrecognized talent into the industry. We have tapped an inexhaustible fount of fresh, virile material. We hope to prove through our productions that good stories well presented will find more favor with audiences than 'adaptations' not so well fitted to the screen, but backed by the names of famous authors."

Director Joseph De Grasse wields the megaphone, while the brilliant and debonair Lloyd Hughes heads the cast as the star. With this distinguished duo is a notable cast consisting of Lucille Ricksen, who plays opposite Mr. Hughes, Myrtle Stedman, George Hackathorne, Claire McDowell, Philo McCullough and others. Frank Geraghty is Mr. De Grasse's "chief of staff." The initial scenes are being filmed on location at Truckee, that well-known abode of snow "atmosphere."

STAR'S OFFER TO REVIVE WALTZ OF YORE

Believing that tangoes and eccentric forms of fox-trotting should not entirely displace the old-fashioned waltz, and that the Hollywood and Culver City film colonies should follow the trend of dancing in the cast in which the favorite steps of our forefathers are again coming into their own, Dorothy Phillips, well-known screen star, has offered a handsome trophy cup for the best waltzers in attendance at the annual ball of the Motion Picture Directors Association to be staged at the Hotel Alexandria on the night of February 17th.

Miss Phillips was a Baltimore society girl before entering the world of footlights and Cooper-Hewitts, and is an ardent devotee to such musical creations for the dance as "Blue Danube," "Every Little Sherry" and similar compositions.

Plans for the ball are going ahead rapidly under the direction of Director General Philip E. Rosen, according to James Horgan, chairman of the publicity committee, and this year's celebration by the megaphone wielders of the industry promises to be the most pretentious ever staged.

Much interest has been manifested in the musical war to be staged between jazz and the classics, with Max Fisher and his jazzing henchmen representing the former and the famous Marshal Neilan stringed orchestra playing in behalf of the more melodious and less syncopated form of music.

Lane Leaves Selznick

Tamar Lane, who came to California a year ago with the Selznick forces as West Coast publicity director, has decided to permanently locate in Los Angeles and with that end in view is leaving the Selznick organization to establish his own publicity offices. Though young in years Lane is one of the oldest members of the house of Selznick and left the post of dramatic editor of the Boston Evening Record in 1919 to join the company. He was also prominent in Massachusetts as an exhibitor. In his new capacity Lane will act as personal and business representative for stars, directors and authors and will devote a great deal of time to special magazine and newspaper work. He will make the United Studios his headquarters.

Boiled Down and Served Up!

Some of This Week's Film News You May Have Overlooked.

Sol Polito is filming Edwin Carewe's production of "The Girl of the Golden West."

Priscilla Bonner is characterizing the role of an Irish girl in Tom Forman's current production.

The Reliable Photoplayers Association has moved its offices to 4100 Sunset Boulevard. They can be called at the old telephone number.

Perry Vekroff, the director-author's latest is "What Wives Want." Write your own answer to this one.

Vola Vale is playing the part of a vamp opposite Gaston Glass in the Gasnier production of "Mothers-in-Law" at the Mayer-Schulberg Studios.

Cecil Holland and Lucien Littlefield, master make-up artists, have signed a long-term contract with Goldwyn and will appear in protean roles for which they are famous.

Max Davidson, who won high praise for his performance in "Abie's Irish Rose," is enacting an important role in a Christie comedy under the direction of Al Christie.

Edward Martindel is in a serious condition, suffering from "Kleig eyes." An operation may be necessary, and should that fail, it is said he will probably lose his eye-sight.

Myrtle Steadman accompanied the Lloyd Hughes company to Truckee, where the exteriors of Thomas H. Ince's production of "Atonement" are being photographed.

Fred Thompson, who won recognition as leading man to Mary Pickford in "The Love Light," has been signed by Goldwyn to enact roles in their productions for the next five years.

Ralph Faulkner, popular legitimate actor who scored his biggest hit playing opposite Yvette Guilbert in "Guibour," and who deserted the stage to enter eastern-made films about a year ago, has signed a contract with B. P. Schulberg for Preferred Pictures. He arrived in Los Angeles last week.

"Lucretia Lombard," the novel written by Kathleen Norris, has been purchased by the Warner Brothers and it will be produced by Harry Rapf, who made "School Days," "Your Best Friend," "Rags to Riches," and "Heroes of the Street." Sada Cowan is adapting the story for the screen.

Stan Laurel has signed a contract with Hal Roach and will soon begin work on his initial picture, which will be a travesty on "Under Two Flags." Mae Laurel, his wife, will play the leading feminine role.

Vic Potel is hoping the new directors who enter the field will all be named "Vic something." All because Vic Herman, Vic Schertzinger and Vic Halperin have used him in three productions in rapid succession.

Jeanie Macpherson, author of Cecil B. DeMille's latest production, "Adam's Rib," is vacationing in New York, and upon her return will immediately start work on the forthcoming De Mille picture, "The Ten Commandments."

Conrad Nagel last week signed a long-term contract with Goldwyn following his withdrawal from Famous Players-Lasky with whom he has been affiliated for the last three years. He will serve as a featured player in special Goldwyn productions.

Another Hollywood story, "The Deacon of Hollywood," has entered production at the Fine Arts studios under the direction of Fred Caldwell. The principal roles are being portrayed by Gale Henry, Victor Potel, Violet Schram, Ray Cannon and others.

Jacques D'Auray, who is scoring a success in his interpretation of the part of the devil-may-care Gaston in "My American Wife," starring Gloria Swanson, is now playing a similar part, that of the flirtatious French Beau Brummel, with Mae Murray, in "The French Doll," under the direction of Robert Leonard.

Filming of Daniel Goodman's production, "Something for Nothing," is rapidly nearing completion. Elinor Fair, who will be seen in Charles Brabin's "Driven," is enacting the stellar role, supported by Robert Edison, Charles Richman, Mary Alden, Hedda Hopper and Vincinte Coleman. The picture is being produced at the old Mae Murray Studios of New York.

Lloyd Hughes, who is being starred in "Atonement," the first of several productions which the Palmer Photoplay company is planning to film at the Thomas H. Ince studios, is being supported by an unusually fine cast. Myrtle Steadman, Claire McDowell, Lucille Rickson, George Hackathorne, Philo McCullough and Bruce Gordon have been chosen for the principal roles. Joseph De Grasse is directing.

The Mayer and Quinn motion picture exchange of Los Angeles last week obtained the world rights to "The Greatest Menace," Mrs. Angela Kaufman's anti-dope picture. The price paid was not divulged.

Irvin Van Osdell, well-known to baseball fans, having served the past two seasons as outfielder for the Salt Lake club, has been appointed outside property man for the Fine Arts studios, which office has been created owing to increased production activities at the plant.

The all-star cast enacting the important roles in "Trimmed in Scarlet," the Universal production, under the direction of Jack Conway includes: Gerard Grassby, Kathlyn Williams, Raymond Hatton, David Torrence, Roy Stewart, Lucille Rickson, Robert Agnew, Philo McCullough, Eve Southern, Bert Sprotte and Phillips Smalley.

Al Christie has completed the filming of his latest comedy, "A Hula Honeymoon," and has started work on another fun film. Two other companies are busy for Christie. Scott Sidney is directing Henry Murdock, Christie's latest acquisition, and another is being filmed under the direction of Harold Beaudine.

Filming of Rowland V. Lee's production of "Desire" will be completed this week at the Metro Studios. The cast includes Marguerite de la Motte, Estelle Taylor, Russell Simpson, David Butler, John Bowers, Noah Beery, Walter Long, Hank Mann, Baby Muriel Frances Dana, Chester Conklin, Joseph Dowling, Ralph Lewis, Lucille Hutton and Edward Connelly.

William Daniels, who photographed Von Stroheim's productions of "Foolish Wives" and "The Merry-Go-Round" at Universal, has resigned from that organization and will join Mr. Von Stroheim, who recently became a member of the Goldwyn directorial staff. His first efforts under the new banner will be put forth in Von Stroheim's initial Goldwyn production, "McTeague."

With the engagement this week of Louise Fazenda, who will play one of the principal comedy roles in Halperin Productions' latest breezy satirical play, "Tea—With a Kick," Victor Hugo Halperin, author of the story and one of its producers, has announced that a total of 24 artists of recognized prominence are now appearing in the story. Another recent addition to the cast is Ralph Lewis, well-known character heavy.

William H. Thompson, who for more than fifty years has been a prominent character on English and American stages and screens, died in New York last week at the age of 76 years. His death was the result of his developing pneumonia while on "location."

Rumors afloat to the effect that the Vitagraph studios were about to discontinue activities were branded as untrue by general manager W. S. Smith. Three companies are working at the present time and another outfit is being prepared to start "shooting" next week.

Mayron Aye has been selected by Sol Lesser of the Principal Pictures Corporation to play the leading feminine role opposite Bert Lytell in "The Meanest Man in the World," Mr. Lesser's first production under the banner of the new organization. Miss Aye, prior to her advent into the motion picture field, was a favorite subject for several of the world's greatest artists.

When Will Rogers finishes his engagement with Ziegfeld's Follies, he will return to California and immediately commence work on a series of comedies for Hal Roach, who announces a two-year contract has been signed between the comedian and himself. Miss Norma Shearer, recently judged the most beautiful girl in Canada, and Pathe's latest "find," will be brought here to play the feminine lead opposite Mr. Rogers.

Jack Gardner, daredevil "human fly," has arrived in Los Angeles from Geneva, Switzerland, where he was working as a cameraman for a scenic expedition. He has been contracted for by a big producing company of Hollywood and will devote his time hereafter to furnishing super-thrills in picture productions. During the Liberty Loan Drive he distinguished himself by climbing the wall of Gotham's tallest skyscrapers as an advertising stunt.

Jack Mulhall last week signed a long term contract with Joseph M. Schenck at a reported salary of \$1000 a week, which is Mr. Schenck's first step towards gathering a galaxy of cinema stars since he purchased the controlling interest in the United Studios. Mr. Mulhall's promotion is said to be the result of his performance in support of Norma Talmadge in "Within the Law." He will play the leading male role in Constance Talmadge's next starring vehicle, after which he will probably be starred in his own right.

HAMPTON RETURNS TO MAKE "THE SPOILERS"

Jesse D. Hampton has announced his plans for the production of a series of Rex Beach stories. He has acquired the rights to all of the author's works and will picturize them on a vast scale.

The first one to go into production is "The Spoilers," Beach's classic novel of the Klondike gold rush.

It was learned that \$130,000 was paid for the motion picture rights to "The Spoilers." This is the highest figure ever paid for any story with the exception of "Ben-Hur," "Way Down East" and "Turn to the Right."

Lambert Hillyer, who directed all of William S. Hart's recent pictures, is holding the megaphone on "The Spoilers." He is especially fitted by training and nature for the handling of virile, outdoor drama. Among the pictures which he made with Hart are "Square Deal Sanderson," "Sand," "The Toll Gate," "The Testing Block," "The Cradle of Courage," "Travellin' On," and "White Oak."

The scenario was written by Fred Myton, Elliott Clawson and Hope Loring. June Mathis, editorial director of the Goldwyn Studios, is consulting in the final preparations. Mr. Hampton has spent four months in preparation for the production.

Twelve players of stellar prominence will be in the picture. Virginia Brown Faire was among the first players to be engaged.

Rex Beach will personally assist in the picturization of his story.

DOROTHY MANNERS WINS PROMOTION TO "LEAD"

As a reward for striving diligently for eighteen months during which time she has given as much care to portrayals of "bits" and small parts as any star would give to big stellar roles, Dorothy Manners, proclaimed by many within the industry as "the most beautiful brunette on the screen," has been promoted to a position of leading lady in her own right by Charles A. Bird, general manager of the William Fox studio after she had made unusually favorable impressions in enacting important parts in two consecutive Shirley Mason pictures. Consequently, when Charles ("Buck") Jones starts his new seven-reel feature production next week, he will have Miss Manners as his new leading lady. The working title of this picture is "Snowdrift" and it will be filmed under the direction of Scott Dunlap. Miss Manners will play the part of an Indian girl, whose beauty intrigues the hero and causes complications which go to make up the plot of the story.

THE RESULT OF LIVING NEXT DOOR TO A GENIUS

Back in the days when both were several years younger than they are now, Thomas H. Ince and William Fairbanks were next-door neighbors in St. Louis. By the time Mr. Ince had decided what his life work should be, Mr. Fairbanks had gotten deeper into a quandary as to what occupation he would pursue. When the latter was apprised of the decision of the former to embark upon a career in the show business, he was skeptical of the outcome and therefore he evinced no inclination to emulate him.

A couple years later, Mr. Fairbanks was still puzzling over where to start carving his niche in the hall of fame. At about this same time he was beginning to hear reports of the success being scored by his former neighbor, Mr. Ince, then working assiduously in motion pictures in New York.

Within another year Mr. Fairbanks was forced to recognize what numerous critics had discovered, namely: that Mr. Ince displayed signs of being a real genius in the cinema field. Soon afterwards, the name of Ince became a household word and its owner became one of America's foremost producers.

Then and only then did the full realization of having lived next door to a true genius dawn on Mr. Fairbanks with sufficient force to act as a potential factor in his own personal destiny. In due time he wrote his old friend a letter. The upshot of this was, another recruit joined the growing army of photoplayers in the Southern California field, and, under the banner of Thomas H. Ince, this same William Fairbanks made his debut on the screen in the year of 1911.

The big point is, if Mr. Fair-



William Fairbanks

banks had not known of the start of Mr. Ince so well—and had not lived next door to this genius of a new line of endeavor—he would have become most anything else excepting a motion picture actor. In fact, he had all but launched himself in the mercantile line when he gained the inspiration to ask his old friend for a chance to get in on the ground floor of the film business.

Now William Fairbanks is one of the leading interpreters of stellar western characters of the screen. One of his most notable triumphs was scored in "The Sheriff of Sun Dog" and he has just finished "The Law Rulers." On March 1st, he will start filming his sixth version of a W. C. Tuttle *Adventure Magazine* story at the Ben Wilson Studios. And, it's all because he once lived next door to Thomas H. Ince.

THIS HARMLESS LITTLE STORY GREW INTO A BIG FALSEHOOD

When Gloria Hope was enacting the character of Teola Graves in Mary Pickford's new "Tess of the Storm Country," she was duly interviewed by the inquisitive company press agent, and, among other things, she told him that prior to her leaving her home in Newark, New Jersey, to pay a visit to Los Angeles she had entertained some thought of preparing to become a school teacher, but that she never had gotten beyond the stage of merely thinking about it. In all good faith the press agent wrote a brief paragraph to this effect.

Now since the release of this picture, various theatre press agents and photoplay editors have rearranged the story and added to it until at last they have printed special feature stories relative to her having taught school apparently for "y'ars and y'ars" before she ever dreamed of becoming a motion picture actress, and, just the other day came the climax to the whole queer hoax when a

certain metropolitan paper gave prominence to a narrative in which it was stated positively that not only had Miss Hope been successful as a high school teacher, but that she had bright prospects of being promoted to a chair in the faculty of a prominent eastern university.

As a matter of fact, Miss Hope was less than fifteen years of age when she migrated from Jersey to California and she never had taught school. She would not have had time to prepare herself for this work because she was only around her sixteenth year when she made her debut on the screen and she has been following this pursuit ever since. She has been in pictures about six years, which makes it perfectly plain that she is as yet exceedingly young—much younger now than the average school ma'am when she starts her pedagogic work.

Thus do big trees continue to grow out of tiny acorns, but trees grow out of some reason while falsehoods just grow without rhyme or reason.

FINDS PURSE AND GETS JOB IN ONE DAY

Luck does run in groups! Actor Jack Carlyle is more convinced of this than ever since his latest experience with the whimsical fates. After bumping into most every kind of a setback that can beset a "between-pictures era," Mr. Carlyle started on a leisurely stroll toward the Robertson-Cole studios one day early this week. After walking something like three blocks he picked up a purse containing a hundred dollars in currency. This did not cheer him up so much because he felt sure he would find the loser—his Scotch conscience forbade his keeping the money without making an effort to return it to whoever had been unfortunate enough to lose it.

However, he continued his journey to the Robertson-Cole studios and had not been on the "lot" ten minutes when he collided head-on with an engagement, and, a good one, too. He was the very man they were looking for to play the character "lead" in "Daytime Wives," and he was given a contract at a most attractive salary.

Satisfied with the day as a great one, Mr. Carlyle returned to his Hollywood apartment to proceed to find the owner of the hundred dollars he had found. As luck would have it, he found the man within a couple hours, and, as good luck would have it, the said man proved to be a close friend, and, as a reward, he insisted upon the honest finder retaining half of the hundred as a reward.

"It only goes to prove that it is never time to get discouraged, because you never know when the 'breaks' are going to start in your favor," Mr. Carlyle observes.

"Daytime Wives" will be directed by Emile Chautard and will be the second R-C picture in which Mr. Carlyle has been cast for an important role, the other one being "Wreckage," Robert Thornby's production soon to be released.

And There Was Light

R. Hostetter, secretary of the Electrical Illuminating Engineers Society, put on the lighting effects for the banquet and entertainment given by the American Historical Revue and Exposition for the Hollywood Business Men's Club last Tuesday. Harry D. Brown of the Exposition committee was master of ceremonies. Speeches were given by Dr. E. C. Moore, president of the University of California, Southern Branch, and Dr. Von Kleinsmid of Southern California. The program ended with several musical and dramatic numbers.

EDITORIAL PAGE

Camera's
Weekly Wake-up

The price of shad has gone up again, which is more shad news.

One thing is sure, if Russia doesn't pull herself together, her enemies will gladly pull her apart.

An era of unprecedented prosperity is at hand. Let no one be stupid enough to put his foot down on it.

The present coal situation indicates more people than coal are being burnt this winter—especially back east.

John Beer, a Chicago realty agent, has joined the "wets" in a new fight against Prohibition. Beer evidently fears being prohibited.

Incidentally, good pictures should no longer be accidents. There is a basis of gauging nowadays and also a reason for discontinuing all gouging.

Let us give the reform-crazed "Reds" plenty occasion for getting the "blues" as a result of the futility of their finding any points of attack upon the screen!

The latest "dope" on the dope situation is, the authorities do not seem to have enough "dope" on the dope ring to "dope" many of its members away in prison. It does seem high time for the low-down on what is the matter with officials that they cannot make headway against such a glaring, unmistakable menace.

When the Motion Picture Exposition opens here next June with President Harding and many other notables present, the film-making industry will take on a new importance immediately. This is to be a big project and any industry capable of promoting big, laudable projects is sure of gaining big credit and big achievements for the cinema and its people. Be among them!

So-called temperament—whatever that is—may be serviceable as a subterfuge or an alleged "means" of attracting attention, but it has no place in motion picture studios. Many develop temperament in the misguided belief that it attaches importance and arouses respect, but as a matter of fact those vulnerable to the fallacy are the only ones who do not know that it is human fault more to be pitied than censured. When anyone brags of being temperamental, he or she is bragging of being foolish.

THE TYRO THE WORLD MUST NEVER TIRE O'

When the tyro is eliminated from the theorizing you find you have mighty thin air for posterity. Therefore, the one who is learning to do the big things which are to be accomplished tomorrow must be an essential and all ridicule of such a plodder is as unpardonable as it is reprehensible. There are far too many flippant remarks passed at the expense of the humble aspirant, and we seek with all of our might to awaken the thoughtless to the wanton fallacy of thus knocking the very props from under the future prospects of the race. It is entirely uncalled for and unjustified that an ambitious person should be the object of the slightest mirth under any circumstances, and the less promising one may be the more sympathy and encouragement should be bestowed, because history proves that the greatest of men were often the roughest of diamonds in the rough. The tree of ambition has always been frugiferous and it always will be. Attempts to retard its development or to stultify those of lowly standing who faithfully try to cultivate it are iconoclastic in the extreme, and the happiness of generations yet to come is thereby maliciously menaced. Hence, there can be only the severest condemnation for the contumely of the bigots and imbeciles who blab and laugh because earnest men and women will aspire though they dwell in hovels.

If ever the day comes that the would-do-well fatigues the world, God help His children on this terrestrial sphere. Mongrels will infest the monasteries and the spissitude of degenerate deterioration will stifle the strongest. No one or no thing will amount to the whoop of the emaciated. Mental inertia will resemble typhoons. Morals will lag and sag ultroneously. The ubiquity of don't-care will be appalling, overwhelming. Humanity will have to hypothesize to the shabbiest hawker. Achievement would become an unknown quantity. DO YOU WANT SUCH DISASTERS TO BEFALL US? Of course you don't. Then do not permit anyone to poke fun at the other fellow because he aspires as he perspires! Treat the transgressor who feigns weariness over the aspirations of the meek with unmistakable disdain. Let it be known that you do NOT condone such fatuity. Meanwhile you lose sleep worrying over how you can help the tyro! He or she is as important as the master performers of our contemporary history, and don't let anyone forget it.

Incidentally, all producers and all motion picture magazines adhering to the old policy of ignoring the "new blood" constantly making its advent into the film industry and the cinema art, are destined to be sadly out of step with the true march of progress, a progress which is ever a form of evolution whereby the tyro is incessantly moving up from the rear to the front ranks.

ONE EFFICACIOUS "CURE-ALL"

There are very few physical ailments which can be placed in the incurable class, providing the proper treatment is started in time. The market has always had an over-abundance of nostrums for which cure-all claims are made vociferously, and the people have become so accustomed to quacks that they accept them as an unavoidable nuisance which must be tolerated indulgently. Little did anyone dream that a really efficacious cure-all was within the range of possibility. Still the screen is just that, if taken in time in the proper doses and with sufficient persistency. Excepting a few malignantly contagious diseases, the photoplay can cure anything, through the principle of mind diversion, to the extent of controlling matter! Did the subtle influence of the cinema, to relieve mental distress, ever impress you as being marvelous? It is all of that, and we have ample testimonials proving cures upon cures affected by this joy-infusing medium. You are incredulous? All right, the first time you get a bother-

Every time you feel like excoriating someone, excoriate yourself for feeling that way.

When a woman does rule is when she takes her husband's measure after his visit to the club.

some headache, go see a rousing screen comedy or an engrossing drama and concentrate your mind on the flitting shadows before you. Your headache will vanish in ninety-nine cases out of a hundred. Nervous disorders causing mental depressions yield readily to the treatment prescribed by Doctor Photoplay. Many a picture has prevented many a suicide and has cured the ones afflicted with such mania. Pictures aid digestion, too, and they serve as an antidote for the grouch of the dyspeptic. Toothaches are forgotten—yes, the screen is an aid to the dentist. And there is no medicine on earth which will cure the "blues" like the movies do! Moreover, if you wish to remedy untoward physical conditions wrought by imagination, which inflicts all kinds of ills, don't take a pill—take in a picture show at least three times a week, after meals. Pray, dig down underneath the surface of jest and see the serious side of the possibilities of cures à la photoplay, M. D., meaning "Moving Delights."

Never grumble 'cause you tumble—
It's all a part of life's jumble,
And laughter sounds good after—
Do grin and bear, since you have'ter.

MIDNIGHT MUSINGS

A nasty sip—gossip.

The last drink—a bier.

Size up and keep sighs down.

If you would wear well, be wary.

It is poor policy to envy the rich.

An upstart never even starts up.

Wanted—a good cure for a sinecure.

Sweet peace turned sour—that's war.

Love is often the tail that wags the head.

Wean yourself of weening in platitudes.

It is funny how one can be "short" so long!

Making sure of your ground—keeping clean.

One thing there's no "kid" about—old age.

So-called big bugs are too often humbugs.

One ship that should never be sunk is friendship.

Love may be blind, but it is some eye-opener.

The naked truth should shock no one's sense of modesty.

If you want to count for something in this world, be a real one.

The best that can be said of idle gossip is, it shouldn't be said.

The reason why many a man never gets ahead is, he's a block-head.

If a fellow doesn't fit into something worth while, he is soon out of style.

It's paradoxical, but feasible—deep thinking results in rises to the heights.

Too many people who think they are "simply great" are simply simple.

Avoid as many debts as possible. In fact, you should not even owe apologies.

It is easy to "get over" by doing and just as easy to go under by overdoing.

The trouble with too many stage plays nowadays is, they consist of three overt acts.

WHEN NONE WOULD WRESTLE FILMS SAVE HIM

The movies are responsible for almost everything these days. Emilio Mendez, champion light heavyweight wrestler of South America, says the movies are going to prevent his ever taking part in another wrestling match. That is unless there are some awfully good inducements held out.

Mendez, who in five years hog-tied and strung in knots all the contenders in Argentine to say nothing of the champion, Ramon Roha, adds that so far he has not acquired the cauliflower ears popular with the lads of the mat and he has no desire to do so as such ears would very materially interfere with his plans for movie fame.

Mendez won the championship from Roha, January 7, 1921, the first fall taking one hour three minutes and twelve seconds and the second flop being turned in 16½ minutes. When the South American champ first came to North America he tried to get matches with the champions here, but they did not take his championship seriously although he came out first best in a number of preliminaries, throwing such wrestlers as Douglas Parker, Tom Lala, Frank Neoleon and Harry Kelly, not one of the matches lasting over fifteen minutes. Discouraged at winning more wrestling fame Mendez turned to the movies.

He recently had an interesting and "quarrelsome" part in the Maurice Tourneur production of "The Isle of Lost Ships," just finished at the United Studios.

MYSTERY IN DEATH OF MAJOR JUDSON, ACTOR

Sheldon Judson, popular juvenile character delineator, and a Major in the late war, was buried Thursday, February 8th. He was found dead at his home Monday evening. Police officials were unable to ascertain whether the young actor was a victim of suicide, natural causes, or murder. It was later decided, however, his death was the result of some mysterious deadly powders. Two weeks previous to his untimely death, Mr. Judson had completed an engagement in Captain Leslie T. Peacocke's production of "The Midnight Flower."



SHELDON JUDSON

Seeks to Stop East's War on "Westerns"

Because of the growing hostility of censors throughout the east against the showing of motion pictures unfolding stories of the far west, Clifford S. Elfelt, head of the Metropolitan Film Company, Inc., and also of the Clifford S. Elfelt Productions Company, seeks to start a counter-campaign in defense of the so-called "westerns" by asking Mayor George E. Cryer and members of the Los Angeles City Council to pass judgment on his latest semi-western photoplay, "Danger," starring J. B. Warner, and which will be previewed for this purpose at the Ambassador Hotel next Monday evening.

Mr. Elfelt openly takes issue with those several censor boards which have barred films depicting stirring events of the earlier days in the west as well as those of the present and he denies that even the usual kind of gun-play has any detrimental effects upon the morals of youth as is charged so frequently.

"If it is true to life that so-called 'bad men' who have invaded the far west ere now had to be dealt with in extreme ways such as the use of pistols on occasions, there is no reason why this should not be registered wherever required in telling a western story on the screen," he says. "By this I do not mean to infer that there is any necessity for an excess of far-fetched gun-play, but I do mean the same amount which becomes necessary right in the heart of New York City sometimes when the police are obliged to get after gangsters and gunmen."

Mr. Elfelt is making a special effort to interest Mayor Cryer in this proposition as a matter of winning a potential spokesman in behalf of the proposition of putting a stop to the tendency to make it impossible to continue the glorifying of the west on the screen because of the various prohibitive rules of various censor boards in the east.

"This unfair propaganda against the western style of story has reached a point where a producer must sacrifice every



Clifford S. Elfelt

element of logic in a worthy form of entertainment simply to meet the demands of a few who try to be the dictators of the morals of the masses of people," he says. "The spirit of the west should not be relegated to the back-ground simply because it is not similar to the spirit of the east. Why, censor boards are even barring historical pictures of the early '50's because they contain scenes of white men defending themselves against the attacks of Indians with guns."

Mr. Elfelt further points out that on account of making Los Angeles the locale of a typical western story of the present and having a few scenes in which officers of the law make a raid upon desert and mountain outlaws with drawn pistols, he has been treated in some quarters as a wilful "corrupter of morals" and he does not think this is fair in any way. Therefore, he wants Mayor Cryer and other city officials to see his latest semi-western feature and pass judgment on it frankly in the belief that it is high time for someone in high position to speak right out loud on the subject.

Thalberg to Aid Mayer in Big Expansion Plan

With the arrival of Irving Thalberg at the Mayer Studio, an immediate expansion program will be inaugurated. Through the acquisition of new companies and new directors, the present production schedule of eight big specials a year will be increased to fifteen with a policy of great stories and all-star casts in effect for each picture. The studio facilities will be enlarged accordingly with more than \$200,000 to be invested in new covered stages and equipment.

Mr. Thalberg's meteoric rise in the motion picture industry has been pointed to by bankers and capitalists all over the country as a striking example of the qualities of ability and integrity to be found in the young American business man. During

a three-year period he has grown from the position of secretary to Carl Laemmle, president of Universal, to distinction as one of the big powers of film-dom.

"11th Hour" Ends in 10th Week

"The Eleventh Hour" was practically completed this week. It is a William Fox all-star production and has been almost ten weeks in the making, under the direction of Bernard Durning. Shirley Mason is the star and reports state that this will be biggest picture of her entire career. Charles "Buck" Jones, Alan Hale and Edward Martin del have the leading masculine roles and have capably enacted the characters given them.

ACTOR DISCOVERS MYSTIC FORCE IN OZONE

The man who has travelled widely and who has been broadened thereby is generally able to get the best perspective on a new community. Eric Mayne, the well-known character actor of the screen, is one of those whose travels have been exceedingly extensive—practically all over the world, to be exact. And, he declares there is some mystic force in the ozone enveloping sunny California, a mystic force which has a tendency to develop the artistic instincts of mortals: to make them more artistic, as it were. This fact, he says, explains the presence of so many leaders in so many of the fine arts in this state as permanent residents.

"Just as they have congregated in Rome and in Greece in past history for the sake of getting into the midst of the proper environments for the artistic indulging, so they congregate in California in these modern days," Mr. Mayne says. "I would not say it is climate alone—it is something more subtle and more conducive to inspiration than mere weather conditions. Just what it is, I don't know and I doubt whether or not a name has ever been selected for it, but, just the same, it acts as a spur to those aspiring to lofty summits in any kind of artistic endeavor."

Many people have been prone to give the motion picture industry the whole credit for attracting noted sculptors, painters, authors and other celebrities of classical bent to especially Southern California, but Mr. Mayne points out that this is disproved in the fact that large numbers of famous personages of artistic achievement have settled in most all other parts of this commonwealth too. He cites the settling of Ignace Paderewski, the great Polish pianist, at Paso Robles as a striking example.

"Whatever it is in the ozone blessing this extreme west coast, it is spread over most of the broad expanse of all California and I know from personal experience that it has the effect of making one do better artistic work than he was ever able to do elsewhere," Mr. Mayne concludes.

"April Showers" Over

"April Showers" are almost over. That is, at least one "April Showers" is. The one is a Tom Forman production under way at the Louis B. Mayer studio. It is a Preferred Picture by the title above mentioned. Colleen Moore enacts the leading feminine role, while the featured masculine parts are in the capable hands of Kenneth Harlan, Ralph Faulkner and Gaston Glass.

Who's Who and What's What in Filmland This Week

Andrew Gunnard has resigned as production manager of Choice Productions, Inc.

Cameraman Otto Brautigan is now with Choice Productions, Inc., and will commence shooting in a few days.

Director Thomas R. Mills, who recently arrived from New York, has joined the staff of Choice Productions, Inc.

Pauline Curley is nearing the completion of her engagement with Director Leo Maloney, who is directing the latest Pathe picture.

Snitz Edwards has been added to the cast enacting Rupert Hughes' production of "Souls for Sale." He will play the part of Mr. Kale.

Ralph Lewis has been signed to enact a part in "The Fog," William Dudley Pelley's story which Graf Productions will film for Metro release.

Phillipe de Lacey has been cast to play the child part which runs through "Divorce," the Chester Bennett production featuring Jane Novak.

Harry Lamont has finished an engagement with Monty Banks, for whom he played the heavy in the latter's latest comedy filmed at the Ben Wilson studios.

Dorothy Cleveland, one of filmland's most promising ingenues who, since making her advent into pictures, has concentrated her efforts in the comedy field, is reported as thinking seriously of entering the deeper drama films.

Jane Sherman and Gladys Johnson are among the regular commuters to Universal City, these days, since they both have roles in "The Hunchback of Notre Dame," which Wallace Worsley is directing with Lon Chaney as the star.

PIONEER FILM MAN HAS CHAIN OF SHOE STORES

Allen Curtis, who was one of the real pioneers in the film-making field of Southern California, has now become a shoe-store magnate. He was among the first comedy directors the Universal ever put on the job in its first Gower Street studio, and, he was behind the megaphone when such well-known performers as Gale Henry, Billy Franey and Chester Conklin were making their initial fun-making bows before the cameras. Two years ago Mr. Curtis retired from the picture business and embarked on a mercantile career and now he owns and operates a whole

Carol Holloway is playing the part of Esther in Clara Kimball Young's current starring vehicle, "Cordelia the Magnificent," under the direction of George Archinbaud.

Jimmie Adams is the latest featured comedian to be engaged by Al Christie. He goes to work this week in "Green As Grass," under the direction of Scott Sidney.

Max Dupont has been assigned to his second engagement at the Ince studio. He is photographing "Lost," under direction of Tom Ince, starring Madge Bellamy.

Ralph Faulkner, ex-favorite of the New York stage, is now in Hollywood. He has been playing a leading role in "April Showers," the Tom Forman production.

Wheeler Dryden, co-author of "Suspicion," which recently finished a five weeks' run at the Egan Theatre, is now playing a Scotchman in "Nancy Stair," the Catherine Chisholm Cushing play at the Majestic Theatre. Mary Newcomb is the captivating "Nancy."

Corrine Griffith has completed her part of the work in the making of the Selznick all-star production, "The Common Law," which George Archinbaud is directing, and the popular actress is already back in New York, where she makes her permanent home.

Major William S. Beranger was among the many prominent people on the Gaundelaunier set in the "Hunchback" at Universal. Major Beranger was formerly a U. S. Cavalry officer and a veteran of the World War, Spanish War and Philippine Insurrection. He appeared as an Austrian General in "The Merry-Go-Round."

chain of retail shoe stores, each one of which is called the Shoe Emporium. These stores are situated in various parts of Los Angeles.

WILL ISSUE ALBUMS AT DIRECTORS' BALL FEB. 17

Stars of the Hollywood, Culver City and Los Angeles film colonies are to go on personal appearance tours all over the world. No, the local studios will not be deserted, but the tours will be made via handsome half-tones on coated paper, bound together in an album and bearing the stamp of approval of the Motion Picture Directors Association.

Mabel Julienne Scott is now completing the leading feminine role in Universal's production of Jack London's great story, "The Abysmal Brute," with Reginald Denny.

Huntley Gordon will play the male lead opposite Clara Kimball Young in her next starring vehicle, "Cordelia, the Magnificent," to be filmed at the Garson Studios.

J. Robert Rubin, treasurer and legal counsel of the Louis B. Mayer Productions, Inc., has returned to New York after an extended business conference with Mr. Mayer.

Edgar Stein is assistant to Charles Stallings, production manager of "The Hunchback of Notre Dame." Mr. Stein was for several years engaged in large construction projects in China.

Alta Allen has completed her engagement as the leading lady in "Marriage Chance," which was filmed at the Long Beach studios. Milton Sills and Henry Walthall head the all-star cast.

Vera and Ralph Lewis are playing character parts in Rowland V. Lee's production of "Desire." This is the first time this married couple ever played together in the same film during their eight years in pictures.

F. N. Murphy, chief electrical engineer for Warner Brothers, and Lewis Geib, technical director, are in charge of the building of the new studio. They are inaugurating several new features in studio construction.

Alvin Wykoff, formerly director of photography and special photographer for Cecil B. De Mille's productions at the Famous Players-Lasky studio, has been placed under contract by Louis B. Mayer to take charge of the photography of the Fred Niblo productions for Metro release.

The album is being prepared for initial distribution at the directors' ball at the Alexandria Hotel, February 17th, but the larger apportionment of them will go to every newspaper and magazine of importance in the world, and to all of the Carnegie libraries for reference. The photos will be such as will admit reproduction, and the book is being put out by the directors in the interests of the industry. No advertising is being accepted for the album.

Early reservations indicate that all of the leaders of the industry will be in attendance at the director's annual festivities, which is always one of the big social events of the year in the world's screen capital.

Rosemary Theby is playing the part of the Spanish girl in "The Girl of the Golden West," under the direction of Ed. Carewe. The entire cast is now in Sonora, California, on "location."

Amos Myers will be Rex Ingram's technical director for "Scaramouche," which will be the youthful director's first production to be filmed upon his return to the Metro studios in Hollywood.

Actual filming of the Universal production of "What Wives Want" started last Thursday. Ethel Grey Terry, Vernon Steel, Niles Welch and Marguerite Landis are portraying the prominent parts.

C. J. Overman, of 1350 Wright Street, is receiving congratulations these days because of the arrival of a baby girl at his home. Overman is head of the laboratory department of the Woodbury studio on the United lot.

Rex Thorpe, who directed the John P. Mills production of "Black Gold" at the Balboa studios, announces the cutting of this film has been completed. Ten weeks were devoted to the "shooting" of this six-reel feature.

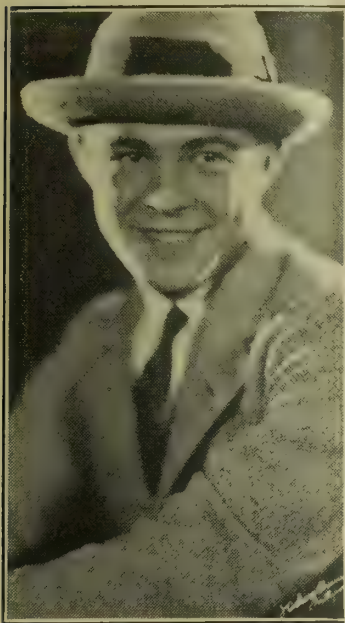
Val Harris has been added to the Hunt Stromberg staff and will provide "gags" for the Bull Montana comedies. Harris has written and played in many vaudeville sketches, the best known of which is "Jerry at the Opera."

Anna Q. Nilsson, who is working in the Herbert Brenon production for Paramount, "The Rustle of Silk," with Betty Compson and Conway Tearle, is suffering from a severe attack of influenza. She was forced to quit work for several days.

Sidney D'Albrook has finished playing the part of Thyson, the English comedy heavy, with Dustin Farnum at the Fox studio, and is now enacting a similar part in the Halperin production, "Tea With A Kick," under production at Fine Arts. He takes the part of Pietro in this picture, which is being directed by Erle Kenton.

David Butler will play the leading male role in Hugh Deiker's production of "The Other Side," which was started this week at the Fine Arts studios. Helen Lynch will support him in the leading feminine role. Mr. Butler will join Max Graf upon completion of his present engagement to play a prominent part in "The Fog."

BORN, FIGHTING, ACTING AND ASPIRING WHERE MOVIES ARE MADE



Lewis Sargent

Born where the movies are made, Lewis Sargent literally got in on the ground floor. And, as an actor, he has taken full advantage of his opportunities with the result of his being in demand constantly. Just now he is continuing his literal pursuits by actually fighting his way through the Universal serial, "The Phantom Fortune," now in the course of production. Forsooth, he has fought everybody having anything to do with the picture excepting the cameraman and Robert Hill, the director.

The point is, it seems that Mr. Sargent was not only born where the movies are made, but was born to fight his whole life out

right in the midst of those movies.

"For the last five weeks I don't know whether I am supposed to be an actor or a pugilist," he remarked. "Incidentally, if the censors decide to bar fist fights too, what will become of the serials?"

However, Lewis Sargent has not always fought in the movies. He has had his opportunities to follow the straight histrionic course so devoid of all fisticuffs. Most notable of his screen triumphs was in the title role of the late William D. Taylor's production of "Huckleberry Finn" and is in the role of Noah Claypool in support of Jackie Coogan in "Oliver Twist," now current. In these two pictures this young artist proves he was born to achieve high achievements in the movies.

However, in other films he generally has been obliged to keep his fists ready for action.

"There is one thing I like about acting and that is, it's not necessary to act to be an actor," Mr. Sargent says. "Sometimes you are better paid as an actor for fighting."

Besides his numerous appearances in important parts in feature productions, he has been starred in fifteen Universal comedies, and, he has a peculiarity, namely: he likes long hair and feels out of his character if he is called upon to have his locks trimmed very short.

Like most every normal human being, he has a single consuming ambition and his is, to play juvenile character parts which serve as comedy relief to dramas and can be played without the necessity (or annoyance) of giving tonsorial artists free rein to keep his dome mowed down to the proverbial minimum.

EXHAUSTS

From Al Martin

I bought two tickets for "Trifling Women," but they didn't want to go.

James Young will make "Wandering Daughters" for First National. Well, girls will be girls.

Richard Walton Tully will make "Trilby" next. A nice dumb blonde asked us if it were a new song.

A lady told a fat comedian that she liked his chin. So now he's raising another.

It is said Ernest Lubitsch will start to work as soon as he figures what his American salary is in German marks.

George Rigas says that if he ever gets thin we can call him "Georgette."

Betty Compson, looking for her face cream, found it had disappeared. "It was vanishing cream," says Betty.

George Melford produced a picture entitled "Don't Fool Your Wife." Don't give up, boys, at least you can try.

I attended the preview of Johnny Walker's "The Fourth Musketeer." It's a great picture, with an All-Star Christie Hotel Cast.

Madge Bellamy recently had a birthday and took a day off. Another actress had a birthday and took three years off.

Harry Dunkinson, who played in the original cast of "The Motion Picture Industry," wants to see his name in print. Well, here it is—Harry Dunkinson.

Agnes Ayres claims most men really don't appreciate their clubs until they are married. What kind of clubs, Agnes?

COMEDIAN WANTS TO HAVE FUN OF FINDING OUT WHAT PICTURES DID TO OTHERS

Seeing that this is the day of suggestions, auto and otherwise, Neely Edwards has one in the form of a new column for Camera! Mr. Edwards tells us that he has been reading a column in the *Exhibitors Herald* which is called, "What the pictures did for me," the material of which is sent into the publication by various theatre managers telling the cash results of pictures they have played, and also how their audiences liked the different productions.

As this motion picture business is a very serious proposition, even if one is making comedies, his idea is to create a little fun. This fun is in the form of a game and the only cost connected with the whole thing will be a two-cent stamp to be paid on the sending end of a letter. To go on with the interesting suggestion, Mr. Edwards says:

"Many funny things have happened to individuals which no doubt they would like their brother or sister professionals to know about, and so, like *Exhibitor's Herald*, why can't Camera! run a column and call it, 'What the pictures did to me.' The material of said column can be sent in by people in the business, and it would create enthusiasm by said people in said business.

"To demonstrate what I mean I will now sit down and take my pen in hand and write a letter to Camera! for the column 'What the pictures did to me.' Naturally, I would start it 'Dear Camera!', realizing that it is not 'Dear,' but this is the customary way to start a letter. Then I would tell them that it is Neely Edwards on the other end of the letter, and I wish to contribute material free of cost. When I say free of cost they surely will read further.

"I would then ask them a question as follows: 'I suppose you wonder what the pictures did to me?' and after they wonder a bit, I would continue to write, as they would see, if they read on, and would tell them that the pictures have made a tramp out of me. Now when they read that, I suppose they will 'take it big,'

All the child stars are taking their parents on trips these days. The other day Johnny Jones took his father, Edward Peil, downtown and lost him in the crowd.

David Butler and Helen Lynch are being featured in a picture called, "The Other Side." This has nothing to do with eggs.

A young lady claims that Monty Banks' mustache tickled her. That's your fault, lady, you shouldn't get so close to him.

The new dance craze is "The Cat Step." Some women will not have to take lessons for this one.



Neely Edwards

but I will continue and tell them the tramp that I just mentioned is the character I play in the series of pictures I am at present featured in at Universal City."

Mr. Edwards has only made forty pictures in a little less than a year, and it is with his spare time in mind that he is trying to figure out something to amuse himself in between pictures. Before working in the "Nervy Ned" series he worked in dramatic productions mainly for Famous Players company with a studio in Hollywood, which no doubt, many people are familiar with. Before the above studio discovered his unusual ability and begged him to play several wonderful parts in several wonderful pictures he used to work on the stage in the acting end.

"My acting on the stage was A-1 and to prove it I still have the letter of recommendation the manager of the show gave me when he fired me," Edwards says.

"But to go back to 'What the pictures did to me,' of course I don't know how the folks will like the idea of spending two cents to send in 'stuff' for this column, but I think it is a good idea, even if it is original."

The screen beauties may not measure up to Venus de Milo, but they wouldn't have shown so much FORM either if the Ohio Board of Censors had been there.

"I can't see through it," says Paul Powell. "See through what," we asked. The answer of course was: "The Fog."

Maurice Costello is back in pictures. It must seem funny for him to hear people refer to "Exteriors" as "Locations."

A woman got a record divorce in three minutes when she claimed her husband had Ben Turpin's eyes, Bull Montana's ears and Buster Keaton's smile.

News and Gossip About the Moving Throngs of Movieland

To Film "Darker China"

Reports from Henry MacRae's expedition into China and the Orient carry the information that he and his party, prior to their departure from the port of Vancouver, were lavishly entertained as guests of officials and business and professional leaders of the Canadian city who evinced profound interest in the nature of their undertaking, wherein they will seek to bring to the American screen the heretofore unrevealed habits, customs and traditions of the people of the Far East.

Elaine Quits Selznick

Elaine Hammerstein has severed connections with the Selznick organization, with which she has been affiliated practically all of the time since her advent into motion pictures. Miss Hammerstein refused to divulge the reasons for her action, stating the discontinuance of her contract was by "mutual consent." Following the announcement of the breaking of her contract, a statement was issued to the effect that the former Selznick star would, immediately start work on a picture at the Goldwyn studios. Her services with Goldwyn is contracted for one picture only. Her contract with Selznick still had a considerable length of time to run.

"Kleig Eye" War is On

Producers have combined to wage battle against "Kleig Eye." An exhaustive study will be made to endeavor to combat the glaring lights which so often inflame the optics of players and as a result delay production because of the victim being unable to work when stricken. The initiative in the matter was taken by Rupert Hughes after twenty-five members of his cast were made incapable because of exposure to the powerful lights in one evening.

Wampus Elects Officers

The annual election of officers for the Western Motion Picture Advertisers, better known as the Wampus, resulted as follows: President, Joe Jackson; Vice-President, Harry Wilson; Secretary, Howard Strickling; Treasurer, Pat Dowling.

New Mecca For "Extras"

Announcement is made that The Extra Motion Pictures Player's Association, which has just been incorporated under the laws of California as a protective and benevolent association, will be prepared within a few days to begin supplying talent to the studios. Headquarters for the new organization are located at 921 West Sixth Street, where a five-year lease has been obtained on the entire second floor of the building. No commissions will be charged members for en-

gagements secured for them by the casting department of the Association, it is stated.

Dog Stars at Party

Lillian Leighton gave an interesting dinner party at her home on Edgecliff Drive, last week, Marjorie Warfield and Joseph B. Walker being among the guests. "Mr. Leighton" furnished the principal entertainment, singing several original solos and performing a number of parlor tricks, after which, considering he had done his share, he proceeded to go to sleep in a corner by the fire-place. In order to correct any wrong impressions, we will explain that "Mr. Leighton" is a small Spitz dog and a very privileged member of the family.

Here's a Busy Film Family

Four-year-old Eunice Fay McKenzie is playing the child part in Lloyd Hughes' first starring vehicle, "Atonement." Her sister, Ida May, is playing the blind girl in Edgar Lewis' latest production for Universal. Ida May's twin, Ella, is co-starring with Buddy Messinger in Century comedies. Bob and Eva McKenzie, also well-known photoplayers, are the parents of this talented family.

Goldwyn Signs Bosworth

Hobart Bosworth has signed a five-year contract with Goldwyn and will be featured in several productions now being prepared. The terms of the contract will enable the veteran star to produce one independent picture a year on condition that Goldwyn has an option on its release. Mr. Bosworth's first independent production will be the picture version of Norman Springer's novel, "The Blood Ship."

Gives Safety Orders

The Electrical Illuminating Engineers Society held a meeting Thursday night at the Hal Roach studios when final instructions were given to the safety commission which will go to San Francisco to interview the State Safety Commissioner.

Honesty Still in Vogue

Who said "The whole world is crooked?" Whoever it was, he would have a hard time convincing Monty Banks. Last Friday night following the fights, he discovered he had lost his wallet containing \$300 in currency. Saturday morning he received a telephone call from Roy Marshall, manager of the Hollywood stadium, to the effect that his pocketbook with contents intact, had been found by another spectator and turned in to the office.

Publisher is Feted

Martin J. Quigley, publisher of the Exhibitors Herald, one of the two leading motion picture trade papers, devoted to the in-

terests of the producers, distributors and exhibitors, is being made the guest of honor at a number of luncheons and banquets given here by notables of the west coast film colony. Mr. Quigley is regarded as one of the cinema authorities of this country, and is here on his annual tour of inspection of the Hollywood, Culver City, and East Los Angeles studios.

Egyptian Costumes Popular

Lady Page Tilton, wardrobe mistress at Grauman's Hollywood, has been asked by an eastern fashion magazine to permit the reproduction therein of the new Egyptian costumes she recently designed and executed for the usherettes at the Grauman playhouse. Each costume is different, and is symbolic of a certain event in Egyptian history or fable.

May Film Next One East

Allan Holubar and Dorothy Phillips may go to New York to make their next picture as the result of wires received this week from Nathan Burkhman, Holubar's attorney and James Grainger, his New York representative. A syndicate of Manhattan financiers want Holubar to direct and Miss Phillips to star in a story of Gotham society life, showing the defiance of law and order which has resulted among the best citizens from rebellion at the passage of the eighteenth amendment.

Olive Branch Offered Rudy

The Valentino-Lasky spat may be settled, according to the latest developments in this controversy. Famous Players, his former employers, have assured him every concession possible, even to the extent of re-adjusting his salary. However, Rodolph at the present time flatly refuses to listen to their offers and charges their peace offer is nothing but a plan to further ruin his popularity and career. In spite of his present attitude to the Lasky organization, it is said the contract offered him is so attractive it is very possible he may rejoin his former employers.

An Error Corrected

Last week Camera! credited the production of "A Temporary Marriage" as a Myrtle Steadman picture. This is incorrect. Miss Steadman has a supporting role in the all-star cast which includes Mildred Davis, Kenneth Harlan, Tully Marshall and Stuart Holmes.

Looking For an "Unknown"

James Cruze is endeavoring to locate an inexperienced and totally unknown girl to be starred in the Paramount production of "Hollywood" and who will be supported by the most prominent cast ever be-

fore assembled in any one production. Every star and director in the Lasky organization will be seen in this picture, which will deal with the events of a middle-western girl who migrates to Hollywood in hopes of finding a place in stardom. Mr. Cruze started his search in department stores and hotels to find the lucky maid.

Ruth in Vaudeville

Ruth Stonehouse is to make a tour of vaudeville in a sketch, "Be Yourself," written by Edward J. Montagne, Selznick scenario editor. This was the sketch which scored such a success at the recent frolic at the Screen Writers Guild under the original title "In the Roaring Forties." Miss Stonehouse is now in San Francisco working in a film production, and upon her return will go into rehearsal for the sketch. She is well acquainted with the part, having played it at the Guild performance.

New Firm Starts Next Week

The H. & B. Film company, an organization of recent formation, has completed arrangements to produce eight five-reel out-of-door type pictures. Cliff Smith will play the leading male role and co-direct. Helen Gibson is signed to play opposite Smith. The company has taken offices in the Horsley studio's new building on Beachwood Drive. Eugene A. Vogt is writing the stories and continuity for the series. The company will be under the production management of K. J. Bishop, who plans to start shooting on the first picture next week.

Swedish Help Wanted

Harry Beaumont, directing "Main Street" at the Warner Brothers coast studios, has struck a snag and wants some help from the screen fans. For two weeks he has been looking for the Swedish equivalent of "Swedish Carnival," to be used in one of the titles. He suggested "yumpscump," but Julien Josephson, the scenarist, said it sounded like a new ground-hog. If you can supply the answer, send it to Beaumont in care of the Warner studios.

CHILD PRODIGY TO TALK

OVER TIMES RADIO SOON

Little Mickey McBan, child actor, who has just finished with Gloria Swanson in "The Prodigal Daughter," is expected to give a series of talks over the Times radio, and will begin with Robert Louis Stevenson's "The Lamplighter." Although only three years old, Mickey has done exceptional work along several lines, having had interesting parts in thirty-five film productions, and having won five medals for amateur swimming.

Pulse of the Studios

For Week Starting Monday, February 12

Camera1 intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 595-179.

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------|--|------------------|--|----------------------------|-----------------|
| BACHMAN STUDIO. | | 831 Windsor Rd. | | | | Glen. 1933-W |
| BERWILLA STUDIO. | | 5821 Santa Monica Blvd. | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. | | 4811 Fountain Ave. | | | | 598-146 |
| E. H. Martin Productions. Robert V. Quick, Prod. Mgr. (George H. Wiley release) | | | | | | |
| BRONX STUDIO. | | 1745-51 Glendale Blvd. | | | | 54109 |
| BURBANK STUDIO. | | Burbank, Cal. | | | | Burbank 54-R |
| CENTURY STUDIO. | | 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Eugene DeRue | Bobbie Dunn | Blake Wagner | Zion Myers | Eugene De Rue | "The Boob" | 1st Week |
| Harry Edwards | Buddy Messinger | Victor Sherrick | Charles Lamont | Harry Edwards | "Melting Eyes" | 2d Week |
| H. C. Raymaker | Brownie | Jerry Ash | Jack Mintz | Jim Davis | "Straighten 'Em Out" | 2d Week |
| Al Herman | All-Star | Billy Williams | Mark Sandrich | Herman-Neufeld | "Bus Boy" | 2d Week |
| CHAPLIN STUDIO. | | Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 12th Week |
| CHOICE STUDIO. | | 6044 Sunset Blvd. | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Otto Brautigan | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. | | Harry Edwards, Casting. | | 6101 Sunset. C. H. Christie, Gen. Mgr. | | Holly 3100 |
| Scott Sidney | Jimmie Adams | Peterson | Clemens | Robert Hall | Two-reel Comedy | 1st Week |
| Al Christie | | | Hagerman | Walter Graham | Two-Reel Comedy | Editing |
| Harry Beaudine | Bobbie Vernon | Nagy | Lavelle | Chester Conklin | 2-Reel Comedy | 1st Week |
| FEDERAL STUDIO, 3500-3800 Beverly Blvd. | | Walter Hansen, Studio Mgr. | | | | Wilshire 2115 |
| FINE ARTS STUDIOS. | | Individual Casting. 4500 Sunset Blvd. | | | | 598-165 |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Al Neitz | Snowy Baker | Jackson Rose | Ralph Stuab | Staff | "Small Town" | 1st Week |
| Fred Caldwell Productions. | | | | | | |
| Fred Caldwell | All-Star | Ernie Miller | Rounseville | Blackwood-Van Up | Comedy-Dramas | Schedule |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | Vernon Walker | Park Frame | Charles R. Seeling | Drama | Casting |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Jess Robbins | E. Everett Horton | Irving Ries | D. Rothschild | Ford Beebe | Comedy Drama | 2d Week |
| Halperin Productions. | | | | | | |
| Erle Kenton | All-Star | Wm. Marshall | Harold Young | Victor Halperin | "Tea With a Kick" | 4th Week |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | Victor Milner | Nick Grinde | Dorothy Yost | "The Other Side" | 2d Week |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | Frank Couce | Staff | Comedies | Schedule |
| Sacramento Pictures Corp. W. H. Jobelmann, Vice-Pres. & Gen. Mgr. | | | | | | |
| Lambert Hillyer | All-Star | John Stumar | Lester Manter | Lambert Hillyer | "Temporary Marriage" | Editing |
| Clifford S. Elfelt Productions. | | | | | | |
| C. S. Elfelt | J. B. Warner | Joe Walker | W. B. Eason | Frank H. Clark | "Danger" | Editing |
| B. P. Fineman Productions. | | | | | | |
| Clarence Brown | All-Star | | | Staff | Society Drama | Casting |
| FOX STUDIO. | | C. A. Bird, Casting. 1401 N. Western Ave. | | | | Holly 3000 |
| Bernard Durning | All-Star | Don Short | Wellman | Lewis Sherwin | "Eleventh Hour" | 7th Week |
| Jack Blystone | Stock | | | | Comedies | Schedule |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "The Gun Fights" | Casting |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Journey of Death" | 3d Week |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthalon | Strumwasser | "The Grail" | 1st Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | 5th Week |
| Scott Dunlap | Wm. Russell | Schneidermann | Jack Edwards | Paul Schofield | "The Water Cross" | 6th Week |
| GARSON STUDIOS. | | 1845 Glendale Blvd. | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Geo. Archainbaud | Clara K. Young | Charles Van Enger | Leo McCarey | Frank Beresford | "Cordelia the Magnificent" | 3d Week |
| GOLDWYN STUDIO. | | R. B. McIntyre, Casting. Culver City. | | | | 761711 |
| King Vidor | All-Star | Chas. Van Engar | David Howard | King Vidor | "Three Wise Fools" | 3d Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 3d Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 7th Week |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 10th Week |
| Von Stroheim | All-Star | Ben Reynolds | | | "McTeague" | Casting |
| HORSLEY STUDIO. | | 6050 Sunset Blvd. | | | | Holly 7945 |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Bob Horner | All-Star | Al McLain | Bob Horner | | Underworld Drama | 1st Week |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|---------------------------|-------------------|---------------------|-------------------|-------------------------|--------------|
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr. | | | | | | Holly 1431 |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Frank Grandon | Carlton King | Carl Widen | Harry McCabe | Comedy-Drama | Schedule | |
| Richard Thomas Productions. | | | | | | |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Lloyd Ingraham | Douglas McLean | Ross Fisher | George J. Crone | Raymond Griffith | "Going Up" | 4th Week |
| J. A. Mowat Productions. | | | | | | |
| Clarence Bricker | Walter Hagen | Ray Rennehan | Wm. Van Vleck | G. B. Manly | "The Man Who Cheated" | 2d Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Lambert-Andrews | "Lost" | 4th Week |
| James de Grasse | Lloyd Hughes | Henry Sharp | Frank Gerahy | Kate Corbaley | "Out of the Night" | 3d Week |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | 5th Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| George Fitzmaurice | Pola Negri | Arthur Miller | Frank Connor | Ouida Begere | "The Cheat" | 2d Week |
| Herbert Brenon | Compson-Tearle | George Meyer | Harold Schwartz | Cowan-Begere | "Rustle of Silk" | 4th Week |
| Joseph Henabery | Walter Hiers | | | Grant Carpenter | "75c An Hour" | 3d Week |
| Wesley Ruggles | Agnes Ayres | | | Albert Le Vins | "Contraband" | 3d Week |
| LONG BEACH STUDIO. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | 4th Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Victor Schertzinger | K. McDonald | Joseph Brotherton | Wyatt Bruster | Eve Unsell | "Charity" | Editing |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "April Showers" | 2d Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalen | Olga Printzlau | "Mother-in-Law" | 2d Week |
| METRO STUDIO. Romaine and Caluenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Joseph M. Schenck Productions (First National). | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | 8th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bull Montana | Floyd Jackman | Dick Stevens | Staff | "Yes, Doctor" | 1st Week |
| Louis Burston Productions. | | | | | | |
| Rowland Lee | All-Star | George Barnes | Dan Keefe | Clymer-Symons | "Desire" | 5th Week |
| Jackie Coogan Productions. | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Fighting Blood" series | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Monty Brice | "Borrow Trouble" | Schedule |
| Val Paul | Harry Carey | Wm. Thornley | Ted Brook | Wyndham Gittens | "Man From the Desert" | 6th Week |
| Chester Bennett | Jane Novak | Jack McKenzie | Douglas S. Dawson | Bennison-Garwood | "Divorce" | 2d Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 8th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | Hutchison-Parrott | 5-Reel Comedy | 7th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackmey | Staff | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Randall H. Faye | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. | | | | | | Holly 4080 |
| Allen Holubar Productions. | | | | | | |
| Edwin Carewe Productions. | (First National release). | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Heilbron | "Girl of Golden West" | 2d Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | | Archie Mayo | Comedy | Schedule |
| Selznick Productions. (Select Release). | | | | | | |
| Vic Heerman | All-Star | MacWilliams | Voshal | Heerman | "Rupert of Hentzau" | Editing |
| Maurice Tourneur Productions (First National release). | | | | | | |
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | James Young | "Wandering Daughters" | 2d Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | White Corby | Rea Hunt | Jack White | Comedy | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Hobart Henley | Valli-Denny | | Thomas Regan | A. P. Younger | "Up the Ladder" | 1st Week |
| Jack Conway | All-Star | Ben Reynolds | McDonough | A. P. Younger | "What Wives Want" | 1st Week |
| Edward Sedgwick | Hoot Gibson | | McDonough | Edward Sedgwick | "Katy Didd" | 4th Week |
| Jack Conway | All-Star | Reynolds | McDonough-Brandeman | | "Trimmed in Scarlet" | 6th Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "Crossed Wires" | 1st Week |
| Lois Weber | All-Star | | Arthur Forde | Lois Weber | "Jewel" | Editing |
| Jack Allen | Jack Allen | | | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | 19th Week |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | 6th Week |
| Scott Darling | Lewis Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Warren Lynch | A. Thompson | | Comedy | Schedule |
| Ted Browning | Priscilla Dean | Wm. Filden | Wm. Crinley | Raymond Schrock | "Drifting" | 9th Week |
| Wallace Worsley | Lon Chaney | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 7th Week |
| Joe Rock Productions. Leon Lee, Prod. Mgr. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Paul Gerson Pictures Corp. A. L. Thompson, Gen. Mgr. | | | | | | |
| Lorimer Johnston | Josef Swickard | Robin Price | D. H. Turner | Francis Cooke | "Cricket on the Hearth" | Editing |

| Director | Star | Cameraman | Ass't Director | Scenarlist | Type | Progress |
|--|---|---|------------------------------------|--|--|--------------------------------|
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| John P. Smith
Semon-Peebles
David Smith | Jimmy Aubrey
Larry Semon
All-Star | Ernie Smith
Koenekamp
D. Smith, Jr. | Sam Roth
Joe Basil
McDermott | John P. Smith
Larry Semon
Graham Baker | "The Detective"
Two-Reel Comedy
"Masters of Men" | 3d Week
Editing
9th Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont
Franklin | All-Star
All-Star | Scott-Dupar
Frank Goode | Watt-Strayer
Charles Watt | Julien Josephson
Franklin-Myton | "Main Street"
"Wolf-Pangs" | 6th Week
1st Week |



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| Century Film Corporation | Louis B. Mayer Production | Selznick Pictures Corp. |
| C. L. Chester Productions | Metro Pictures Corp. | Mark Bennett Films Corp. |
| Clune Theatres Co. | Nazimova Productions | United Studios, Inc. |
| Jackie Coogan Productions | Mary Pickford Company | Universal Film Mfg. Co. |
| Douglas Fairbanks Picture Corporation | Reno Film Co. | King Vidor Productions |
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Flashes from Frisco

Continued from Page 6

San Francisco people are much interested in the first showing here this week of the Metro picture, "All the Brothers Were Valiant," as most of the picture was made here a couple of months ago. And the actual killing of the whales was done from the whaling station at Half Moon Bay.

Mark Strong, well-known director, is in San Francisco for a short vacation and to visit his mother. While here he is directing the screen tests being made at the Loew-Warfield Theatre in connection with the Loew-Warfield-Bulletin-Graf screen type contest.

A. H. Sebastian, of the Belasco Productions, returned to New York yesterday to help in the distribution of "Eyes of Love." As soon as some of the details of distribution are out of the way, he and Edward Belasco will decide on which of several stories under consideration they will use for their next picture.

The picture-making expedition to South America sent by the Northern California Photo Plays, has made three comedies on the boat going South. Charlot Molina, matorador, even staged a bull fight. The trained bull, belonging to the outfit, travels in its own special crate on deck. The party is reported as far as Guayaquil in Ecuador, South America.

AGNES KERR CRAWFORD.

FROM U TO YOU

Continued from Page 7

Stuart Paton is supervising the editing of "Bavu," the special filming of Earl Carroll's melodrama of Bolshevik Russia, and studying the stories from which his next venture will be chosen.

Harry A. Pollard, who has just made an unusual all-star five-reel drama, "His Good Name," will shortly be assigned to a new effort, being prepared in continuity form now.

Robert F. Hill is directing "The Phantom Fortune, a serial of success and the money game in which William Desmond is being starred with the support of Esther Ralston and Lewis Sargent, while Edward Laemmle is deep in history in "The Oregon Trail," in which Art Acord is supported by Louise Lorraine, Duke Lee and others in a film version of a romantic chapter of American history.

Forty new stories are undergoing preparation in the Universal City scenario department of which Raymond L. Schrock is the editor and Paul Bern associate editor.

Samuel Van Ronkle of New York City will enter the film producing field at Universal City with a series of comedies depicting the romantic haps and mishaps of the comic strip family in which Andy Gump, chinless wonder, is the paternal figure. Taking the adventures that Sid Smith has drawn with graphic humor for a big newspaper syndicate, Van Ronkle will engage human counterparts for the figures of the Gump family, a director and a writer, and the transcribing of the Gump romance to the screen will begin. Two two-reel comedies a month will be the schedule. The funfilms will be produced by Van Ronkle for Universal release.

Leon Bary has completed his engagement as the villain in the latest Dustin Farnum picture under the direction of Colin Campbell.

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Babyhood, Toppling Starhood

Continued from Page 5

the pulse of the theater-going public can be reached for hints as to the most likely prospects now at large.

To the picture experts who think they have viewed their share of film productions, attention is respectfully directed to W. T. Greig, director general of the Preferred Picture Theatre De Luxe.

Mr. Greig, who sits all day running Preferred Pictures which are complete, partially complete and still in the making, probably has the most exclusive clientele of any picture house in the world. His house seats only seven persons. His audiences include only producers, players and directors. Although he shows only first-run pictures, he has no box office and no waiting line.

He has operated this and similar studio projection rooms for ten years, which means that he has viewed enough film to reach to New York and back several hundred times, leaving a neat ribbon of celluloid to run around the neck of the Statue of Liberty down the bay.

No better evidence of the youth of the screen art could be found than that offered by Irving Thalberg's recent departure from Universal City to become an official of the Louis B. Mayer company.

For Thalberg, at the age of twenty-three, is the only film executive who cannot recall when there were no movies! Twenty-two years ago when Irving probably was making dents in the family teething ring, the first movies were being shown in converted stores as one of the new marvels of photography.

Every other picture producer, as far as is known, can follow the history of the screen without resorting to historical records. They have read of each step forward, or aided in bringing about the march of progress in person.

Monte Blue, who is credited with having a Cherokee Indian chief as a great-grandfather, and who is known as Blue Mountain of the Cherokees, among the red-skins, is turning his interest in his ancestors to practical account.

He has started the circulation of a nationwide petition for the enfranchisement of the Indians. Thus far he is said to have interested many of the picture colony and expects to carry the campaign to every state in the Union.

Monte is quoted as saying that his "votes-for-Indians" campaign is of greater importance to him than his screen career.

Wherein a Hunch Comes True

Continued from Page 8

was simply selected as the best one to play that particular role.

"Many people are inclined to be skeptical about premonitions, and, I don't pretend to know the occult science involved, but I have often had previous assurance of forthcoming events and never have I noted a failure in the fulfillment," Miss Mattox says. "I have been convinced in my own mind for many months that some day I would play in 'Three Wise Fools,' and, now I am about to do that very thing."

Although she denies having any knowledge whatsoever of hypnotism, Miss Mattox is known generally in the film industry as "the woman with hypnotic eyes" and when she is drawing a characterization before the cameras, those playing in the scene with her admit feeling "strange influences." Miss Mattox admits she forgets all about her own individual self while living the life of a character of fiction.

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WHAT TO WRITE ABOUT

By Fanchon Royer

The perpetrators of current American literature who have known their New York, Chicago, and San Francisco ages of popular locale and served them well, do so no longer! After the years of the old regime which credited those cities and those cities only with dramatic possibilities, they have turned to Hollywood for their stories as inevitably as all modern art has turned to Hollywood during the brief seasons which have brought it into the public eye as the most fascinating of communities, the glittering home of a nation's most glittering profession.

Thus it has come about that our best magazines all carry intriguing film colony yarns spun by the fiction favorites of the day besides the regular run of serious articles upon the various aspects of Hollywood life and work. These stories and articles are no longer the unusual thing, but the regular, which has been brought into existence by the increasing demand of the public for information concerning this garden spot of America, a rival of any old world shrine at which romance has ever worshipped.

And since it is true that the drama follows literature closely at all times, it is not surprising to hear that many of these famous Hollywood tales are being prepared for legitimate and film production while several are even now delighting the public. Take for instance "Merton of the Movies," Wilson's *Saturday Evening Post* serial of the film "extra." We have heard much testimony as to its popularity with the New York theatre-goers for whom it has been lately produced. There have been equally big screen successes and there will be more. "Souls for Sale," a Rupert Hughes novel of the picture studios, is in the process of filming, while it has just been learned for certain that Fred Caldwell who wrote and produced the popular "Night Life in Hollywood," will give over the next few months to the screening of a series of comedy dramas laid in the same locale. The first two of the series "Knighthood in Hollywood" and "The Deacon of Hollywood," will soon be ready for general showing.

It would look as though the hopeful scenarists could find much to occupy them along this line of thought. If they wish to keep abreast of the times, Hollywood is the setting. Perhaps for some of the more inexperienced it will prove indeed the magic word.

The contrast between the spring-like weather of Los Angeles and the wintry blasts of Truckee proved to be too much for little four-year-old Muriel MacCormac when she went to the latter place with the Lloyd Hughes company now filming "Atonement," and she was stricken so ill with near-pneumonia that her mother had to withdraw her from the cast and take her back to the warmth of Southern California to save her life. For several days the baby screen artist hovered between life and death, but early this week, she took a turn for the better and is now on the road to recovery. Eunice Fay McKenzie, another four-year-old child, was rushed from Hollywood to Truckee to take Baby MacCormac's place.

Craig Ward, hero of Reginald Barker's "Hearts Aflame," left the stage to play this one part with the idea of returning to his first love immediately, but now he has discovered working before the motion picture cameras so interesting that he has decided to remain on the screen for a while. If a single "flyer" into the movies has a similar effect on all other stage artists, needless to add, the stage will be deserted soon.

Gaston Glass has resumed his studio activities under the banner of B. P. Schulberg in a picture called "Mothers-in-Law," which Louis Gasnier is directing, and, already the young, romantic actor says he, as a single fellow, has learned things it takes some married men years to learn about the maternal parent of the other side of the house. "Gee, what a wonderful thing it would be if everybody got a chance to play in a picture like this before they took the matrimonial leap," he says.

Max Linder is recovering from severe injuries recently sustained in a hazardous fall down the Swiss Alps and he expects to be able to leave his Paris home for Hollywood in about thirty days.

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[[The Digest of the Motion Picture Industry]]

Los Angeles, California

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Al Martin

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Vol.V.

SATURDAY, FEBRUARY 17, 1923

No. 45

Little Notions Sometimes Are Stored with Big Racket

Fox has released a comedy called "The Wise Cracker." Fire or soda?

Allan Dwan's "Glimpses of the Moon" is finished. Will he never look at it again?

If signs mean anything, they don't mean to assign them to the trash-heap. It still pays to advertise.

Everything is looking up excepting the stars (as a single-handed system), and they are twinkling down to the level of all-star casts.

William Fox announces he has selected a strong cast for "Does It Pay?" Obviously, the object of the strong cast is to make it pay.

The film, "Kissed," starring Marie Prevost, caught on fire at the theatre in What Cheer, Iowa, recently. Marie's burning kisses. Oh, What Cheer!

Now that Camera! has moved into its new home in the Fuller Building, it hopes to build up fuller and fuller if only to live up to its address.

If Coue's philosophy works out successfully, that picture he has just made in New York should "every day, in every way, get better and better," until finally it gets to be a knockout.

H. G. Wells sprung a funny when he selected "The Passionate Friends" as the title of that much-read book of his. Wherein passion and friendship can be hooked up so conveniently is the wherefore which passeth understanding.

An "extra" by the name of Shipp resented the remarks of a whole crowd of real husky cowboys the other day, and in his attempt to whip them all, he got badly beaten up. Thus, in sailing in a Shipp got wrecked.

As Helene Chadwick moves out of the Goldwyn stellar constellation, Blanche Sweet, Corinne Griffith and Marie Prevost move in. Thus you have the "ins and the outs" of an out-and-out moving business always within the inside of the fields of re-enforcements.

Admitting that li'l ole Noo Yawk is O. K., and that the whole world is great, the fact remains: Southern California is the only place on this mundane sphere to make motion pictures, and the sooner the entire producing branch of the industry gets located here the better it will be for the industry.

Three famous women stars of the screen have just survived operations for appendicitis almost simultaneously. Bebe Daniels and Margaret Courtot are convalescing in the east, while Viola Dana is recovering in Los Angeles. Let us pray that this erstwhile fashion in maladies is not attempting a general come-back.

All the human dumb-bells are not out of work. You will find some of the dumbest of them all in some of the highest positions. Why? Most any ignoramus with an ability for button-hole campaigning can rise high in politics. "Brass" often proves more effective than the mettle of true ability. But, what's the difference? No good man can be held down forever.

Now that Roscoe Arbuckle knows he is not going to act on the screen again, he is busily engaged trying to ascertain whether or not he is going to direct for said screen. If the "on" is off, and the "for" is not far from it, there is yet an avenue of escape—he might turn a camera crank in spite of all the other cranks. At that, it cannot be said that Fatty is receiving any of the mercy for which modern civilization is supposed to be famous.

David W. Griffith, seemingly, is determined to change the habit of idolizing juvenile leading men in favor of ingenues. He has three of these vivacious little ladies in the cast of "The White Rose," which he is making in Florida now. This trio is Mae Marsh, Carol Dempster and Jane Thomas. In the meantime, several West Coast producers are wild about filling their casts with character men. If this keeps up, don't be surprised if the young leading men hold an indignation meeting.

Someone has sent out anonymous letters attacking the forthcoming Motion Picture Exposition. Well, so long as it remains anonymous the motion picture industry hasn't any cause for worry, because an anonymous dissenter is too much like elusive thin air to be either impressive or effective. The anonymous one in this case might be a reformer for all we know, although the letters are signed "A Producer." This is just as likely to mean a producer of discord as of motion pictures. Meanwhile, it is to be hoped everyone desirous of seeing the film world accomplish a big, notable achievement will co-operate with augmented zeal in the herculean tasks of making the Exposition a success worthy of the industry sponsoring it.

Motion Pictures Will Produce Art Only by Becoming Creative

Art is essentially creative.

Masterpieces of painting, sculpture, music, and drama have all been *original* in their interpretations of life.

And they have been the work of creators who were thoroughly conversant with the potentialities and limitations of their chosen medium of expression.

Think of the loss to the world had Michelangelo, Rubens, de Vinci or other Masters wasted their gifted brushes and creative genius by revising on canvas the work of great sculptors!

Shakespeare's immortal plays would never have been written had he bent his talent to adapting great fiction to the service of the stage.

Yet What of the Photoplay?

Are there to be masterpieces of photodrama? Is this universal medium for the interpretation of life to rise to the heights attained by the Arts?

It has such possibilities, although its progress toward this highest goal seems slow at times.

May not the reason be that eighty per cent of all the motion pictures being produced today are revised short stories, novels or stage plays?

This material often makes good pictures to be sure. The work of adaptation has frequently been ably done.

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California, as a Place to Make Motion Pictures, Stands Alone, Says Standing

Wyndham Standing, famous actor of stage and screen, has just arrived in Los Angeles from a visit of two years and four months in Europe. During this sojourn, Standing made three trips through Europe. The countries he visited include England, France, Belgium, Italy, Holland and Ireland.

Standing was starred in a number of pictures produced by the Hollandia Film Company of Holland. One of his most successful productions was "Hypocrites," adapted from the stage play which was produced from the story by Sir Henry Arthur Jones at the Hudson Theatre in New York. Other productions made in Holland include, "The Lion's Mouse" and "This Freedom."

Mr. Standing, on his return to New York made two productions in which he was starred by the Syracuse Motion Picture Company. These productions were "The Isle of Doubt" and "The Inner Man."

Mr. Standing says, "I am more than ever convinced that Southern California in general, and Los Angeles and Hollywood in particular are the only places in the world to make successful motion pictures. The difficulties of picture-making that I found in Europe were almost insurmountable. The climate in England is such that only six months of the year is at all suitable for the shooting of exteriors.

"I find that in Italy motion pictures have attained a much higher degree of perfection in the making than in any other country in Europe. The climate of southern Italy might be compared with that of Southern California, as the sunshine prevails during the greater part of the year."

Mr. Standing concludes by saying, "Motion picture actors in England are nearly all recruited from the stage and consequently are filled with the tradition of the stage. This makes the transposition of their talent

to the silent drama a feat of no small importance.

"Two of my European directors, Oscar Apfel and Charles Giblyn, said they would gladly give any of their worldly possessions to get back to Southern California and its wonderful climate."

Mr. Standing's latest local release was "Smilin' Through," in which he played the leading masculine role opposite Norma Talmadge. This production was named as one of the finest productions in the best ten of last year.

On Standing's arrival in Los Angeles Wednesday, he was immediately signed by the Robertson-Cole forces in Hollywood to play the leading masculine role in "Daytime Wives," which is to be produced under the direction of Emil Chautard, and will include an all-star cast. Incidentally, Mr. Standing worked with Chautard about five years ago in New York when Standing was playing opposite Pauline Frederick.

IMPORTING BRAINS

By DONALD H. CLARK

There isn't any tariff on brains. Chances are that if there were any way of putting one on, this country wouldn't do it. Anyhow, consider recent developments in the motion picture business, brought to mind by the announcement recently that Victor Seastrom, the outstanding figure of the Scandinavian film world, had signed a contract with Goldwyn to make his artistic pictures in America.

Ernest Lubitsch is in California now preparing to make his exclusive brand of silent drama for Mary Pickford. Pola Negri, the Polish actress, whose latest appearance on the silver-sheet in this country, is in "Mad Love," also is in California going through the proper motions before the camera.

The motion picture producers—Goldwyn with Seastrom, Famous Players with Pola Negri, Charles de Rochefort and Mary Pickford with Ernest Lubitsch and Svend Gade; D. W. Griffith with Ivor Novello—appear to have solved the tariff riddle, so far as their particular business enterprise is concerned. There may be a tax on foreign-made pictures, but there's none on foreign-born players and directors. So they're importing the taxless articles.

It appears that the American motion picture producers are not only set upon continuing to produce the most popular films in the world, but also that they are not satisfied until they are assured no other country surpasses them.

The cry for some time has been against the "commercial picture." Critics have pointed out that the screen productions made abroad, particularly by Seastrom in Sweden and Lubitsch in Germany, have been far ahead of those made in this country in their ideals and aspirations. In his room in the Hotel Plaza in New York, Seastrom, a great, energetic offspring of the sea-harriers of old, with the frame of a Viking, the face of a scholar, and the driving force of an empire builder, said:

"When I made this trip to your country I did not think I would stay, I had heard about 'commercial' motion pictures. I came because Mr. Godsol, president of the Goldwyn company, who had seen one of my pictures, had approached me through the

cables and his personal representative. I thought I would return to Sweden soon. My

INCOGNITO



This is not Pancho Villa—but Director Edwin Carewe, showing his First National company appearing in "The Girl of the Golden West" how it should be done. The company is now on location in northern California.

wife, Edith Erastoff, who is playing the leading feminine role in 'Loyalties' in Stockholm, thought, as I did, that I would only be absent for a few weeks. But now it is different. She is coming to join me as soon as her engagement ends in the spring—with our two children. I was surprised by the broadness of vision with which I was received. I have only to turn out the best pictures of which I am capable.

"I love the United States. Coming, as I did, from a little country to this big one I was rather fearful. But I have found that my fears were groundless."

Meanwhile, the great actor-director is going to theatres studying our stage folk, just as he is studying our literature for material for his first American-made picture.

BULL MONTANA LAMENTS!

From Truckee, where the snow is fifteen feet deep and the thermometer persists in staying well below the zero mark, comes the following brief, but nevertheless sincere epistle from Bull Montana:

"Am here and am glad to come back.

My cauliflower ears is froze.

—Bull."

Hunt Stromberg promises some highly original comedy sequences in "An Eskimo Spy," which is the working title of the subject to cause Bull so much worry.

CAMERA! MOVES INTO NEW OFFICES

The business and editorial offices of Camera! have been moved to the second floor of the W. P. Fuller Building, 6318 Hollywood Boulevard, Hollywood. The new telephone number is 439-869. This is the first time the headquarters of Camera! have been moved since the magazine's founding in 1918, the offices having always been up to this time at 4513 Sunset Boulevard. However, the demand for more spacious and more up-to-date quarters, necessitated by the increase in business, made the move imperative.

WHEN THE CASTING DIRECTOR ISN'T

Translated from the Chinese

By AL MARTIN

The hotel that I live in is mainly inhabited by motion picture folks. Not the stars, of course, but the ones that think they should be. The other evening the boys suggested a game of penny-ante poker. Twenty minutes later someone suggested the penny be discontinued, and another twenty minutes later someone else suggested raising the ante. After a while, which was later than the two others I referred to in the proceeding sentence, I ran out of money. Naturally it being a gentlemen's game no one would accept my I. O. U., so I was through.

As I was going to bed talking to myself, I wondered where I was going to promote 15c for breakfast, and, as I wondered, the door was opened by an ex-friend of mine who stood in the doorway. This fellow used to be a very good friend of mine until he borrowed some money from me, therefore from that time on I always referred to him as an Ex.

Naturally I asked him to come in, which he did, and without a moment's hesitation or giving me a chance to hold my breath he said, "Here's the five I owe you."

Thinking the world was coming to an end, and in my delirium, which set in quickly, I told him to get me some poison. I am not particularly fond of poison, in fact I never drank any up to date, but my delirium wanted it, and so to humor me, he made his exit as I had asked him to do.

He returned quite soon with a bottle in one of his hands, but I could tell from the expression on his face that he didn't get what I wanted. Misfortune is liable to come to anybody, so I always said that if I ever get married I would see to it that my wife never got any deliriums, for it's hard to fool people with these things, and it's also hard for me to tell the truth sometimes.

Well, anyhow, he was still standing there with the bottle in his hand, and after I asked him, he told me that he couldn't get any recognized poison, but managed to get some bootleg whiskey which was just as good. Not knowing the difference I drank from the bottle which he gave me, and everything went blank, until—

The next thing I remember I was on a lonely road and a man drove up to me in an automobile, and asked me if I wanted a lift. I answered his question by getting in the car, and he at once started to apologize for the gloomy weather we were having, saying that this was the first time in 27 years the weather was as is, so I realized that I was still in Southern California.

At a small town we stopped for gasoline, and as the car was getting a drink, a hobo came up to me and asked for money. When anyone asks for money I get very hard of hearing, so he went to my friend and asked him. My friend in answer looked him up and down, just as though he was going to buy the suit of clothes the hobo had on, and finally said: "Nothing doing today, have you got a dress suit?"

This meant nothing to the hobo, but to me it did, for I not only recognized his speech as being that of a casting director, but I recognized him as being Steve Gentle, the casting director I had been trying to see for so long.

As we were on our way once again I was thrilled to think of being in the same car with a man capable of holding such a responsible position. Guessing his extreme intelligence I felt at liberty to discuss affairs

of international importance and other things I knew nothing about.

Now that I had met him socially he surely ought to give me work in his company. How I wished that I were of the fair sex, so that I might vamp him, and once I could get him in my power, I would see that he would give me work. It is unusual for girls seeking parts or semi-parts to make over the casting king, so I thought that if I were a girl (you realize that I am stretching my imagination at this point) I would smile sweetly at him and that would start things going.

Then he would ask me to dinner, and I would tell him how badly I wanted to work in moving pictures, how far from home, and how lonesome I was. Even a casting director would feel sorry for me after I had "done my stuff" and then after I had had my opportunity to show how good I was in front of the camera, making a reputation



AL MARTIN

as a star, I would refuse the casting director's offer of marriage.

Not being of the fair sex I would have to work my plans from a different angle, but I figured I would be nice to him, and smile on him as if I were what I am not. He then told a joke which was a fairly good one, in fact I have always liked it. I thought this was a good place to show him how clever I thought he was, as it always makes a hit with brilliant men to know they are appreciated.

He went on with his story, and when he came to the place to laugh, I laughed my sweetest. I expected him to admire my smile, possibly compare it with Ruddy Valentino's, but instead of that, he discovered many of my teeth were missing. I then told him I was an actor and of my ambitions both of which surprised him.

When we neared Hollywood he suggested

that I see him in the morning, and stopping the car to let me off, I told him that if I could arrange my business satisfactorily I would try to get out to the studio.

Of course, I had no business to take care of, but it is best to make these casting directors think you are busy.

However, I am not so sure Mr. Gentle believed this "gag," but it is the customary line to hand out, and I must be customary.

When I returned to my hotel, the boys all listened to the story of my meeting with his "nibs" and even when they laughed I knew they were jealous, especially when I told them how he begged me to accept the lead in a new picture. I then exchanged my hat with a fellow for a larger one, and told the boys what I would do for them when I became famous.

The morning came at last and it found me at the studio waiting for the telephone girl to come in, so she could announce me to the chief. She came at last, I recognizing her by the way she chewed her gum. After she dismissed her chauffeur, and put on her make-up, she got connected with her switchboard and started operations. I planned right then that she should be fired as soon as I could arrange it, and I laughed to myself, when I thought of the expression on her face when I could tell her.

As I was laughing to myself, she jumped at me with the following remarks, "No! you can't see him." "He will not see anyone." "The cast is all filled," and finally, "Who did you want to see?"

As she stopped for air I explained by signs and speech that Mr. Steve Gentle asked me to please see him, and would she kindly tell him that I was here. She excused herself and left me alone, but I wasn't alone long, 'cause she came right back and told me they weren't going to do the ball-room scene until the next day, and if I wished I could come back in the morning.

I had a lot of explaining to do that evening to the boys as to why I didn't start working, and not only that evening, but every evening for the next two weeks, as the telephone girl gave me the same story each day.

Finally, one day, I was walking in the studio and was just going up to the telephone girl, when Mr. Gentle himself came out of his office and rushed over to me, grabbed me by the hand, telling me how glad he was to see me. As he was doing all the talking, it gave me the opportunity to look over at the phone girl to see if she saw what a wonderful reception I was receiving.

I then told him how many times I had been to see him, and that the girl always mentioned something about a ball-room scene. He explained that he did have something for me in that set, although it was only a small part, but on second thought he figured I was better fitted for star parts. He kept on talking about what a wonderful future I had in motion pictures, what a good type I was to play opposite Mary Pickford, and many other nice things.

As he talked I listened naturally, and although he told me many things I already knew, I hoped he wouldn't stop. I had visions of a nice fat contract, plenty of fan mail, but mainly my return to the hotel where I could give the boys good advice, so that they could become successful.

As I was visioning, a man came out of

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Coming Back, Movie Martyrs and Ben Hur

By RAY H. LEEK

Making a second ascent of the ladder of film success seems to be a far more difficult task than the initial effort. Faithless theater audiences exhibit little readiness to return to old favorites.

Which makes the accomplishment of Priscilla Bonner, who has won an important place in the big cast for "April Showers," with such luminaries as Colleen Moore, Kenneth Harlan and a long list of lesser notables, a remarkable one indeed.

Slightly more than fifteen months ago Miss Bonner, who had been featured in several special productions, was called from the screen by marriage and prevented from returning to her first love by illness. When she finally answered the call of the camera again she found that new players, new directors and changed methods of casting, had altered the entire outlook.

Just when the former leading lady was prepared to take the first opening as an extra, she was given a small role in "Shadows." In this small glimpse of the blonde player, however, reviewers and theater-goers recognized the qualities that once had made Miss Bonner a favorite. Because of her enthusiastic reception she was given other roles, increasing in importance

until, when the "all-Irish-all-star" cast for "April Showers" was being formed, it was agreed to include her among the brilliant list of principals.

Parting with one's appendix seems to be the least popular of the growing modes in the screen colony. When it was announced that Viola Dana and Bebe Daniels had submitted to the painful separation from this superfluous organ on the same day recently, it became known that they had been martyrs to the requirements of their profession for many weeks. Each, knowing that she would be compelled to undergo a serious operation soon, delayed the ordeal solely to continue work before the camera.

Theater-goers nowadays take it for granted that considerable research work precedes the making of every big picture. It is unlikely, however, that many patrons of the film have any conception of the magnitude of this preliminary work. Months have been consumed, for instance, by the experts who will contribute stray bits of knowledge to be used in the screen production of "Ben Hur." A board of military experts was used during

the entire period of photographing "The Four Horsemen of the Apocalypse."

But it is probable that the most unusual research work ever carried on was instigated by Tom Forman to be used in just one phase of his latest picture, "The Girl Who Came Back." The story has to do with the colorful adventure of a girl who through a strange combination of circumstances becomes a member of that mysterious element in the population of every great city—the horde of "missing girls."

Although this particular episode comprises but a small part of the story, the director decided that it was too important to be slurred over. So he engaged a sociological student in New York to obtain statistics from the city's Bureau of Missing Persons and intimate facts about the causes of such disappearances, the ages of the girls involved and the towns from which they come. It is probable that the complete report of the investigator and his assistants is as exhaustive as many of those upon which municipal bodies base their entire program of activities.

And all of it to be used in scenes that

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BEBE AND VIOLA HAVE LOST THEIR APPENDICES



TOM FORMAN HAS SENT SLEUTHS TO NEW YORK TO GET FACTS FOR "THE GIRL WHO CAME BACK"



"THE EYES APPEAR TO HAVE IT" ACCORDING TO THE ENTHUSIASTIC RECEPTION GIVEN TO PRISCILLA BONNER ON HER RETURN TO THE SCREEN IN "SHADOWS" AND "APRIL SHOWERS"



DAN CUPID SEEMS TO BE MAKING ROUNDS OF THE COMEDIANS



GASTON GLASS THINKS THEY ARE WAITING FOR JACKIE TO PLAY "BEN HUR"

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

"Mighty Lak a Rose" comes as a boon to the cause of ingratiating the screen with those who demand better pictures. This is a better one. In fact, it deserves credit as a veritable triumph. And, it achieves its greatest heights through its simplicity—its total lacking of complications such as many directors interpolate with the fallacious idea of startling someone and creating the atmosphere of suspense. It has been proven already that suspense, for instance, is not nearly so much of a requisite to a picture success as they used to think. Considerably more important is the element of human touches. In this particular regard "Mighty Lak a Rose" excels. Its story gets right under your skin because it is so much like life as you understand it and is so devoid of the frills and useless trimmings some producers seem to dote on as the means for showing genius. Edwin Carewe directed this picture and thereby convinces the whole world that he is one of the "safe-and-sane directors" who is more concerned in making a good picture than he is in trying for a directorial ten-strike. Although the cast does not seem to strive for any unusual brilliance in performance, it is satisfactory and the characterizations ring true—quietly, unostentatiously. Dorothy MacKail, in the difficult role of blind Rose, does the best work while James Rennie and Anders Randolph contribute a full share towards making the picture a success. Most everybody will like "Mighty Lak a Rose" because it contains most everything everybody does like in their cinema fare and it is so mighty like a screen gem.

Maurice Tourné's "The Isle of Lost Ships" certainly did "knock 'em dead" at its preview here this week. Seldom has a picture overwhelmed members of the profession with such unstinted enthusiasm. As Charles Furthman, the diligent writer of "screen originals," expresses it: "With twists that change smiles to tears and tears into thrills our master director of the foot-hills again puts himself forward as one of the screen's foremost geniuses." Also, as this same discerning Mr. Furthman observes: "There is no getting away from the idea that the blood-and-thunder melodrama is the thing. It is the healthiest, most invigorating and fruitful sort of screen entertainment, and, it fills a longing in the great fan world for mental gymnastics, for heart-quakes and a conflict of emotions perfectly normal, being equally good for the soul and the body." We agree to all of the foregoing provided, of course, the melodrama is presented with the artistic finish which has been attained in this latest Tourné contribution to the silversheet. The preview audience sat almost breathless expecting for occasional hysterical gasps. No one seemed to be able to fathom what could happen next or to anticipate what might happen as the result of what had just been visualized. In sustaining suspense, it is perfect. The play is skillfully constructed; the director has opened his bag of tricks and pulled out a wealth of artistic science! The cast is adequate—Walter Long as the villain is extremely brilliant. In fact, his performance in this picture is one of the greatest histrionic achievements of the last many moons. Frank Campeau also deserves some special mention. Anna Q. Nilsson and Milton Sills in the "leads" contribute precisely what they should contribute in the way of com-

TENDENCIES TERSELY TOLD

They are all all-starring nowadays. 'Tis wonderful when you recall how only a couple years ago most all of them were half-starring.

The proposition of "having a release" is beginning to lose its magnetic charm. Slowly but surely they are learning a fundamental, to-wit: one must have a picture first. It sounds exceedingly revolutionary, reversing the whole course of procedure as it does, but experience has tended to prove something which should never have needed proving, namely: everybody wants a good picture and whether or not there is a prearranged release for it makes no difference whatsoever.

Now that Coue has transferred his "Day-by-Day" to the "Flicker-by-Flicker," as the Film Daily puts it already there has been started a rush among other producers for similar ideas. Just as there must always be a "goat" among us, there must always be many sheep eager to stampede together on the slightest provocation. And, Coue isn't provoking at all!

There is a most marked trend among San Francisco producers to transfer their activities to the Southern California field. This is thought to be the result of discovering the disadvantages and expensiveness of being away from the headquarters of the industry. Three Frisco outfits have come to Los Angeles in the last month to make pictures.

It seems inevitable that Los Angeles will eventually become to the screen what New York City is to the stage—the premier center for all the activities from beginning to end. There being no reason why this should not be, it just naturally bids fair to be.

An inning for a record-breaking supremacy of child stars seems at hand. Wesley Barry was the pioneer in the new movement. Jackie Coogan boosted it along prodigiously and Baby Peggy made a definite boom of it. Now Muriel Frances Dana is in close proximity to the dotted line which will result in her "coming out" as a star in her own right and great things are being predicted for another Muriel—Muriel McCormac. Among others of promise are "Peaches" Jackson, Mickey McBan and Richard Headrick. Among the older children in the ascendancy is Virginia Lee Corbin, now about to start in a feature production of which she will be the star. Verily, it does look like the kid age.

ponent parts to an enthralling entirety. Raymond L. Schrock and William K. Howard were among the notables present who were unrestrained in their declaration of admiration and the phrase "a great audience picture" was what they both used to make known their approval. William McConnell admitted he had not been quite so thrilled

by a film in a whole year. Thus, in taking into consideration the consensus of opinion among those who know motion pictures, it seems certain Mr. Tourné has given the First National something worth bragging about.

It is a foregone conclusion that those who see "Java Head" will associate it with the career of Leatrice Joy since her absolutely unique portrayal in this feature is a veritable personal triumph which is sure to endure in the memory of all for a mighty long time. Seldom has there been so perfect a characterization in pantomime—she simply is not Leatrice Joy at all in this picture; she is a native Chinese princess and never did anyone see a native Chinese princess in real life more like one than she is every second she is on the screen moving with sure artistic genius through the various intensely interesting scenes which go to make up this cinema classic. If Miss Joy had needed some great force to complete her arrival at the top of the ladder of thespian fame, this effort of hers would have accomplished it without the aid of any previous achievement. She seemed to have actually inspired the members of the supporting cast, because every one of them gave an unusual performance in close harmony with her interpretation. Especially admirable was Jacqueline Logan while Albert Roscoe proves himself deserving of classification in the category of "actors extraordinary." George Fawcett and Raymond Hatton are also "there" with their unflinching art to endow the whole structure with reinforced strength.

There was an unintentional error in this department last week. In praising Clifford S. Elfeldt's production of "Danger," in which J. B. Warner stars, we ventured the guess that the production did not cost much more than \$20,000, but the printers, fallible as ever, made a typographical error which placed our figure at \$10,000. We voluntarily correct the mistake because it is so easy to see in "Danger," the expenditure of more than \$20,000, which, however, is a remarkably small outlay for a picture of such high entertaining value as this one is beyond a doubt.

Viola Dana is one of the screen's greatest delights. This fact is impressed in every picture in which she stars, and, is one of the few stars who never fails to maintain a certain high standard in her very characterization it makes no difference how many pictures she must make in a year's time. She has just scored again in a story of the South called "Crimoline and Romance" and as Miss Emmy Lou she offers a performance which "has everything." As a romancer she is irresistible in this feature; in the moments for lighter touches, she is the superb comedienne of exquisite finesse; in the dramatic situations she arises to all emergencies with a power which intrigues one. Even though the plot may get thin in spots, Miss Dana carries it along without a single halt in her own vivacious tempo. She is given excellent support, especially by John Bowers and Claude Gillingwater. The direction of Harry Beaumont is without flaws. "Crimoline and Romance," adorned by Miss Dana's artistry, is a winner without doubt since it is a picture which will meet the

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, FEB. 17, 1923

PLANS ARE COMPLETED TO MAKE EXPOSITION "SET" THE BIGGEST EVER BUILT

As the work for the American Historical Revue and Motion Picture Exposition progresses it is evident that the "set" for the ambitious picture in which thousands of visitors will be the actors is to be the biggest and most interesting ever constructed.

The buildings of the Spanish American type of architecture will cover nearly 1,000,000 square feet of ground in Exposition Park. The effect is to be colorful and alluring, for much variety is to be obtained through the suggestion of Aztec and other influences. For instance, the stage 200 feet square, which will be placed in the center of the great Coliseum, is to be in the form of an Aztec temple.

It will have three levels, the topmost being used for the bands and orchestras, which will provide music for the various programs. The second level is to be especially designed for the presentation of ballets and superb spectacles. Beneath this stage will be dressing rooms and from arched doorways the revolving floats will issue for display on the main stage. This lowest level will have an extension on one side where special performances may be given and here, on occasion, dancing will take place. As the decorations of this gigantic stage are to be most bizarre and effective it promises to be a delightful outdoor ballroom and one that affords plenty of room for dancers.

The Coliseum will be approached by a wide Esplanade along which the principal buildings will be placed. On this Esplanade there will be a circular plaza, the Court of the Americas. The plans show tall towers and a fountain of original design.

Bungalows are to house the exhibits and many a novel idea may be borrowed from these quaint buildings. They are to vary in design from picturesque adobe huts and reproductions of early California homes to haciendas and impressive Latin-American dwellings. Semi-tropical plants, luxuriant vines and brilliant flowers will add much to the lovely city which is to exist but for a month.

One of the latest of the plans for exhibition bungalows is a replica of Ramona's home in Old Town near San Diego.

VILLAIN HURT DANGEROUSLY IN "DANGER"

When Clifford S. Elfelt, a producer, tried to make his latest motion picture, "Danger," live up to its title by interpolating a scene in which a team of wild horses was supposed to run away with a covered wagon, the animals took their drama too seriously and in their stampede broke loose from the wagon, leaving it beyond control in a precipitous descent down the Upper Mountain Road of Griffith Park. Before anyone could possibly devise a way to meet the unexpected emergency, the vehicle had careened over an embankment, turning over and over in a fifty-foot drop, and, Bert Apling, who was playing the part of the villain and was inside the wagon, received such serious injuries that he was rushed to the Pacific Hospital, where he hovered between life and death for several hours. Dr. Shoemaker, the attending physician, found that one of the actor's ribs had been fractured and that besides an abrasion of the spine, he had suffered dangerous internal injuries. His condition is still regarded as grave, and, he has not been more than semi-conscious at any time since the accident.

Marilyn Mills, a stunt girl who was doubling for June LaVere, the leading lady of the company, was also in the wagon at the time, but she saved her own life by leaping just in time to avoid going over the embankment. The wagon was almost completely demolished and Apling's injuries had been the result of the crushing force of being underneath it when it landed finally.

Not more than an hour before this mishap, Apling had a close call when his horse, in attempting to run down a steep hill, lost its footing and rolled most of the way down, breaking its leg. In this case, the actor freed himself from his saddle in time to get away from the animal and avoid being rolled on.

FILM TROUPE HAS CLOSE CALL IN AVALANCHE

When Mrs. Ethel Styles Middleton of Pittsburgh wrote "Out of the Night," the first Palmer Photoplay Corporation production, she created plenty of thrills, but said nothing about having a team of horses and a sleigh-load of motion picture artists ride down the side of a mountain on a great snowslide. Yet that is just what occurred while the company was on location near Truckee, California. Moreover, as the cameras were aboard the sleigh, the incident is a "behind the scenes matter." The cameramen were also aboard this drifting sleigh, and Director Joseph De Grasse, Assistant Director Frank Geraghty, and four of the most important members of the cast: Lloyd Hughes, the star, and Lucille Rickson, George Hackathorne and Myrtle Stedman.

The "slide" occurred when the company was enroute to a snow-covered meadow where the day's "shooting" was to be done. The passage of the sleigh on a road-way high up on the mountain side started the snow avalanche, which carried sleigh, passengers and struggling horses, all partly buried, but upright, over seven hundred feet to the bottom of the ravine. No one was hurt, but every passenger thought of the Grim Reaper during this breathless toboggan. Miss Rickson was first to speak.

"What fun!" she gasped. "But please, Mr. De Grasse, don't order a re-take!"

LEAVES FARM TO ACT, TO QUIT "ACT" TO FARM

Roy Laidlaw, retired Goldwyn character actor, has given up life on his Kansas farm to play one more role for the screen. He arrived in Hollywood this week after Director Wallace Worsley had combed the U. S. for him. The farmer-actor is playing the role of Maitre Charmolie in "The Hunchback of Notre Dame," which Worsley is making at Universal City.

"I had positively given up pictures," Laidlaw said to Worsley. "The only connection I retained in the past two years of my retirement has been when I paid my little thirty cents to see our neighborhood show, amateurs, country store and everything!"

As soon as he finishes his role in the Victor Hugo story, Laidlaw will return to his farm with Mrs. Laidlaw and their baby daughter.

BERNHEIM, NOT BOUSHEY, IS "U" HEAD

Even up to the very end of this week, there was confusion in film circles as to whom had fallen the real plum of supremacy at Universal City. Now Carl Laemmle comes forward with the final word, which will clarify the atmosphere. Julius Bernheim is, according to this authoritative word, the commander-in-chief with the title of general manager or director general.

Homer A. Boushey, who many think has succeeded Irving G. Thalberg, is in reality only second in command, holding the post of production manager. He will handle stories and the details of production, but the chief executive and financial duties have been vested in Mr. Bernheim.

Under these arrangements, Mr. Laemmle expects Universal to continue to function as heretofore and he contemplates no sweeping changes. It is his plan to give Mr. Bernheim every opportunity possible to duplicate the excellent record made by Mr. Thalberg and he feels Mr. Boushey will prove a valuable right-hand associate to the director general.

"For the future, the policy of Universal will be bigger and better pictures," Mr. Laemmle announces in conclusion.

CONKLIN PLANS TO BE COMEDY RELIEF TO DRAMA

Chester Conklin is not so keen on taking falls in two-reel slapstick comedies as he used to be. Yep, he is another comedian with the drama bee buzzing in his bonnet, but he does not aspire to high honors as a dramatic star. His idea is to fill a niche as a first-class, dependable source of sure-fire comedy relief several notches above slapstick. It is reported he is "up" for such a comedy part in one of the biggest dramatic film productions of the year. Conklin holds to the interesting and logical idea that comedy relief can be interpolated into heavy dramas with better results when it is entrusted to a comedian who has had to make people roar with laughter in order to hold his job.

Arrangements are being prepared to commence work on the initial full-length feature starring Baby Peggy at the Universal Studios.

Boiled Down and Served Up!

Some of This Week's Film News You May Have Overlooked.

The Universal production of "Flesh," filmed under the direction of Rupert Julian, has been changed to "The Midnight Ghost."

Independent production will be at its peak in March if the requests for release contracts through the Anchor Film Distributors, Inc., is any criterion.

Frank Borzage, who is to make a series of super-features for First National, is casting at the United Studios for his initial production, a screen adaptation of "Terwilliger," which is to be released under the title, "Sands of Time."

"Tattling Lips" is the title of the third special production which has been written for Madge Bellamy, who is being starred in a series of six big "specials" which are being made by Regal Pictures, Incorporated, on the lot of the Thomas H. Ince Studios.

George Terwilliger, who recently completed a screen version of Eugene Walters' play "The Flapper" for Pyramid Pictures, Inc., which the latter renamed "What Fools Men Are," has been re-engaged by Pyramid to direct the filming of "Wife in Name Only."

San Francisco, Feb. 15th.—Norma Talmadge, Lew Cody, Frank Lloyd, Harry Weil, Tony Gaudio, and ten other members of the cast and staff, came to San Francisco last Tuesday to shoot some scenes for "Within the Law." On Wednesday evening quite a crowd gathered to watch Miss Talmadge (or her double) jump into the dark cold waters of the bay off Pier 46, to be followed in the plunge, and rescued by Lew Cody.

N. Dragomanovich, head of the West Coast Films Corporation, left for Los Angeles on Saturday, where he will remain for a week on business for the company. They expect to resume production in the very near future on a regular schedule basis.

Ted Taylor, ex-publisher of "Camera!" and now publicity man for Goldwyn, left San Francisco for Los Angeles on Wednesday; he will return here in a couple of weeks to continue his work for Von Stroheim's production of "McTeague."

Reginald Denny, successful star of two series of "The Leather Pushers," came to San Francisco on Friday, to make personal appearances at the California Theatre for three days, with the tenth round of the second series of his pictures, now being shown.

Winfred R. Sheehan, vice-president and general manager of the Fox Film Corporation, is confined to his bed at the Hotel St. Francis, very ill.

Harold Lloyd and his new wife, Mildred Davis, are honeymooning in San Diego, the former home of the popular comedian. They are endeavoring to travel incognito.

Bob Horner, Gertrude Strickland and Charles Anderson are forming a \$1,000,000 Motion Picture Corporation. A three-unit plan consisting of Drama, Comedy and Western, will go to make up the program for the coming two years. The release will be independent.

L. J. O'Connor, veteran Alaskan explorer, and considered one of the wealthiest men during the northern gold rush in 1898, has been signed by the Jesse D. Hampton organization to assist in the production of Rex Beach's story, "The Spoilers." Mr. O'Connor was personally acquainted with the characters around whom the story was written.

Production work on "Out of the Night," the first of a series of Palmer Photoplay pictures starring Lloyd Hughes, was temporarily delayed by the illness of Joseph De Grasse, the director. De Grasse was taken ill with an attack of influenza while the company was working on location in Northern California where a number of snow scenes were filmed.

The Anchor is in the market for the distribution of a series of high-class comedy dramas with a society background. Two-reel comedies are also in demand, says Morris R. Schlank.

Lois Wilson, Conrad Nagel and wife, left last Wednesday for New York, where the popular actor, recently contracted by Goldwyn, will make a picture for his new employers. The trip will serve as Miss Wilson's initial invasion of the east.

Alfred E. Green, director of Thomas Meighan's last five productions, has just finished filming "The Ne'er Do Well" in New York, and is expected to arrive in Los Angeles within the next few days. He will be a featured director of the Famous Players-Lasky staff, as his pictures will be released under the title of the Alfred E. Green Productions.

Charles J. Brabin, Goldwyn's latest acquired directorial aid, will produce as his first Goldwyn effort Corrine Griffith's next starring vehicle, "Six Days." Mr. Brabin has just arrived from New York, where he sold his latest independent production, "Driven," filmed in the mountains of Georgia and considered one of the best pictures produced during 1922. He has not been active in the local film field for the last five years.

Passengers travelling between Chicago and St. Louis via the Chicago & Alton Railroad, look forward to their trips nowadays. Each evening a complete movie program is presented, consisting of a news reel, feature production and a two-reel comedy. "The Flame of Life," starring Priscilla Dean, was featured in the initial showing, reported as a great success.

George O'Hara and his company have been spending several days at Balboa where scenes have been taken for the water sequences in O'Hara's latest vehicle in the Witwer "Fighting Blood" series "The Knight That Failed." Work will be completed on the production in a few days, following which the star will be ready for the eighth picture "Christopher of Columbus." Mal St. Clair is directing the productions.

Selections are being made for the cast who will appear in the Goldwyn production of "The Spoilers," to be started soon under the direction of Lambert Hillyer. Milton Sills, Noah Beery, Barbara Bedford, Anna Q. Nilsson, Robert Edeson, Wallace McDonald, Mitchell Lewis, William V. Mong, Ford Sterling, Alec B. Francis, Louise Fazenda and Kate Price have been cast. Six other names will be announced to complete the eighteen stellar roles.

Flashes from Frisco

C. C. Pettijohn, vice-president Select Picture Corporation of New York, was in San Francisco several days the first of last week on business.

Craig Hutchinson, director, and his company, finished "Tiberius Tinker, Press Agent," Friday, at the Paul Gerson Studios. This is the second of the series of the pictures being made from Peter B. Kyne's stories. Work on the third picture has begun.

Eric Von Stroheim has finished the continuity for "McTeague," from Frank Norris' story, and has gone to Los Angeles for a few days to complete his cast.

Ray Moore, of the Goldwyn forces, was in town last week on business connected with buying from the Pullman works, a private car, to be used as a set in "The Rear Car," soon to be filmed, with Clarence Badger directing.

The Redwood Film Corporation of this city announces that they will begin production the first of March. They expect to work at the new Gerson Studios, and their first picture will be "The Three-Mile Limit," a smuggling story by Walter Montague, with

an all-star cast. Sherwood McDonald will direct with Richard Kipling as co-director.

Harry Carey was in San Francisco all last week appearing in a vaudeville stunt at the Golden Gate Theatre on the bill with his feature picture "Good Men and True." While in town Carey did his best to beg or bribe Chief O'Brien into selling him a San Francisco police horse for use in the films.

Phyllis Haver, of the Mack Sennett forces, came to town last week "just to shop," as she said, for she thinks San Francisco is the Paris of the West for styles and shops.

Ernest Traxler, production manager for Goldwyn, spent most of last week at Colfax, and the neighborhood of the Big Dipper Copper mine at Iowa Hill, getting locations for the mine scenes in Von Stroheim's production of "McTeague."

Sir Harry Lauder came to town yesterday and we ran across him, good-naturedly letting some press photographers snap pictures of him in Union Square. Sir Harry looks shorter and stouter and older than on his last American trip, but has the same smile and merry twinkle in his eyes. He is to appear for a week at the Curren Theatre here, and is enroute for Australia.

Emmett J. Flynn, of Fox, is in San Francisco at the Hotel St. Francis.

AGNES KERR CRAWFORD.

"BUTTON, BUTTON, WHO'S GOT THE VILLAIN?"

Elaborate efforts have been made to conceal the identity of the villain in the cast of "Cordelia the Magnificent," Harry Garson's newest production for Metro starring Clara Kimball Young which George Archibald is directing.

It is a mystery play and the real wicked person is not disclosed until almost the final scene. In selecting artists for the various roles Mr. Garson realized the folly of securing a well known screen villain, in which instance every motion picture audience would recognize him and classify his character at once, thereby spoiling interest in the play.

"For instance," said Mr. Garson, "if Sam de Grasse, Ernest Torrence, Stuart Holmes or Walter Long were playing the part every one would know the outcome of the plot before the end of the first reel."

There are three leading male figures in the play, Lloyd Whitlock, Huntly Gordon and Lewis Dayton.

Mr. Dayton is an English actor, new to the American screen, and always has played hero roles.

Huntly Gordon always has appeared as a leading man. During the few months since he arrived from New York he has played opposite Viola Dana, Enid Bennett, Katherine MacDonald and Carmel Myers.

Lloyd Whitlock played opposite Miss Young in her recently completed picture, "The Woman of Bronze." During his screen career Mr. Whitlock has appeared in both villain and hero roles. According to Mr. Garson suspicion is likely to fasten on Mr. Whitlock because of his "record" but—he isn't the villain.

Others appearing in "Cordelia the Magnificent" include Elinor Hancock, Jacques Gadsdon, Mary Jane Irving, Katherine Murphy and others.

DeMille Chooses Leatrice

According to a report emanating from one in a position to know, Cecil B. DeMille has decided to give Leatrice Joy the stellar role in his next super-production soon to be started at the Lasky Studios. Miss Joy's latest screen triumph is scored in "Java Head." She will leave New York next Monday for Hollywood.

Will See Ina's Play

Wesley Ruggles has shaken the dust of Hollywood from his shoes temporarily. He journeyed direct to St. Louis, where he will stop off to see Ina Claire's new play and if he likes it, he will direct the filming of it for Paramount in New York.

FILM FORCES UNITE TO FIGHT CENSORSHIP AND ALLEGED INSIDE SINISTER INFLUENCES

With the arrival in Los Angeles from New York of Dennis F. O'Brien, vice president and general counsel of United Artists, the movement to form a new big film organization to combat censorship and other declared sinister developments in the motion picture industry, began to assume tangible form.

What the ultimate nature of this coalition will be O'Brien and the leaders in the movement now under way, are unwilling to predict.

It is declared that eight of the leading independent producers thus far have signified their intention not only to join the movement, but to fight to a finish along any course that may definitely be decided upon.

These eight, it is further declared, are only the beginning, and it is confidently expected by those who have taken the initiative that eventually practically all of the independents who have proven their ability to maintain their existence without any financial assistance, will openly espouse the new cause.

"We are fighting for a principle," declares Douglas Fairbanks. "We will employ moral force, but we shall fight with money if necessary. It is not a selfish fight, by any means, but one that means much to the entire moving picture industry."

"At present only an association is contemplated, and whether it will later develop into something more will depend upon eventualities."

He stated that thus far he and Mary Pickford, Norma and Constance Talmadge, Harold Lloyd, Charlie Chaplin, Charles Ray and Jackie Coogan and also

the Joseph M. Schenck and D. W. Griffith organizations, had signed a declaration for "a movement for our mutual protection against the cliques and forces in the theater business."

"Our further object is to direct our efforts and our organized strength against destructive forces outside the industry, such as censorship and malicious propaganda," Mr. Fairbanks adds.

As a sort of declaration of purpose the following has been adopted:

"We, the undersigned, already united in spirit by a definite constructive purpose and an earnest desire to let nothing defeat the fulfillment of this purpose, possessing unlimited faith in the splendid future of the motion picture industry, provided no sinister influence creeps in to corrode or poison it, and recognizing without arrogance our own power to determine what the destiny of this new art of the screen shall be, do herewith pledge ourselves to an even closer fraternity of mutual confidence and endeavor.

"We do likewise resolve that with our collective strength we will resist the menace of any influence that may arise either within or without the industry. While we make no pretension that we are the sole custodians of the welfare of the industry, we may, with concerted action and a united front, prevent any influence or chain of influences from deflecting us from our avowed purpose, so that this new art may march to its high destiny without the dictation of commercial interests or any consideration whatever save that of our own ideals to which we stand dedicated."

Bob Wagner to Hospital

For the sixth time within a few months, Rob Wagner, noted author, will have his shoulder operated on because of a fracture he sustained while in a friendly wrestling match. He will go to the hospital next Monday and as soon as he is able to get out again, he will start directing his first picture, Walter Hiers in his third starring vehicle for Lasky.

Seeling Back For More

Charles R. Seeling has returned from a business trip to New York City with another contract for a second series of five-reel features starring "Big Boy" Williams. He has signed Katherine Collins to play the leading feminine roles opposite Williams and he will be "shooting" at the Fine Arts Studios soon.

Moreno to New York

Antonio Moreno has left for New York, where he will play the leading role opposite Bebe Daniels in "The Exciters," to be filmed by Lasky at the Long Island Studios.

If 13 is Unlucky, Ouch!

Here's a producer whose career runs in thirteens! And, it proves lucky for him, too. He's Clifford S. Elfelt, who on February 13th completed his latest picture, "Danger" with a cast consisting of thirteen characters and the picture was cut in Cutting Room 13 at the Fine Arts Studios. Wherein is involved some of the good luck coincident to the recurrence of this number was in the case of the recent fire, which partly destroyed these studios. Mr. Elfelt's cutting room—Number 13—was the only one which escaped damage.

Harlan Does Ring Battle

The Hollywood Stadium was used as the scene of action while filming the prize fight sequence in Kenneth Harlan's latest starring vehicle, "April Showers," last Saturday and Sunday evenings. Fifteen hundred "supers" frantically voiced their excitement while Harlan battled an honest-to-goodness fight with Ralph Faulkner. Kid McCoy was in Harlan's corner, serving as his second.

ANIMAL STAR OF MARY'S "SUDS" IS DEAD

The office boy at the Pickford-Fairbanks Studios entered the sanctum of W. W. Kerrigan, manager of the Pickford Company, the other day and said, "There's a fellar here that says Miss Pickford's got a horse out in pasture; know anything about it?"

"Sure," said Kerrigan. "What bout it?"

"Well, maybe she HAD a horse n pasture, but she ain't got none now, 'cause he's dead. Died this morning."

And in this cryptic fashion was the demise of "Lavender" announced. Lavender, the ancient white nag which had appeared so many times on the screen, getting his share of laughs, tears and applause along with the other actors. In fact, here were many who said the horse was more human than any of the other players.

Lavender's last public appearance was with Miss Pickford in "Suds," a picture she filmed three years ago. Those who saw this feature will remember well the bony old steed who "sailed with his ears and steered with his tail." The loving care lavished upon him by the little laundry slavey who carefully braided his mane and tail and then made him walk up stairs will not soon be forgotten.

In worming his way into the heart of the slavey, he also beat a path into the heart of the star, with the result that when the picture was finished Miss Pickford pensioned Lavender for life. He died at the age of 26 years at Moor Farms near Sherman, Calif., where he has been living in clover for the past three years. Miss Pickford has decided to erect a headstone, suitably inscribed, at his grave.

Another One to Truckee

Hal Roach is sending the company he has selected to appear in his screen version of Jack London's "The Call of the Wild" to Truckee to do the wild snow scenes. Fred Jackman as director heads the outfit. Walter Long, whose cinema star is just now very much in the ascendancy, has been selected to play the heavy leading character, that of the burly dog-breaker, in this story.

Gloria Starts Again

Gloria Swanson will start her starring activities in "Bluebeard's Eighth Wife," at the Lasky Studios next week. In the supporting cast will be seven girls selected especially for their beauty. They will portray the character of the Bluebeard's other seven wives.

No one can please everybody, but everybody can please someone.

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

Don't let yourself be sensitive. Just be sensible. Any other inclination is senseless.

The buzz of industry is buzzing too merrily in filmland to provide any excuse for anyone to continue to buzz in sleepy idleness.

They say the alleged drug evil in Los Angeles is magnified and exaggerated. Just the same there are still a few dope peddlers and higher-ups we wish they would take into permanent custody.

The undercurrent of business politics in filmland is running entirely too strongly nowadays. Instead of permitting politics to cut such a wide swath, let's cut it out as an unnecessary burden and concentrate undivided attention on the making of better motion pictures.

Patronage of moving picture theatres is increasing rapidly just now, according to a survey of receipts all over the nation. Hence it is safe to declare that if censors ever thought they could kill this great amusement business, they were sadly mistaken. About the only thing censors have hurt is their own prestige.

Jean Acker announces she is going to fight for the right to use the name of Valentino. If Rodolph fights back like he fought bulls in "Blood and Sand," he'll be safe from any harm, for Will Rogers seemed right when he facetiously remarked that the real hero of that picture was the fellow who held the bulls in check.

Give the world more pictures of genuine entertaining value and the world will appropriate more money for pictures, which means the prosperity of the whole film industry will grow. One unpardonably bad picture discourages countless friends of the cinema art from being so steady in their patronage. It is all because of an inherent aversion for being "stung," and, anyway, there should be no more bad pictures released.

There is no doubt about one thing—the forthcoming Motion Picture Exposition will attract more favorable attention to the industry than any other single enterprise and it is difficult to understand how anyone within the film field could be opposed to it on any ground. It seems high time for the birth of real Motion Picture patriotism unalloyed by any petty jealousy or fallacious prejudice. Team-work should be the slogan of the present in order to insure the cinema's greater future.

UN-AMERICAN IGNORING

The constant repetition of the publishing of features and pictures of a select few famous film folk to the exclusion of the lesser lights seems to be an unalterable fallacy into which all "fan" magazines have fallen deeper and deeper in the last two or three years. As a matter of fact, the reading public is as much interested in new comers as it is in old-timers. New faces and personalities are coming onto the screen most every day and the "fans" naturally would like to know about them. Yet, every "fan" magazine denies them the pleasure of thus getting acquainted on the absurd theory that space can be given only to a restricted few about whom everybody knows everything already.

It is strange and incomprehensible. Do not the editors of the "fan" magazines recognize or appreciate the spirit of America as the land of opportunity and equality to all? If they knew how many intensely interesting stories of the high human-interest qualities they are missing by their mad scramble for the "playing up" of only "big names" they might find it irresistible to change their policies. If the public should happen to come to a realization of how much reading diversion they are missing on account of this attitude of having recognition granted the aristocratic famous only, an era of apathy might follow and might prove to be a business-losing proposition for the "fan" magazines.

This thing of ignoring the comparative unknown, regardless of his or her superior ability, is not American and ill becomes any American magazine since practically all of the foreign periodicals devoted to cinema affairs show more of the true American spirit than they do by giving unlimited space to any good story concerning any interesting person in pictures, irrespective of the status so far as the climb up the ladder of fame goes. Moreover, Americans do not condone un-American policies indefinitely.

DON'T BE TOO QUICK TO BE SLOW!

It's a curious paradox, but many people are prone to be too quick to embrace slowness—too ready to advance with a rapidity comparable to the meanderings of a snail. Thousands of deluded conservatives take forward steps so deliberately that they are in the throes of impatient old age before they get their feet settled on terra firma for the first time! Haste is not to be encouraged, but consistent safe speed in the right direction is demanded by the times.

We often encounter people who are provokingly slow to accept the principle of helping others. Hesitation or procrastination in this case is reprehensible because of the fact that everyone knows (whether they admit it or not) that there is no

ANOTHER FALLACY

There is a very unfortunate situation in the casting end of motion pictures just now. All producers are clamoring for a limited few so-called "big names" known as box-office attractions and as a result most every cast reads almost alike. Of course it is an extremely silly notion and not until someone with sufficient initiative to "put over" a great screen triumph with the aid of a cast of unknown capable players will there be any change and then, as usual, we shall witness some more emulating of the disposition of sheep, to-wit: to rush madly a-herd in the same direction. The only thing that mystifies us is, why some producer has not long since discovered the money-making value of doing something different in the way of casting a picture.

We have heard several confess that other artists in the ranks of the comparatively unknown could out-play some of those with box-office names, but they are afraid to take the chance on having the exhibitor reject the picture on account of the absence of the much over-worked all-star cast idea. Whoever comes to the front with an efficacious cure for this situation, which is an ailment, will be the doctor triumphant for the motion picture. The roadway is wide open. Who is game enough to traverse a wide-open roadway little used?

Someone with ability for "putting across" successful paradoxes should start a campaign to stop further unjust defaming of the fair name of Hollywood by returning to the energetic use of the impressive "shorter and uglier term" the revered Theodore Roosevelt made famous. To be called a liar point-blank and publicly—and justly—has a remarkable effect upon the scandal-monger who always hates to be tagged properly.

One way to make money is to make friends. Then there are those friends who can help you spend it. So it goes—a friend in need for every "need."

happiness in self-centered selfishness. If no one would help no one, this life would be a drab one, or, would it be more fitting to describe it as a grab one? Frequently people tell us they are too busy to join any movement calculated to help the general cause of human progress and uplift. Thus they abjectly confess they are too empty-headed to know that many others, many times busier than they are at any stage of the game, have plenty of spare hours in which to do a full share to make life better for others. No, we cannot bear very patiently with people who have the temerity to say they cannot find time to help find sunshine which will be enjoyed by the multitudes. They are too slow to be useful.

EXHAUSTS

From Al Martin

Jeanie Macpherson wrote "Adam's Rib" which was produced with a wonderful cast. Then DeMille did it.

Jack Conway is now directing Perry Vekroff's "What Wives Want." The idea is big enough for a serial, my friend.

Mildred Harris is in Frisco with Max Graf in "The Fog." Don't misunderstand this, please.

Conditions in Germany are terrible. The writer of "The Blue Danube" must have been a fortune-teller.

Ethel Clayton made "Can a Woman Love Twice?" Absolutely, that is, if she can't count over two.

Now that Walter Hagen, the golf star, is in pictures, many people are learning golf. Better hurry, folks, the fad may change.

Mr. Hagen's first screen attempt will be, "The Man Who Cheated." The idea was collected from a game of solitaire.

Director Raymaker at Century is now making "Straighten 'Em Out." I saw you last Friday night, Ray, when you got the idea.

Bernard Durning's clock has stopped. He says it is still "The Eleventh Hour." Not so dusty, eh what?

George Rigas was held up the other night. The street car ahead was behind. This is an old one, but then it was an old street car.

Neely Edwards saw the "rushes" the other day and went home sick. They had nothing to do with each other.

Monty Banks has been in Frisco for a few days. I ask you, is every one in "The Fog"?

Jimmy Starr, who hangs out on the Talmadge "lot," is a star no longer. Someone put his lights out.

Theodore Roberts is the strongest man on the screen. You'll agree with me if you ever smoked one of his cigars.

James Young instructed his assistant, Jimmie Ewens, to be familiar with the small part people, for then he will be able to get better work from them. Ewens tried it, hoping he'll get his money back.

Alta Allen has just finished "The Marriage Chance." There are many who envy you, little lady.

CAMPAIGN TO STOP BOGUS POSING IS STARTED

A movement has been started by the Warner Brothers to involve every producing unit in the motion picture industry in checking, insofar as is possible, the many young girls who flagrantly and maliciously style themselves as screen actresses when brought before court justices on charges of disorderly conduct.

The plan, which was started by Sam and Jack Warner, production managers of the Warner Brothers studios in Los Angeles, is to have all bonafide screen players carry small cases containing a photograph and fingerprints for identification purposes. It is said that this idea carried out by every producing unit will prevent any reflection on the thousands of screen players, and will help to maintain the dignity of the picture business.

One of the most recent instances of an attempt to impersonate a screen player was made by a young girl in Milford, Conn., who styled herself as Anna Q. Nilsson. She went to one of the local theatre managers, and he was so convinced by her manner and personality that he consented to have her make a personal appearance at his theatre. When the bogus Miss Nilsson appeared on the stage a dyed-in-the-wool "fan" shouted she was a faker. The cry was taken up by the audience, and later inquiry by the police developed that the young lady had a weakness for impersonating someone she "ain't."

The Warner Brothers idea is said to be meeting with the whole-hearted approval of the Hollywood colony. Marie Prevost, Kenneth Harlan, Hobart Bosworth, Monte Blue, Harry Meyers, Claire Windsor, Pauline Starke and other screen stars are reported to have endorsed the plan.

Champ's Sister in Films

If her big brother, Jack, does not frown on the idea, Elsie Dempsey, sister of the world's champion boxer, will soon become a motion picture actress, having been tendered a long-term contract by Al St. John, Fox comedy star, who recognizes in the talented little woman a rare ability to pantomime and mimic the characteristics and mannerisms of celebrated persons. Recently St. John made a test film of Miss Dempsey and the photographic results were more than satisfactory. The sister of the "iron man" is a striking brunette and although she has had no previous screen or stage experience, it is believed by those who have witnessed her work in the film test, that she has a natural ability for acting.

ACTOR "PUTS ACROSS" THEORY THAT ADAM WAS VERY UGLY MAN

Extensive research on the subject on the part of a motion picture producer reveals a seeming soundness to the theory that Adam, the first man, was extremely ugly and decidedly brute-like in his physical appearance although his disposition was gently human enough. The result of his conclusion is that when A. B. Maescher got ready to film "The Rip-Tide," a soon-to-be-released picture, in which the opening scene has to do with the advent of Adam into the world, Dick Sutherland was engaged to enact the role because he had shown a face in support of Harold Lloyd in "Grandma's Boy" which won the championship for intriguing ugliness.

In the episodes in which his characterization figures in "The Rip-Tide," his facial make-up is a marvel, it is said, and, he "puts across" the impression that the first man to tread upon this mundane sphere was an extremely crude specimen of the

human being unblest physically by any of the refining processes of civilization through the centuries of progress. He makes an unusual entrance on the screen, coming up head-first out of a pool of sticky mud with his head, face and shoulders covered with grime. His first glances at the world around him are anything but reassuring and the first idea one gets upon seeing his actions is that he will be well able to take care of himself against the onslaughts of beasts or elements.

It is interesting to note that Mr. Sutherland's face has been his fortune in motion pictures although he is an excellent actor besides. Whenever there is the necessity for a character with a face that astounds, he is summoned. Such a necessity arose in the filming of the Universal serial, "The Phantom Fortune," now in production, and, consequently, he is playing a picturesque part known as "the ox" and he is succeeding in looking something like one!

"GIN" BEFUDDLES BOLD BURGLARS WHILE ON JOB

Burglars invaded the home of D. M. ("Cappy") Ricks, popular official of the Palmer Photoplay Corporation, at 6852 Alta Loma Terrace, Hollywood, Saturday night, and removed jewelry and silverware amounting in value to \$750, according to a report from the Hollywood Police Station. Mr. Ricks himself brings out a fact that adds color—and humor—to the report.

The burglars took a jewelry box from a bureau and left \$40 in currency in plain sight. They took a package of cigarettes, some keys and a pocket knife from the mantle, leaving \$7 in cash in the same pile of masculine pocket accessories. Also, they took a bottle of cleaning preparation labelled (ghosts of the past!) "Gordon Gin." Mr. Ricks advances the theory that the burglars, having had experience with synthetic "hooch," drank the cleaning fluid under the impression that it was gin, and the eccentricity of their performance was due to its effects!

Menke on "Danger"

H. W. Menke, formerly with David W. Griffith, has been engaged by Clifford S. Elfelt to add some special night effects to the latter's latest picture, "Danger," in which J. B. Warner is starred. This work will be done at the Fine Arts Studios under a new process of Mr. Menke's origin.

The Universal production of "Starland," under the direction of Ward Wing, and in which every Universal star will appear, is rapidly nearing completion.

"SNOW GOLF" IS LATEST GAME FOR WINTER SPORT

The latest in winter sports is "snow golf."

All you need, according to Walter Hagen, golf champion, who is now making motion pictures, is plenty of snow, a pair of snow-shoes, a driver and a ping-pong ball.

Hagen invented "snow-golf" while on "location" at Truckee, California, during the filming of his first starring picture, "The Man Who Cheated." The snow at Truckee was seven feet deep in some spots and deeper in others, so Hagen borrowed the ping-pong ball from a local belle and got busy.

Patent papers have already been filed. Hagen gives most of the credit for the perfection of the game to Clarence Bricker, his producing director.

Hagen has notified a nationally famous sporting goods house, which will manufacture the "utensils" for playing "snow golf," that he will personally exploit the new game, thereby adding a few more dollars to his already overcrowded "sock."

His Last Press Notice

Fred Turner, well-known character actor, died last Wednesday, following an illness of six months. His last screen appearance was made in the King Vidor production of "The Jack-Knife Man," in which he played the title role. Funeral services were held Thursday, February 15th, at the LeRoy Bagley chapel.

The fellow who rocks the boat is the very fellow who would scuttle the ship if he had a chance.

VARSAITY DEAN IN SPEECH LAUDS EXPOSITION

When the management of the American Historical Revue and Motion Picture Exposition entertained the Business Men's Club of Hollywood recently at a banquet given in the ballroom of the Masonic Temple, Walter J. Reynolds, president of the exposition company, and F. B. Davison, the Director General, explained the plans for the big enterprise. Both speeches were received with the sort of enthusiasm that gave assurance of the most whole-hearted support.

Dr. E. C. Moore, Dean of the University of California, stressed the educational possibilities of the Exposition. He said the fact that scenes from the history of the Americas are to be filmed and sent all over the world would make the people of this country and those of South America better known and better understood. He declared the history of the United States is the most stimulating any nation in the world has ever achieved. The pictures would carry the leaven of liberty to the utmost parts of the world, he said, and added that Yale University, appreciating the importance of picturing history, has projected a great Christopher Columbus film.

Dr. Moore concluded his address by confessing to his "very great eagerness to see the results to be attained next summer." Mrs. Martha Nelson McCann, president of the Park Board, outlined the part the women might play in connection with the exposition.

After the speeches the evolution of the dance was portrayed by dancers under the direction of George Smart and Miss Katherine M. Burns.

Ray and Ray

Ray Hallor, who is playing the part of Richard More, the religious fanatic in support of Charles Ray in "The Courtship of Miles Standish," now well into production, was called to the telephone at the Ray Studios one day this week and had the thrill of hearing a voice offer him \$10,000 per week if he would give up independent work and sign a long-term contract with one of the larger film concerns. Then came the rude shock—it dawned on Hallor that Charles Ray was the one wanted and not Ray Hallor. "It was the most disappointing mix-up of my whole mixed career," Hallor says.

Bill's Gun-Fighting

William Farnum is in the midst of his new starring vehicle, "The Gun Fighter," at the Fox Studios. Doris May will play opposite Mr. Farnum in this story, which was written by Max Brand.

Who's Who and What's What in Filmland This Week

Milla Davenport has been cast for a character part in the Edgar Lewis production at Universal.

Dick Stanton has returned from New York after an absence of six years. He is stopping at the Ambassador.

Eva Novak is playing a prominent role in a new production, in which Bryant Washburn and June Elvidge are featured.

Carmel Myers has returned to Los Angeles from Chicago, where she enacted an important part in "The Little Girl Next Door."

Robert H. Russell has signed with the Eddie Dillon company at Goldwyn's to play in "Broadway Gold," featuring Elaine Hammerstein.

Mildred Davis has finished work in the Sacramento Pictures Corporation production, "Temporary Marriage," her first starring vehicle.

"Duke," well-known canine actor, has gone astray. H. J. Andrews, of 3186 Verdugo Road, who owns the bloodhound, has offered a reward for his return or information regarding his whereabouts.

Ernie Adams, who played the title role of Lester in "Listen Lester," the musical comedy which played New York's Broadway for more than a year, has been engaged to appear in Century Comedies.

Mickey McBan, interesting 3½-year-old film actor and world's champion baby swimmer, will entertain at a big children's party to be given at the Hotel Maryland, Pasadena, on Washington's Birthday.

Margaret Livingston, who has been seen with Charles Ray, Hobart Bosworth and Douglas MacLean and who recently completed a big Universal serial, is soon to be starred in her own productions, says Dame Rumor.

With the departure of Harry Rapf and S. L. Warner for New York yesterday announcement has been made that Sidney Franklin will direct "Beau Brummel," an adaptation from the famous stage-play by Clyde Fitch in which Richard Mansfield starred.

Julia Arthur, distinguished stage actress, has signed a contract to appear in the next Marion Davies production for Cosmopolitan. She will play Queen Elizabeth, according to her announcement made following the closing scene of Hamlet, now playing at Keith's Theatre in New York.

Fritzi Brunette is included in the all-star cast of Hugh E. Deirker's production, "The Other Side," in the course of filming at the Fine Arts Studios.

Stanton Heck has been added to the cast supporting Charles Ray in "The Courtship of Miles Standish." He will play the part of Captain Jones.

Eva Lewis is back at Universal, portraying her role in "The Hunchback of Notre Dame." An accident, in which her arm was sprained, caused a week's lay-off.

Monsieur J. A. Roy is vacationing in Monte Carlo, Monaco, following an extensive tour of France and Italy. He expects to arrive in Hollywood in the near future.

George L. Maryon has been engaged to play the minister in "Main Street" now being filmed by Warner Brothers. He has been contracted for the run of the picture.

Miss Dupont will play the principal feminine lead opposite Walter Hagen in his first feature production. The rest of the cast consists of Joseph Kilgour, Monte Collins, Lucy Beaumont, and George Kuwa.

E. W. Borman, who recently finished an engagement in "The Strangers' Banquet," has been cast for an important part in the Richard Thomas production of "The Silent Accuser," which will be produced at the Hollywood Studios under the personal direction of the producer.

"Poor Men's Wives," the Louis Gasnier production in which Mickey McBan and Muriel McCormac have been skillfully matched as "twins," has opened at the Criterion Theatre in New York, and will soon be seen in Los Angeles at the Kinema.

Evelyn Selbie has signed to lay an Indian squaw in "Snow-drift," a five-reel drama to be made by Fox under the direction of Scott Dunlap. The company will spend several weeks in Truckee to film the snow scenes. Charles (Buck) Jones will be the star and Dorothy Manners is his leading lady.

Mabel Normand arrived in New York last week from Europe, where she has been sojourning for several months. She will stay in the eastern city for a few days and then return to Los Angeles, where arrangements are being made for the filming of her next Mack Sennett starring production, "Marianne."

Helen Ferguson is heading an all-star cast which will appear in Edgar Lewis' production of "The Right of the Strongest." She will portray the role of a school teacher.

Myrtle Stedman has returned from Truckee where exterior scenes for the new Thomas H. Ince feature were made. Miss Stedman is cast as the mother of Lloyd Hughes.

Theodore Kosloff is another Paramount artist who is seeking relaxation in Manhattan, having left this week for the big town in the Hudson. He will be back in two or three weeks.

Taylor Graves, who is playing Charley Bates in "Oliver Twist" has just completed a picture with Emory Johnson. The title is "Westbound 99" and Taylor plays a character juvenile.

Sadie Campbell, eleven-year-old actress, finished with Buddy Messinger in "Teacher's Pest" last week. She is now playing a part in "60c An Hour," featuring Walter Hiers at Lasky.

Frank Whitson is en route from New York City to Portland, Oregon, where he will do three special productions for the Premium Picture Corporation. He is accompanied by Jack Flemming, president of the company.

John Arnold is to photograph "The Fog," the newest Graf production to be filmed for Metro release. Mr. Arnold has been doing the camera work for Viola Dana's pictures for the past few years.

Baby Peggy, the four-year-old Century Comedy star, was chosen by the Lions organization to present the Hollywood branch with the international charter, which was sent from the headquarters in Chicago.

Gibson Gowland, prominent English actor, will arrive in Los Angeles, February 24th, to play the title role in Von Stroheim's initial Goldwyn production of "McTeague," he having been engaged for the part by cablegram. Upon his arrival in Los Angeles, he will be sent to San Francisco where Mr. Von Stroheim is on location.

Gene Sarazen, National and open golf champion has signed a contract with Warner Brothers and Harry Rapf to appear in a series of one-reel pictures. These films although educational to the golfer will be entertaining to others who have not been bitten by the "golf-bug" as they will combine comedy with the golf instruction.

Lillian Leighton has recovered from her recent illness which incapacitated her since last fall. She is now back on the "lot" with the Rockett company now making "Abraham Lincoln."

Victor B. Fisher, supervising director of Fisher Productions, Inc., of San Francisco, is in Hollywood to start work on their story, "Youth Triumphant," and to select a director and cast.

William A. Friedle, the New York bank clerk, who was offered the scenario desk of Century Comedies, has declined due to present affiliations, but will write for Century from New York.

Harry Burns has just completed an engagement with the Goldstone productions. He was playing the part of the manager of a small-town prize-fighter in "Small Town," starring Snowy Baker.

Charles Richardson is photographing Clara Kimball Young in "Cordelia the Magnificent," Harry Garson's newest production for Metro which George Archinbaud is directing. Mr. Richardson was one of the cameramen for "Robin Hood."

Maryon Aye, one of screenland's fairest feminine players, has affixed her name to a contract with Sol Lesser, president of Principal Pictures Corporation, whereby she will enact important roles in the forthcoming Sol Lesser productions, the first of which is George M. Cohan's famous stage play, "The Meanest Man in the World," starring Bert Lytell.

George Melford arrives next Monday, according to report, to complete scenes for his new Paramount production, "You Can't Fool Your Wife," in which Leatrice Joy, Nita Naldi and Lewis Stone are featured. The members of the cast needed for the completion of the picture will follow Mr. Melford. This is an original story by Hector Turnbull with scenario by Waldemar Young.

Four units are now producing for Century Comedies. They are the Eugene De Rue company, making pictures with Bobby Dunn; Harry Edwards, directing comedies with Buddy Messinger; Al Herman, producing pictures with Jack Cooper; and Herman C. Raymaker, handling Brownie, the wonder dog. Baby Peggy is expected to start this week, and a director is being signed for her productions.

HALPERIN DECIDES TO STOP ONE STAR PLAN

Finis was written this week to Halperin Productions' latest breezy satire play, "Tea—With a Kick," and the picture is now being edited at the Fine Arts studios under the supervision of Victor Hugo Halperin. A cast of twenty-four artists of recognized prominence was assembled for the principal characters in the story. Those who have previewed the picture in the studio projection room declare that Erle Kenton, in whose hands rested the direction of the story, has produced a subject which excels in quality any of his previous pictures, including "A Small Town Idol," "Down On the Farm," and "Love, Honor and Behave."

The complete cast as announced by the Halperins is as follows: Creighton Hale, Rosemary Theby, Stuart Holmes, Zasu Pitts, Victor Potel, Gale Henry, Harry Todd, Sidney D'Albrook, Dot Farley, Edward Jobson, Ralph Lewis, Dale Fuller, Julianne Johnson, Doris May, Hank Mann, Billy Franey, Earl Montgomery, Tiny Ward, "Spike" Rankin, Irene D'Annelle, Chester Conklin, Snitz Edwards, Roy Atwell and Tom Ricketts.

All forthcoming stories to be produced by the Halperins will be presented with an all-star cast. Such was the announcement made by the company this week. Their original plan was to alternate with a single star and an all-star production. The next Halperin story, which ran in one of the leading magazines of the country, is now being put into continuity form and will enter the filming process within the next two weeks. The title and details of the play are being withheld for the present.

Mayo Joins Goldwyn

Frank Mayo last week signed a long-term contract with the Goldwyn Pictures Corporation, for whom he is now completing the enacting of one of the stellar roles in "Souls For Sale," under the direction of Rupert Hughes. Mr. Mayo recently finished a three-year contract with Universal. His career as a freelance actor was not long-lived. He has not been away from his long-term Universal contract long.

Miss Mills Doubles Again

Marilyn Mills, known in film-land as "the girl with the white horse," has just completed an engagement with Clifford S. Efelit in "Danger." She served as the double for June LaVere in various dangerous scenes in which there is much wild work with wild horses. Miss Mills is considered one of the most daring horsewomen in California.

WAMPAS TO INSTALL NEW OFFICERS AND DO A FILM

With a "High Jinks de Luxe," the recently chosen officers of the Western Motion Picture Advertisers are to be installed for the coming year next Monday night. The new officers are Joseph Jackson, president; Harry Wilson, vice president; Howard Strickling, secretary, and Pat Dowling, treasurer. Retiring officers who will induct their successors into office are Arch Reeve, president; Ham Beall, secretary, and Barrett Kiesling, treasurer.

The festivities will be held at

the Elite, and entertainment features will be varied. Sam W. B. Cohn, Ray Davidson, Garrett Graham, Mark Larkin and Jerome Beatty, will be installed as members of the board of directors. Aiding the retiring officials in the celebration is a committee headed by Harold Hurley, including Ivan St. John, Clem Pope, Robert Collier, and Tom Reed. A special motion picture is being made for the occasion and it will be called "When the Midnight Wampas Wails a Wicked Woof," with Pat Dowling as director general.

CHAPLIN "STICKS" TO CHOICE OF YEAR AGO

Carl Miller, who is playing opposite Edna Purviance in her first starring vehicle, "Public Opinion," now under way at the Chaplin Studios, where Charles Chaplin, the great comedian, author of the story, is directing it, was "nominated" by Chaplin for the big role he is enacting when "The Kid" was under production. Miller's work as the father of the "Kid" was regarded so favorably by Chaplin that he told the former one day that at some future time he was going to direct a picture.

"And you will have the leading role," added Charlie.

A year ago Chaplin again discussed his plans for a picture and repeated his promise. Then one afternoon late in November while Carl Miller, unromantically clad in overalls, was cleaning his car, came an urgent call from the comedian, bidding him hurry to his studios. Mr. Miller told him he was covered with grime and in no fit condition to see anyone.

"Never mind," come as you are, but hurry," replied the comedian.

Having not the slightest idea of what it was all about, Miller hurried and the first thing he confronted at the studios after the comedian had smilingly greeted him was a pen and the next one of the most coveted contracts in filmdom which he signed wondering if it could be true.

Mr. Miller has been enacting some highly dramatic scenes with Miss Purviance. He is cast in the production as a poverty-stricken painter who goes to Paris to seek his fortune.

Seattle Debutante Winning

Leonore Field, a newcomer from Seattle and winner of many beauty contests, has been added to the Carter De Haven company. She has played parts with the Harry Carey company as well as "The Fighting Blood" company all on the R-C lot. She is a society debutante from the northern city and came here to try her luck in pictures against her parents' wishes. She is making reassuring progress.

DOUG GIVES WISE MATHEMATICIANS A JOB

If it takes 17 weeks for 255,000 persons to see "Douglas Fairbanks in Robin Hood" at Grauman's Hollywood Egyptian Theatre, how long will it take for the entire population of the world to view this sensational cinema?

During the seventeen weeks that the new Fairbanks celluloid classic has been running at Grauman's famous theatre, an average of 15,000 persons viewed it each week, and present indications are that more people will see the show in the theatre in Hollywood than at any other theatre in this country, not excepting the Capitol of New York which is the largest show house in the world.

The Capitol, however, has helped considerably to swell the world attendance. When "Robin Hood" opened there last week for its second metropolitan run, all records for first night attendance were shattered in spite of the fact that a blizzard was raging. The total attendance for the first week amounted to the staggering figure of 101,000 persons. But despite all this, it is believed that the aggregate audience at Grauman's Hollywood Egyptian will be considerably ahead of the Capitol owing to the fact that the run will last much longer.

In addition to the showings in Hollywood and New York, the picture is now being presented in Philadelphia, Chicago, Pittsburgh, Washington and Boston. The Boston and Pittsburgh performances are being staged under the direction of Doug's road show organization, while other showings are under the auspices of the United Artists. In each of these big cities, a tremendous attendance has been rolled up and as soon as an average can be struck as to the number of people that pass into these theatres each week, it is believed at the Fairbanks studio that the business office can compute the length of time it will take for all the people of the world—or at least an equivalent of all the people of the world—to witness this delightful photoplay.

WIDOW OF FAMOUS PRODUCER WINS FILM FAME

Unusual interest attaches to the growing popularity of Frances Raymond as a remarkably artistic portrayal of aristocratic matrons and grand dames in modern motion pictures. Very few know she is the widow of David Henderson, the foremost theatrical producer of America twenty-five years ago at which time she was one of the most feted musical comedy stars, being noted as one of the most vivacious and most beautiful soubrettes on the American stage. She was the toast of the town wherever she played.

Now the luxuriant hair which was admired for its golden bloneness is snow-white, though the face is exceptionally well preserved, and, Frances Raymond, as a character actress of the screen, is making rapid strides towards achieving a different kind of fame, but a fame comparable to that which was hers in those years bygone.

She is just starting in an important part in support of Duston Farnum in the William Fox production, "The Grail," which will be something like her fortieth picture engagement since she settled in Hollywood three years ago. Among the more notable forthcoming releases in which she will appear in brilliant roles are: "Money, Money, Money," starring Katherine MacDonald; the Lois Weber production of "Jewel"; and "Noise in Nuboro," starring Viola Dana.

David Henderson, her deceased husband, was one of Chicago's most successful newspaper men before he entered the theatrical field. He was managing editor of the Chicago Daily News and later founded the Chicago Herald. As a theatrical producer he won most of his fame and fortune on account of his elaborate all-star presentations of Gilbert and Sullivan operas and spectacular extravaganzas, which served as the guiding standard for Ziegfeld's "Follies."

Cortez to Pose

Because of his extraordinary facial good looks and striking physique, Ricardo Cortez, now playing the role of the villain in support of Walter Hiers in "60 Cents an Hour," has been selected by Rob Wagner, author, painter and picture director, to pose for his study in oil paints of a Greek god, which he will paint as soon as he recovers from a minor operation. Cortez recently won a long-term contract with Paramount because of his unusual debonair appearance and ability as both an actor and a dancer. He is generally regarded as one of the sure bets for early stardom.

News and Gossip About the Moving Throngs of Movieland

Von Stroheim is Starting

Eric von Stroheim has finished writing the script for "McTeague," his first picture under his recently signed contract with Goldwyn Pictures Corporation. The director arrived in Los Angeles last week to complete casting for his picturization of Frank Norris' novel.

Von Stroheim wrote the script in San Francisco on the scenes where the story takes place. After completing his cast the director will return to San Francisco. Actual photography of "McTeague" is scheduled to start next week in the junkyard in the alley back of McTeague's Dental Parlors.

Starts "Three Wise Fools"

King Vidor has begun production on "Three Wise Fools," the first of a series of productions which he is to make for Goldwyn. The screen version of this story follows the story of the stage production very closely. Several of the original cast of players have been engaged to play in this film. Claude Gillingwater, who created the role of Findley, will appear on the screen in this same role. Fred Esmelton, a well-known New York actor, also in the original cast, will appear in the Vidor production. Others in the cast are Martha Mattox, John Sainpolis, Brinsley Shaw, Alec Frances and Pat Hartigan.

Betsy is Back

Betsy Anne Hisle, popular 4½-year-old picture baby, has just returned from a holiday with her grandparents in Seattle. Betsy is one of the Denishawn dancers. While in the north she danced for several charity affairs, and a number of receptions and parties were given in her honor. She also appeared in a little original sketch, written especially for her, at the Strand Theatre there.

Betsy Ann may be remembered as one of the first prize winners in the Best Baby Contest held by the Hollywood News last November. She also holds the distinction of being the youngest member of the Motion Picture Division of the Red Cross, and the youngest official worker during the drive this past winter.

In Two Films on One Stage

Raymond Griffith is engaged in two productions on the same stage at the Goldwyn studios. His characterizations are the "crime deflector" in Clarence Badger's "Red Lights," and the spendthrift, adopted son of a famous surgeon in Marshall Neilan's "The Eternal Three." The companies are working side by side in order to facilitate Griffith's changing of characters. He has a portable dressing room between the two sets.

Lou is No Kin of His

Michael Teilegen, who has been playing heavy bits on the stage and screen in the east and in Hollywood, is in no way related to the famous Lou, nor does he claim to be. For some time he worked under the assumed name of Economan, so people would not think he was attempting to capitalize the name of the eminent Greek actor. Upon the advice of friends, however, he is now using his real name, and is determined to make it mean as much in his particular sphere as that of the great stage lover means to the footlight realm. In facial contour he resembles Lon Chaney to a slight degree.

Viola Dana Convalescent

Viola Dana is at the Good Samaritan Hospital in Los Angeles recovering from an operation for appendicitis performed by Dr. Maurice Kahn. The little Metro star had been ailing since the death of her mother several months ago. Upon her complete recovery Miss Dana will resume her work before the camera at the Metro studios. Just a short time before going to the hospital Miss Dana signed a new long term contract with Metro whereby she would appear in special productions only.

Scenario Editor at 24

Winifred Dunn, 24, has assumed the duties of scenario editor at the Metro studios. The appointment was announced by Joseph W. Engel, first vice-president and general manager of that organization's West Coast studios.

Miss Dunn is believed to be the youngest scenario editor either here or in the East. She came to the coast more than a year ago to take charge of the scenario department for Sawyer-Lubin productions for Metro. She assisted in editing and titling "Quincy Adams Sawyer."

Tourneur Has New Story

After months of search covering the reading of hundreds of original manuscripts and scores of novels and plays, Maurice Tourneur has at last decided on the vehicle for his next production which is to be presented by M. C. Levee through First National release. The story selected is "The Brass Bottle," by F. Anstey, well known English author. "The Brass Bottle" ran for three years on the London stage. The continuity for the Tourneur production is being written by Charles Maigne. Tourneur's contract with First National calls for four big feature productions, the first of which is "The Isle of Lost Ships," just been completed and which will be released early next month.

Dusky Star With "Bull"

Hunt Stromberg has engaged Douglas Carter, perhaps the best known colored comedian on the screen, for a prominent role in "An Eskimo Spy," the next Bull Montana comedy for Metro. Carter, better known to the studio as "High Pockets," is hailed as the Bert Williams of the screen, and recently scored a personal hit in several Owen Moore features, notably "The Poor Simp," "Love is an Awful Thing" and "Modern Matrimony." Florence Gilbert and "Chuck" Reisner are also cast for important roles in "An Eskimo Spy."

Rehearsed by Chaplin

Carl Miller, supporting Edna Purviance in her starring vehicle "Public Opinion," written and directed by Charles Chaplin at his studios, is being rehearsed by the famous comedian in the sequence that ushers in scenes of great tensity. The photography is to be taken next week. Mr. Miller, in the production, is a painter and will shortly be active at his easel in painting the portrait of Miss Purviance.

Walked Away With Dance!

Jack Pickford and Alice Lake walked away with the Ambassador's Dancing Contest Silver Trophy at the Cocoanut Grove on the evening of February 6th, thereby winning over May McAvoy, Bessie Love, Katherine McDonald and a host of other well-known stars. Jack had been defeated in the semi-finals the week before, when he danced with his sister Lottie, and came back determined to win the following week.

Blanche Sweet is Back

Blanche Sweet has returned from her short vacation on a dairy farm, having gained fifteen pounds. A large production company is said to be soliciting her services to appear in a well known story before she appears in "Tess of the D'Urbervilles" under the direction of her husband, Marshall Neilan.

To Get Views Before Cutting

When should a picture be criticized? Rupert Julian, Universal's super-jewel director of "Merry-Go-Round," has invited all the critics of Los Angeles to answer this question at a special preview of the film to be held within the next two weeks. Julian is of the opinion that a picture should be criticized before the final cutting so the director can obtain the reviewers' notes before the picture is shown to the public. "Merry-Go-Round" is now in about 100,000 feet and Julian is rushing the cutting so the film will be reduced to between fifteen and twenty reels for the first preview. It will be twelve reels in length when released.

Veteran Finishes New Film

Belle Stoddard, wife of the late Paul Meniffee Johnstone, and aunt of Frank Mayo, well-known film star, has just finished a four-week engagement with the Paul Gerson Co., playing the part of Mrs. Dot in "The Cricket on the Hearth." Years ago Miss Stoddard played "Bertha" with the veteran actor, Joseph Jefferson on the legitimate stage.

Hope Becomes Bright Hope

At the end of his search for an unknown girl to play the leading role in the Paramount production of "Hollywood," James Cruze, who will direct the feature, found Miss Hope Drown, daughter of Clarence Drown, manager of the Los Angeles Orpheum. Miss Drown has had no picture experience. However, she has played ingenue leads in stock in San Diego, where Mr. Cruze discovered her. This young lady, who has received the most flattering offer ever extended an "unknown" performer, will be supported by every star in the Famous Players-Lasky organization.

Satire on Phone Service

Hugh Hoffman has finished another scenario for Gladys Walton, and production begins immediately. This time it is a telephone story entitled "Crossed Wires." King Baggot is the author of the story, which is a satire on the present-day brand of telephone service. Mr. Baggot is also the director. Mr. Hoffman and Mr. Baggot are a strong team, and their work, with Gladys Walton as the star, is attracting wide attention.

Ann Little to Star For "U"

Ann Little is playing the lead in the Universal serial of "The Eagle's Talons," which will be produced under the direction of Duke Worne. This is the seventh chapter-play Mr. Worne has been assigned by Universal and it will serve as the initial serial in which Miss Little has had a part for that organization, although she has worked for Mr. Worne in other productions, including "The Blue Fox," and "The Man of the North," both serials. Al Wilson has been engaged to supply the aeroplane thrills which will figure prominently in the new picture.

Another in "Red Lights"

Charles B. Murphy has been added to the cast of "Red Lights," a Goldwyn production, directed by Clarence Badger. The cast already consists of a list of celebrities including Marie Prevost, Raymond Griffith, Johnnie Walker, Alice Lake, Dagmar Godowsky, Lionel Belmore, William Worthington, Jean Hersholt and Frank Elliot.

Pulse of the Studios

For Week Starting Monday, February 19

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------|--------------------|--|--------------------------------|----------------------------|-----------------|
| BACHMAN STUDIO. | | | 831 Windsor Rd. | | | Glen. 1933-W |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| BRONX STUDIO. 1745-51 Glendale Blvd. | | | Kenneth Bishop, Casting. | | | 541-09 |
| Smith-Thompson | All-Star | Thompson | | Eugene Vogt | 5-Reel Outdoor | Casting |
| BURBANK STUDIO. Burbank, Cal. | | | | | | Burbank 54-R |
| CENTURY STUDIO. 6100 Sunset Blvd. | | | Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Eugene DeRue | Bobbie Dunn | Blake Wagner | Zion Myers | Eugene De Rue | "The Boob" | 2d Week |
| Harry Edwards | Buddy Messinger | Victor Sherrick | Charles Lamont | Harry Edwards | "Melting Eyes" | 3d Week |
| H. C. Raymaker | Brownie | Jerry Ash | Jack Mintz | Jim Davis | "Straighten 'Em Out" | 3d Week |
| Al Herman | All-Star | Billy Williams | Mark Sandrich | Herman-Neufeld | "Bus Boy" | 3d Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. | | | 1416 La Brea Ave. | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 13th Week |
| CHOICE STUDIO. 6044 Sunset Blvd. | | | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Otto Brautigan | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. | | | 6101 Sunset. C. H. Christie, Gen. Mgr. | | | Holly 3100 |
| Scott Sidney | Jimmie Adams | Peterson | Clemens | Robert Hall | Two-reel Comedy | 2d Week |
| Harry Beaudine | Bobbie Vernon | Nagy | Lavelle | Chester Conklin | 2-Reel Comedy | 2d Week |
| FEDERAL STUDIO. 3500-3800 Beverly Blvd. | | | Walter Hansen, Studio Mgr. | | | Wilshire 2115 |
| FINE ARTS STUDIOS. Individual Casting. | | | 4500 Sunset Blvd. | | | 598-165 |
| Fred Caldwell Productions. | | | | | | |
| Fred Caldwell | All-Star | Ernie Miller | Rounseville | Blackwood-Van Up Comedy-Dramas | | Schedule |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | Vernon Walker | Park Fraire | Charles R. Seeling | Drama | 1st Week |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Jess Robbins | E. Everett Horton | Irving Ries | D. Rothschild | Ford Beebe | Comedy Drama | 3d Week |
| Halperin Productions. | | | | | | |
| Erle Kenton | All-Star | Wm. Marshall | Harold Young | Victor Halperin | "Tea With a Kick" | Editing |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | Victor Milner | Nick Grinde | Dorothy Yost | "The Other Side" | 3d Week |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | Frank Couce | Staff | Comedies | Schedule |
| Sacramento Pictures Corp. W. H. Jobelmann, Vice-Pres. & Gen. Mgr. | | | | | | |
| Clifford S. Elfelt Productions. | | | | | | |
| B. P. Fineman Productions. | | | | | | |
| Clarence Brown | All-Star | | | Staff | Society Drama | Casting |
| FOX STUDIO. C. A. Bird, Casting. | | | 1401 N. Western Ave. | | | Holly 3006 |
| Bernard Durning | All-Star | Don Short | Wellman | Lewis Sherwin | "Eleventh Hour" | 8th Week |
| Jack Blystone | Stock | | | | Comedies | Schedule |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Henry Otto | Shirley Mason | David Abel | G. Hollingshead | Furtherman Quirk | "Balance Due" | 2d Week |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "The Gun-Fighters" | 2d Week |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Journey of Death" | 4th Week |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Bertholon | Strumwasser | "The Grail" | 2d Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | 6th Week |
| Scott Dunlap | Wm. Russell | Schneidermann | Jack Edwards | Paul Schofield | "The Water Cross" | 7th Week |
| GARSON STUDIOS. 1845 Glendale Blvd. | | | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Geo. Archainbaud | Clara K. Young | Charles Richardson | Leo McCarey | Frank Beresford | "Cordelia the Magnificent" | 3d Week |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. | | | Culver City. | | | 761711 |
| King Vidor | All-Star | Charles Van Enger | David Howard | King Vidor | "Three Wise Fools" | 1th Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 1th Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 8th Week |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 11th Week |
| Von Stroheim | All-Star | Ben Reynolds | | | "McTeague" | San Francisco |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Al Neitz | Snowy Baker | Jackson Rose | Ralph Stuab | Staff | "Small Town" | 2d Week |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Bob Horner | All-Star | Al McLain | | Bob Horner | Underworld Drama | 2d Week |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| Triograph Production Co., 1439 Beachwood Dr., Holly 7945. | | | | | | |
| Carpenter-Bertram | Bill Patton | W. C. Thompson | W. H. Patton | Bill Patton | Western Drama | 2d Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-----------------|----------------|---------------------|-------------------|---------------------------|---------------------|
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. J. Jasper, Mgr. | | | | | | Holly 1431 |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Frank Grandon | Carlton King | | Carl Widen | Harry McCabe | Comedy-Drama | Schedule |
| Richard Thomas Productions. | | | | | | |
| Richard Thomas | All-Star | Jack Fuqua | Wilbur McGaugh | Wm. Lester | "Silent Accuser" | 1st Week |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Lloyd Ingraham | Douglas McLean | Ross Fisher | George J. Crone | Raymond Griffith | "Going Up" | 5th Week |
| J. A. Mowat Productions. | | | | | | |
| Clarence Bricker | Walter Hagen | Ray Rennehan | Wm. Van Vleck | G. B. Manly | "The Man Who Cheated" | 3d Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Lambert-Andrews | "Lost" | 5th Week |
| Palmer Photoplay Productions. | | | | | | |
| James de Grasse | Lloyd Hughes | Henry Sharp | Frank Gerahty | Kate Corbaley | "Out of the Night" | 4th Week |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | 6th Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| James Cruze | Non-Star | Karl Brown | Vernon Keys | Thomas Geraghty | "Hollywood" | 1st Week |
| Herbert Brenon | Compton-Tearle | George Meyer | Harold Schwartz | Cowan-Begere | "Rustle of Silk" | 6th Week |
| Joseph Henabery | Walter Hiers | Faxon Dean | Dick Johnson | Grant Carpenter | "600 an Hour" | 4th Week |
| Sam Wood | Gloria Swanson | Alfred Gilks | John Waters | Sada Cowan | "Bluebeard's 8th Wife" | 1st Week |
| LONG BEACH STUDIO. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | 5th Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "April Showers" | 3d Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalen | Olga Printzlau | "Mother-in-Law" | 3d Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Joseph M. Schenck Productions (First National). | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Within the Law" | Editing |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bull Montana | Floyd Jackman | Dick Stevens | Staff | "An Eskimo Spy" | 2d Week |
| Louis Burston Productions. | | | | | | |
| Rowland Lee | All-Star | George Barnes | Dan Keefe | Clymer-Symons | "Desire" | 6th Week |
| Jackie Coogan Productions. | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Christopher of Columbus" | Schedule |
| Carter DeHaven | Carter De Haven | K. G. McLean | Cliff Sahn | Walter McNamara | "Home Comfort" | Schedule |
| Val Paul | Harry Carey | Wm. Thornley | Ted Brook | Wyndham Gittens | "Man of the Desert" | 7th Week |
| Chester Bennett | Jane Novak | Jack McKenzie | Douglas S. Dawson | Bennison-Garwood | "Divorce" | 3d Week |
| Emile Chantard | All-Star | Jack McKenzie | Voshell-Lena | Wyndham Gittens | "Daytime Wives" | 2d Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 9th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | Hutchison-Parrott | 5-Reel Comedy | 8th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackney | Staff | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Randall H. Faye | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. | | | | | | Holly 4080 |
| Edwin Carewe Productions. (First National release). | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Hellbron | "Girl of Golden West" | 3d Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | | Archie Mayo | Comedy | Schedule |
| Selznick Productions. (Select Release). | | | | | | |
| Maurice Tourneur Productions (First National release). | | | | | | |
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | James Young | "Wandering Daughters" | 3d Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | McGill-Linden | Rea Hunt | Jack White | Comedy | Schedule |
| Fred Fishback | Cliff Bowes | Francis Corby | Ben White | | Comedies | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
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| Edward Sedgwick | Hoot Gibson | | Tummel | Edward Sedgwick | "Katy Didd" | 5th Week |
| Jack Conway | All-Star | Reynolds | McDonough-Brandeman | | "Trimmed in Scarlet" | 7th Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "Crossed Wires" | 2d Week |
| Jack Allen | Jack Allen | | | Jeffrey Moffit | Animal Adventures | Schedule |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | Serial |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | Serial |
| Scott Darling | Lewis Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Warren Lynch | A. Thompson | | Comedy | Schedule |
| Toot Browning | Priscilla Dean | Wm. Filden | Wm. Crnlney | Raymond Schrock | "Drifting" | Editing |
| Wallace Worsley | Lon Chaney | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 8th Week |
| Joe Rock Productions. Leon Lee, Prod. Mgr. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|---|---|------------------------------------|--|--|--------------------------------|
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CAST

| | |
|------------------|--------------------|
| Lloyd Hughes | Lucille Rickeson |
| Myrtle Steadman | George Hackathorne |
| Philo McCullough | Claire McDowell |
| Bruce Gordon | Frankie Darro |
| Fay MacKenzie | |

Fox

"THE END OF THE ROAD"

Henry Otto, director

David Abel, cameraman

G. Hollingshead, assistant director

Furthman and Quirk, scenarists

CAST

| | |
|---------------|------------------|
| Shirley Mason | Richard Tucker |
| Al Roscoe | Edward Martindel |
| Fred Kelsey | |

F. B. O.

"DAYTIME WIVES"

Emile Chautard, director

Jack McKenzie, cameraman

Voshell and Lena, assistant directors

Wyndham Gittens, scenarist

CAST

| | |
|------------------|-----------------|
| Wyndham Standing | Kenneth Gibson |
| Geraldine Perdue | Katherine Lewis |
| Grace Darmond | Edward Hearn |
| Albert Roscoe | |

Edgar Lewis presents

"THE RIGHT OF THE STRONGEST"

Edgar Lewis, director

Doc Feldman, assistant director

CAST

| | |
|-----------------|---------------|
| Helen Ferguson | E. K. Lincoln |
| George Seigmann | Tom Santschi |
| Tully Marshall | |

Universal presents

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Duke Worne, director

J. Marchant, assistant director

CAST

| | |
|------------|---------------|
| Ann Little | Fred Thompson |
| Joe Girard | Edith Stayart |
| Al Wilson | Edward Cecil |

Warner Brothers present

"MAIN STREET"

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CAST

| | |
|-----------------|-------------------|
| Florence Vidor | Monte Blue |
| Alan Hale | Noah Beery |
| Louise Fazenda | Harry Meyers |
| Robert Gordon | Josephine Crowell |
| Gordon Griffith | Otis Harlan |

The preview of the Clifford E. Elfelt production of "Danger," starring J. B. Warner, has been postponed until Monday evening, February 19th. It will take place at the Ambassador Hotel, Los Angeles, and there will be two showings, one at 7:30 and the other at 8:45 o'clock.

Monty Banks has just completed a flying round trip from Hollywood to San Francisco in his speedy motor car. The object was to talk to a couple of millionaires about a picture project in which the popular comedian is interested. Although he is reticent, his smiles indicate all's well.

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THE SILENT TREND

Continued from Page 8

demands of any downtown, uptown or community house.

We like everything about "What a Wife Learned" excepting the title. It is plainly a title calculated to make a bid for the patronage of the public still swept off its feet by the "Why-Do-Girls-Leave-Home" promise of seeing some sensational secrets revealed. It surely is high time for producers to discontinue hanging up hopes on this sort of unadulterated buncombe. It not only is undignified, but places good pictures on the lower basis of the dime museum. "What a Wife Learned" is a title which indicates the presentation of some choice morsels for gossip on delicate subjects, and, it will attract on this score. Yet, when the curious see it, they will be disappointed, because it is, in reality, a clean picture of good purpose. It has to do with the complications which follow the marriage of a girl ambitious to achieve a literary career and it presents in an interesting way the clashes possible under such circumstances. There is a big spectacular thrill, too—a flood scene which is quite realistic. Marguerite De La Motte deserves the bulk of the credit for putting the human side of this story across. She proves the kind of a heroine who never loses anyone's fullest sympathy. Milton Sills and John Bowers are satisfactory in their respective roles.

"Poor Men's Wives," as it is finally released with a footage of 6900 feet, is not Gasnier's best work by any means. On the contrary, it is entirely too ordinary to serve as an index to the extraordinary Gasnier. The fault may lie somewhere else—most probably in the department where the Schulberg stories are selected and prepared for the screen. At any rate, despite its shortcomings, especially its triteness and antiquated methods of treatment, "Poor Men's Wives" will undoubtedly have a quite wide vogue in popular-price circles and it deserves something better than flat failure. It is worth the price of admission, just to see Barbara LaMarr and David Butler work with two unusually clever child artists, Muriel MacCormac and Mickey McBan, who, if given a little leeway, might have almost stolen the picture, for little Muriel displays some remarkable dramatic ability and little Mickey amuses royally. The story unfolded is one which will appeal to those who find life one unending series of grappling with problems wherein shortage of coin of the realm is involved much to a natural annoyance. It will not displease anyone of any class, but it will not be proclaimed a Gasnier masterpiece.

It is being freely predicted that Jackie Coogan's production of "Oliver Twist," now current, is going to "make" several of the artists in the supporting cast and in this connection Lewis Sargeant is mentioned most frequently. He plays the part of Noah Claypool in the picture and his work has elicited special comment from the reviewers. Sargeant will be best remembered for his portrayal of the title role in the Lasky production of "Huckleberry Finn." One of his next notable screen appearances will be in the Universal serial, "The Phantom Fortune."

Actual filming of the Mowat production of "The Man Who Cheated" has been started at the Hollywood Studios. This forthcoming production is especially interesting for the reason that it will serve as the medium for a screen debut for Lucy Beaumont, noted as "the greatest mother on the stage," who recently quit the footlights to become an exponent of the silent drama.

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When the Casting Director Isn't

Continued from Page 6

one of the offices, and I recognized him as being Mr. Wild, the general manager. Well, I might as well meet him now as later thought I, but before the casting director could introduce me the general manager came right up to Mr. Gentle and said, "When I tell you to get out of the studio I mean it," and proceeded to throw Steve out.

I was surprised at this display of acrobatics, and went out to Steve who was lying on the sidewalk. He picked himself up with my help, and explained that he resigned his position just before he met me in the front office.

I then told him what I really thought of him, talking to me when he wasn't working himself. There is nothing more useless than a casting director who is unemployed. The fact is, it is a funny profession. You take an actor, even if he isn't working he is still an actor. The same thing applies to any trade, but you take a casting director, when he isn't working, he is nothing.

I was very angry over the entire affair, and got more angry when I heard the phone girl laugh. For the second time I wished I were a girl, but this time because I wanted to cry, my heart was broken. I don't mind a broken heart, but what got me mad was as I was leaving the studio grounds I heard the telephone girl say, "The ball-room scene is tomorrow."

Coming Back

Continued from Page 7

will consume less than half a reel of film!

Speaking of "Ben Hur," calls to mind the interest in the selection of the cast for this picture which is being exhibited in the film colony here. Actors who have no ambition to play the title role themselves are keenly interested in knowing which of their co-workers will be given the coveted part.

A group of studio workers were commenting upon the long delay which has preceded the making of the picture the other day, when Gaston Glass, happening along, heard the last of their remarks.

"Why, of course, they are delaying and for a very good reason," said Gaston with a knowing wag of his head. "They have got the real Ben Hur and they are just dallying with the subject now until he is ready to take the part."

"What's his name?" demanded half a dozen voices in unison.

"He's a general favorite, all right," said Glass, "and he's a wonderful screen type, but he won't be ready to play the part for about eighteen years. They are just sparing until Jackie Coogan will be muscular enough for the requirements."

SQUIBBS ON SCREENLAND

Neely Edwards, Universal comedy star, has purchased half interest in a lion and he says as soon as he saves up a little more money he is going to buy the other half. His purpose in owning a whole lion is, he's going to have it trained to play opposite him in his comedies—very opposite to him with very strong iron bars separating them. "It's the public clamor for animal 'stuff' that forces me to take my life in my hands, but I'm game even if it is a wild game," he says.

Final preparations are being made to film the sixth and final W. C. Tuttle *Adventure Magazine* story at the Berwill Studios with William Fairbanks as the star. Mr. Fairbanks indicates he will abandon his work of being a western hero and embrace straight leading men roles on account of the war censors are waging against western pictures.

Eric Mayne finished with Gloria Swanson in "Prodigal Daughters," at the Lasky Studios one day and went to work in a Thomas H. Ince feature at the Culver City studios the next day. More evidence of the fact that it's a busy age in filmdom.

"Main Street" is now far advanced on the highway to completion as a motion picture at the Warner Brothers Studios, and, Alan Hale, who is interpreting the character of Bjorstan, the Swedish janitor, is authority for the quip that "it's bound to prove a fine avenue of escape for those needing first-class entertainment" and that "it ought to block the traffic on any street graced by a theatre."

After taking a fling at co-starring with Shirley Mason in the Bernard Durning production of "The Eleventh Hour," Charles (Buck) Jones is back at his old game, starring on his own hook and alone. He has just started his latest William Fox special entitled "Snowdrift," and, more than incidentally, he has a new leading lady—one of exceptional promise—Dorothy Manners by name, and, the so-called "most beautiful brunette on the screen" by fame.

Martha Mattox, who is now playing the part of the spinster housekeeper in the Goldwyn production of "Three Wise Fools," made it a point to be among the first to congratulate Harold Lloyd and Mildred Davis on their marriage the other day. Miss Mattox was among Lloyd's very first friends in pictures and she was present when he signed his first contract.

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The March issue of the Studio Directory
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once to the Editor, Miss McCoy,
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Vol.V.

SATURDAY, FEBRUARY 24, 1923

No. 46

Every Little Comment Has a Meaning All Its Own

"Griever Buys Rights to 'Only a Shop Girl,'" reads a trade paper head-line. Was it because he grieved for her?

They say youth-restoring glands can be purchased in London now for \$15 apiece. Just wait a while longer—the ten-cent stores will have 'em on sale yet.

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If it is true that about seventy-six especially popular photoplayers get the bulk of the engagements, the screen still has it on Heinz. He boasts only fifty-seven varieties.

Motion picture production is at a standstill throughout Europe now. Why stand still, European producers? Why not move—to Southern California!

It being just as human to air views as it is to err does not justify the implication that it's perfectly all right to air errors proudly. In other and plainer words, he who boasts of having been intoxicated is foolish.

Hollywood is not booming. It is merely growing into the proportions of a great, large city rapidly and consistently. In about another five years, this chee-ild will be nearly as big as its Pa, L. A.

Perchance M. Coue's reason for hastening back to his native France was to undertake curing some of the ills besetting his country. It is extremely obvious that France is not getting better and better in any way nowadays.

The subject acknowledged to be the most popular with the American public is, the screen. This makes it inexplicable why most newspapers give sports twice as much space as is devoted to the movies. It would be interesting to read the explanation of some newspaper manager.

If indications mean anything, the prospect of the motion picture doubling in size and importance within the next three years is a very bright one—far too bright to make dark views of pessimists tolerable in the least way. Wherein there must be perfect harmony in the unending rendition of the Song of Optimism.

It is reported that the drug ring has organized to fight "government persecution." Presumably the dope magnates are demanding the full right of "the seize" of human lives without interference and with immunity to the punishment meted out to other murderers.

Someone has suggested the abolition of all forms of slap-stick comedy and now we are breathlessly awaiting the startling news of a serious uprising among bakers of custard pies, who will naturally resent having their bread and butter snatched right out of their hands by a lot of reformers.

Predictions of a new screen technique are being made in many quarters with increasing persistency. Now if there were only a few predictions of the early change of policy which makes adaptations such a popular sport among producers, the cup of the advocates of the well-known "original" might not be so devoid of cheer.

According to the newspapers, when a pretty girl lifted her skirt so very slightly in crossing a muddy street, two passing automobiles were wrecked. All of which proves there is no such a thing as a sphinx driving automobiles in these ultra-modern days of woman's greatest achievements in putting men into a daze!

Commercial avarice and the cinema art will not mix, which explains why the motion picture industry has been cursed with so many oily and watered blue-sky propositions none of which have ever panned out anything except grief to the deceived investors. Meanwhile the film industry still owes it to itself to be rid of fly-by-nighters in this day of its greatest importance.

Rodolph Valentino is now resorting to public speech-making in waging his campaign against Famous Players-Lasky. This is more than could be expected of an exponent of the silent art. Perchance Ruddy is bent on showing 'em how a screen sheik can shriek. Nevertheless, Lasky or Zukor are still dodging the ordeals of waxing forensic.

Now since everybody is in favor of keeping salacious photoplays in disfavor, it's high time for the chap who would chase dollars at the expense of public morals to repair to the tall timbers for extensive repairs of his code of ethics. Whoever puts suggestive scenes on the screen is a bane to the cinema as a popular art and his removal from the sphere of activity will be a boon much deserved by the whole industry.

William P. S. Earle Pictures, Inc.

Announces that production will begin at once on the New Art Masterpiece

"Tut-ankh-amen"

(A Romance of Ancient Egypt 3000 Years Ago)

From the Novel Soon to Be Published



Mr. Earle, who has directed some of the biggest successes--such as WITHIN THE LAW [with Alice Joyce], THE LONE WOLF'S DAUGHTER, THE LAW DECIDES, WOMANHOOD, MARY JANE'S PA, THE BROKEN MELODY, THE WOMAN'S GAME, THE BETTER WIFE, THE ROAD OF AMBITION, and over thirty other features--has been preparing *for the past six months* for a gigantic Egyptian picture by a totally new process, and those who are clamoring for more beauty and art in motion pictures are asked to watch our production, which will be the first of its kind to be released.

Mary Pickford Springs Some Sensations

Mary Pickford poured oil on the wheels of progress at the Pickford-Fairbanks Studios the other day when she announced that she would start work next week. And with this announcement she incidentally exploded a few bombshells, for Mary is going to produce two pictures at once, neither of which will be "Faust," although she stated a short time ago she would turn this into celluloid.

"My first new play is to be an original story," she said, "under the working title of 'Rosita,' but before it is complete I expect to commence work on 'Dorothy Vernon of Haddon Hall,' the script for which has already been prepared."

When asked why she had decided not to film "Faust" Miss Pickford explained, "As a matter of fact, I have merely decided to postpone 'Faust.' Each star, you see, has her own especial following and it seems best after careful analysis based on correspondence from those who are interested in my plays, as well as upon a survey made through our various exchange offices, not to step suddenly out of the type of story the public has been accustomed to associating me with into anything quite so dramatic as 'Faust.'"

The new story, the final title for which will be decided later, is from the pen of a European dramatic editor and was brought to this country by Mr. Lubitsch. The scenario has been prepared by Edward Knoblock, noted dramatist, who also wrote the script, in collaboration with Lubitsch, for "Faust."

In "Rosita" Miss Pickford will attempt her most pretentious screen undertaking. Sets for this picture it is understood will

A PAULINE



Pauline Garon, film's flapper, who is returning to Hollywood to play in Frank Borzage's "Terwilliger".

outdo those for Doug's "Robin Hood." The story is a colorful romance built against the historical background of fifteenth century Spain, and Miss Pickford will assume the role of a dancing girl. There will be a mediaeval king, portrayed, perhaps, by Holbrook Blinn of "Bad Man" fame. And if negotiations can be arranged, Maurice Chevalier, at present the musical comedy rage of Paris, will play opposite Miss Pickford as leading man. The picture will be directed by Ernest Lubitsch, who was specially engaged by Miss Pickford to do "Faust." For "Dorothy Vernon of Haddon Hall," the star expects to employ another director, for she hopes to step out of "Rosita" as soon as her scenes are finished, leaving Mr. Lubitsch to complete the picture with the remainder of the cast while she goes on with "Dorothy Vernon."

"Rosita" promises to supply a vehicle for Miss Pickford's emotional powers and at the same time she hopes it will mark a distinct phase in her transition to the dramatic pinnacle to which she aspires. With this play as the first stepping stone toward a new type of art for her, and with "Dorothy Vernon" as the second, she believes the public will be sufficiently accustomed to the heavier roles to look with favor upon her as "Marguerite" in "Faust."

"While the new story will be strongly dramatic," the little star explained, "it will be sprinkled with natural, spontaneous comedy, but with none of the made-to-order kind, created, to use studio vernacular, through the medium of 'business.' I intend to make this picture 'handwork,' not a factory product, and once we get started I hope the task to be complete in ten weeks."

Golden Opportunity for Photoplayers to Set Fashions

Unless all signs fail, fashions will be more or less influenced by the Monroe Doctrine Centennial to be celebrated next summer by the American Historical Revue and Motion Picture Exposition. While there has been a tendency to revive the kerchief, head decorations and full skirts, the costuming of many of the historical episodes to be presented in pageants and floats doubtless will have a distinct effect in encouraging a trend of the modes already marked. Here seems to be a chance for the motion picture stars to set the styles for 1923.

In the time of President Monroe there was a great divergence of fashions, for every city and state had distinctive styles of dress, according to the slowness of transmission of news from Paris or New York. For instance, Boston dressed with marked deference to Puritan influences, while Philadelphia was true to its Quaker traditions. Washington was the center of fashions during the administration of the fifth President, because Mrs. Monroe, a New Yorker by birth, had passed a number of years in Paris when her husband was envoy to France.

Portraits of Mrs. Monroe are rare indeed, but it is known that she was a brunette, tall and dignified. She was fond of velvet gowns then much in vogue, and it is recorded that she wore a black velvet much trimmed with lace at one of the White House levees. The fact that she and her two married daughters appeared with "bare neck and arms" was

ANOTHER PAULINE



Pauline Starke, after playing in Raoul Walsh's "Lost and Found" in Tahiti, and in "The Little Girl Next Door" in Chicago, has returned to Hollywood.

mentioned by contemporary writers who were a bit shocked perhaps. Pearl necklaces were in high favor then as now.

The ornamentation of the coiffure, now apparently so popular, led to the wearing of caps a hundred years ago. From Paris Mrs. Monroe brought the fashion of wearing three nodding white plumes in her hair. Plumes were later supplemented with flowers and ribbons and in time the cap of lace and furbelows which persons of middle age may recall in remembering their grandmothers, were introduced. Hoops and crinolines of various shapes were worn a hundred years ago, although they did not expand to absurd circumferences until later.

All this information is the result of research work done in preparation for costuming pageants and floats for the Revue and Exposition. Costume pictures have been so successful lately and have proved so convincing of the ability of our actresses to wear old-time garments charmingly that it is to be expected they will demonstrate how lovely they can appear in modes of a day long antedating photography, a day when daguerrotypes were miracles in the line of portraiture.

Murray Spencer, ex-Yale man and now striving to become one of the screen idols, has been selected as president of the Old Yale Dramatic Club of Southern California. Several of the members of this organization are successful motion picture actors.

From U to You By MALCOLM S. BOYLAN

It certainly is a rare day when an actor, alone and unaided, creates such a disturbance that he brings out the fire and police departments en masse, but that is precisely what Brandon Hurst did recently.

The wonder is greater when one knows that Hurst is known as an exceptionally mild-mannered man, and plays the role of Jehan in "The Hunchback of Notre Dame," which Wallace Worsley is directing at Universal City with Lon Chaney as the star.

It all came about when Mr. Hurst in driving down Cahuenga avenue to avoid collision with a speeder, swerved into the curb. His brakes failed to work properly and he crashed into a water plug, snapping it off. While the actor sat appalled, a stream of water shot a hundred feet into the air.

Some excited citizen phoned in a riot call to the police and also sent in an alarm to the fire department. In a few minutes the modest and retiring actor found himself the center of more noise and excitement than he had ever before commanded.

"Universal Fillim Corp—

"Universal City, Hollywood, Calif.

"Dear Sir as I am a broken Business man Started with nothing made a fortune and lost it, I think I Can furnish you some good ideas for Some Real pictures am young and full of pep. I have traveled a lot—Run away from home at 13. And no Education. Be glad to hear from you Resp yours

"Rout 1, Box 4, Caney, Kansas.

It would hardly be fair to posterity to print the name of the man who wrote this, but the letter is on file in the offices of the Universal Picture Corporation at Universal City. Raymond L. Schrock, scenario editor, was promptly notified of this virgin gold mine of literature and negotiations were opened at once to secure a gross of assorted experiences of the world of big business about which scenario writers know nothing.

"Every time I get a vacation something happens to spoil it and I have to work most of the time."

That's Patsy Ruth Miller's plaint. She has always protested against the high glory of vacations. Her faith in them has been at low ebb, with one vacation after another during her screen work turning into a round of business engagements, calls back to the studio for "retakes" and the like.

But now the real, bonafide vacation has arrived for her. Right in the midst of the first three months of hard work on "The Hunchback of Notre Dame," in which Patsy plays Esmeralda, she has been idle for five or six days. What's more, the indications are that she won't work for another week. Needless to say, her faith is returning.

The first three or four days she passed in the various occupations that beset the path of an actress and can't be avoided, like getting clothes and costumes fitted, pictures made, interviews arranged and the ordinary, every-day bothers of life taken care of. But the immediate future holds prospects of the theater, reading, motoring and hiking.

For a year Bert Roach has been doing comedy roles at Universal City with Neely Edwards and other comedy stars. He is considered excellent in that line.

But every two months or so the team work of Edwards and Roach in "Nervy Ned" comedies is broken up by the request of some director for the services of Roach in feature production, in which he plays comedy char-

acters with an excellent sense of the difference between such roles in comedies and features.

The last time he was withdrawn from comedy ranks was when Herbert Henley was making "The Flirt," a multiple reel adaptation of Booth Tarkington's novel. Bert played a very human "boob" in the story, the fellow who is "boob" enough to marry "The Flirt" in the end.

Just the other day Wallace Worsley, director, and Perley Poore Sheehan, adapter,



Dick Sutherland, who is one of the hits of "The Shriek of Araby," starring Ben Turpin, which attraction is held over for a second week, beginning tomorrow at the Symphony Theatre. Dick has won a place all his own as the most terrifying villain on the screen. He is now providing thrills for the Universal serial, "The Phantom Fortune," now in the course of production.

stopped shooting scenes for "The Hunchback of Notre Dame" long enough to wonder just who could do a comedy bit in the Gondolier ball room sequence just right. They decided on Bert Roach. So he doffed his hobo rags and donned the wig and garb of a fifteenth century gallant, and played the bit.

Now he will play in another comedy before he begins work on a role in Virginia Valli's Universal Jewel vehicle, "Up the Ladder," which Hobart Henley is directing.

A very brief career is behind the work of one member of the cast supporting Priscilla Dean in "Drifting" at Universal City. His name is Bruce Guerin and he is a rather remarkable little chap of three years of age, who finished work at another studio at midnight one day and went to Universal City for the Dean picture the next day.

Bruce began his "histrionic career" as a babe in his mother's arms. He has become

a sufficiently seasoned professional now to have his own little canvas-back chair and the manner of a veteran.

Miss Dean has the support of such well-known players as Wallace Beery, Matt Moore, William V. Mong, Anna May Wong and others.

Laura La Plante, who was taken seriously ill after completing the leading role opposite William Desmond in "Around the World in Eighteen Days," has recovered and returned to Universal City to begin work again before the camera.

Her reward for consistently capable work with Universal in two-reel westerns, chapter plays and comedies, comes in the form of an assignment to the cast in Edward (Hoot) Gibson's next starring vehicle as his leading woman. It is her first five-reel feature lead at Universal City, but her past performances are a clear indication of her fitness for her screen leading roles.

Edward Sedgwick will direct Gibson in "Katy Didd." It's his own story with a continuity from his own pen. Production will start when sets and casting are completed.

Art Acord feels like following up the "dog fad" in pictures by putting a new canine star on the horizon. He thinks he has a "world-beater."

Acord's dog, who has been playing an important role at his master's side throughout the Universal chapter play production, "The Oregon Trail," which is just drawing to a close under Edward Laemmle's direction, is the seventh generation of a canine clan raised by the star on the famous Acord ranch in Nevada. Acord has trained him to do all the well-known stunts and some that are new, and the eagerness of Rex before the camera is a tribute to his master's understanding and a guarantee that the embryonic star wouldn't be a "flop."

WHAT HASN'T HE PLAYED!

Eric Mayne, who will play the part of Lord Carnaby, in the comedy drama, "Just Suppose" at the Mason Opera House on Monday next, has had a long and varied theatrical career. Mr. Mayne was with the Drury Lane Company in London for seven years, and played in the Drury Lane Productions in every theatre of importance in the United Kingdom.

In 1913 he arrived in New York with "The Drury Lane Company of America" playing Captain Sartoris in "The Whip." In 1914 he came to Los Angeles with the same play appearing in the same part at the Majestic Theatre. He was with the late Charles Frohman for three years, playing "Bernard Dufresne" in "Zaza" in London and the provinces.

He appeared in leading characters at the Lyceum Theatre, London, for five years playing in the eighteen productions which were made, during that period—such parts as "Lord Robert Ure" in "The Christian"; Philip Christian, in "The Manx Man"; Mercutio in "Romeo and Juliet"; the King in "Hamlet"; Hildebrand in "The Proud Prince."

Mr. Mayne was also under the management of Sir Martin Harvey, Sir Charles H. Hawtrey, Mrs. Langtry, C. B. Cochran, Robert Courtneidge and others. In New York, he was under the management of Mr. William A. Brady for several years, both in plays and pictures.

98 Pounds of Star and \$25,000 Worth of "Extras"

By RAY H. LEEK

Enter the ninety-eight pound starlet!

Ethel Shannon, declared to be the living embodiment of "The Little Disturber," as conceived by D. W. Griffith, again has lived up to her practice of attaining success by violating all the precedents of the picture industry.

Just when most producers are agreeing that the stately maid of man's size inches will be the future vogue, Miss Shannon has been signed for a long term of years to enact featured roles in special productions—the tiniest adult star in captivity.

Appropriately enough, she has joined the playing forces of a producer who already has gained a reputation of doing things differently, B. P. Schulberg. Although the winsome Miss Shannon has been elevated to a rank equal to stardom in most organizations, she is not technically a star. For the casts in which she will appear will be made up of other stars and featured players of like importance.

To further prove that accepted rules of procedure are not being followed, Mr. Schulberg announced at the time this news became public, that he was seeking two more promising girl players—either with or without experience, beautiful or plain, blonde or brunette! All that is required is that they possess the ability to record their emotions on the screen in the forceful manner that has brought Miss Shannon to the fore in such productions as "The Hero" and "The Girl Who Came Back."

Awaiting the fortunate girls are salaries ranging from \$200 to \$2,000 a week.

No more certain means of gauging the progress of the screen art is to be found than through the re-making of famous productions of a few years ago. The latest example of the "re-made" film will be found in Goldwyn's "The Spoilers," being filmed by Jesse D. Hampton. Rex Beach's picturesque story originally was filmed by Col. Selig more than ten years ago. It is said that the present production will cost many times that of the Selig picture.

Mary Pickford's second production of "Tess of the Storm Country," also at great cost, was declared by some critics to fall short of her original effort. It remains to be seen whether this filming of the Rex Beach story will mark ten years of picture progress.

Independent pictures again scored this week when Victor Schertzinger signed a long term contract under which he will head a producing unit for Preferred Pictures that will bear his name.

His selection for this important post—for he has been named to make a series of ambitious all-star pictures for the company—is a recognition of his efforts in the same capacity for such stars as Charles Ray, Katherine MacDonald, Mabel Normand, Geraldine Farrar and others of a similar caliber.

Mr. Schertzinger is one of those versatile individuals who prove the theory that art is art regardless of the medium through which it speaks. First an actor, he became a composer, musical director, producer of light operas and finally chose to address his audience through the medium of the directorial megaphone.

But even here he permitted his personal certain liberties. Instead of the conventional megaphone, Mr. Schertzinger uses his violin to interpret his thoughts. In his future Al Lichtman attractions he says the violin will be given an opportunity to register before the camera as it has in the past.

A spirited election in the ranks of the Wampas, the organization of advertising and publicity men who are waging a campaign for truth in picture advertising, has resulted in the election of Joseph Jackson as the new head of the body.

"I am for the same policy for which the organization always has stood—truth in advertising and publicity," said Mr. Jackson, "whatever else we may do this year, the Wampas will not depart from this hard fast rule."

Just a hint of the cost of a big picture production was given to the uninitiated in Hollywood the other evening when Tom Forman sent out word that he wanted to

Continued to Page 21



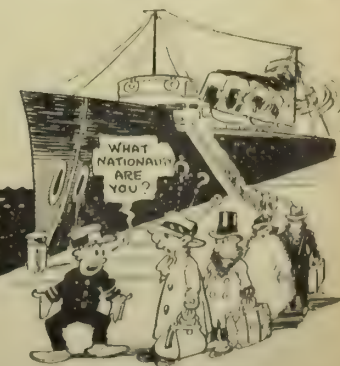
JOE JACKSON, AS NEW WAMPAS HEAD, WILL CARRY ON FIGHT FOR TRUTH



VICTOR SCHERTZINGER, WITH PREFERRED PICTURES, DIRECTS WITH VIOLIN



ETHEL SHANNON AGAIN VIOLATES PRECEDENTS AND BECOMES TINIEST STAR



SOLVING THE FOREIGN STAR PROBLEM—BRING 'EM OVER!

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

"A Gentleman From America" is a pleasing comedy-drama having to do with the experiences of an American doughboy in France during the final days of the recent World War, and the story is so deftly put together that no one will chastise Raymond L. Schrock, the author, for reminding us of a catastrophe. "Hoot" Gibson, the star, gives a performance which stamps him as an artist who does not have to depend on cowboy stunts to maintain himself in the picture-loving eye. In short, he has demonstrated definitely that he is first of all, a good actor, and, secondly, one of the world's champion cowboys. Personally we do not hesitate to predict really great dramatic triumphs for "Hoot," because we are convinced he has mastered the fine points of the science of being a true exponent of the dramatic art as it has been developed for the screen. There could be more photoplays of the order of "A Gentleman From America" inasmuch as there has been a scarcity of such stories ever since the vogue of "The Man From Home," which proved one of the biggest of stage hits.

Frankly, it has been difficult for the average picture-goer to understand why Agnes Ayres is a star! And, it must be confessed that she has disappointed in several of her screen characterizations. But, she seems to have found her plane to some extent in "Racing Hearts," her latest picture for Paramount. In this photodrama of geared-up action, she does the best work of her career—not truly stellar performing of artistic finesse, but satisfactory interpreting of a role for which she is suited. Here is an automobile story quite unusual in that it has provided opportunity for just about the most exciting auto races ever filmed. During some of the more exciting race moments, it is impossible to restrain yourself from getting up on your feet and letting out an obstreperous whoop. Near the finish there is a mishap in the form of a "spill" and this all but makes one swoon. To attain such heights of arousing excitement is an achievement for which Paul Powell deserves credit. One of the unusually interesting features of "Racing Hearts" is, Jimmy Murphy, the real thing in the automobile-racing world, who appears briefly in the role of a driver out of a job. Richard Dix is in the cast contributing those ingratiating qualities of his, and Theodore Roberts is also among them in his usual flawless acting form.

The combination of an enthralling love theme and a first-class lot of action is a good one for a motion picture. William Fox has this combination in "Truxton King," an adaptation from George Barr McCutcheon's sequel to "Graustark." This is one of those pictures which fits the requirements of any picture theatre, large or small, aristocratic or plebeian. John Gilbert in the title role is at his best and Jerome Storm contributes some of his best directorial ability. The supporting cast is well-chosen with Ruth Clifford and Otis Harlan winning top honors. The adventure element in this story is "just right" for Americans in view of the fact that Truxton King, a real American, is the adventurer in a foreign land and a thoroughly invincible one. His love-making is of that dashing, irresistible variety which could be aptly rescribed as "passion de gentle a la America." It would be surprising if "Truxton King" failed to make money for most any exhibitor, because it possesses all the

TENDENCIES TERSELY TOLD

Everywhere in all branches of the motion picture industry, there is a marked tendency to establish more business-like methods. It having ceased to be a gambling game, necessity is once more proving the mother of invention, and new ways to make the business pay as a business are being invented on all sides with Will Hays taking something of an initiative in framing what he terms a Uniform Contract designed with the idea of placing the dealings between distributors and exhibitors on a sounder basis. Well, business is business even in the play world.

The popularity of exploiting motion picture attractions on the circus ballyhoo plan is showing signs of the inception of a waning. Many exhibitors, who heretofore have staged all kinds of "loud" stunts to attract attention to their features, are now almost totally abstaining from such tactics, depending upon more dignified advertising chiefly in newspapers. There seems to be a strong current of feeling against continuing the policy of making the fine art of cinema seem like a side-show proposition. It is just as well and most likely better.

One of the most reassuring movements of the present is that which has as its objective the making of photoplays with definite objectives for wholesome entertainment. Sensationalism is losing its grip on producers. Art is in the ascendancy, and, art is a good business proposition.

They were singing swan songs for serials not so long ago, but the public interest in the to-be-continued brand of motion pictures as a part of an evening's entertainment seems to have been revived and quite a number of theatres, which never before had shown chapter-plays, are advertising them strongly now and in some cases where they had been shown only at Saturday matinees, they are being made a part of the night program.

requisites of a steady money-maker, which is different from a fortune-maker and more dependable.

They are battling valiantly to keep "animal stuff" well within the category of "sure-fire." A good percentage of recent releases provided full quotas of scenes in which a big variety of beasts figure. Now Nell Shipman in "The Grub Stake," another story of the Klondike, has gone the limit with the featuring of animals. As an artist's model, persuaded to brave the hardships of a grub-staking campaign "away up north," she wields an influence similar to that of a snake-charmer among the bears and other wild beasts of a desolate district uninhabited by man. This is a typical outdoor picture in which there is much attention given to getting "shots" of beautiful landscapes. But, the story is devoid of any of those elements

which arouse enthusiasm or even convince. An effort is made to build up suspense by delaying the arrival of rescuing officers of the Northwest Mounted Police until the very last minute, but it does not pan out well, because it is so very obvious that the rescue will be accomplished in spite of all. Miss Shipman has been striving for a place in the cinema sun as an outdoor girl for some time, and we admire her courage in being so persistent. However, it would seem that she might try being another sort of girl on the screen to an advantage, because she fails to impress as really a product of the life she seeks to have depicted in her pictures.

"Dollar Devils" as a title hits a mark—there are many of them, but the picture Victor Schertzinger has made under said title misses the mark of real drama by a wide margin. Its best point is its cast; the players save it from being hopelessly commonplace. Joseph Dowling, Cullen Landis, Eva Novak, Lyöia Knott and Hallam Cooley do some mighty good turns for the production, and Mr. Schertzinger should be glad he had them in his cast. The theme of this picture is rather allegorical having to do with little dollars which as veritable devils so often make enemies out of friends. There is a commendable attempt to blend humor and pathos, but somehow there always seems to be something missing which might round out each vital situation. In fact, this is one of those cases in which it is not easy to place one's finger on the chief fault. It certainly is not a picture for a theatre frequented by blasé people. It will probably do better in the smaller towns. It contains none of the Schertzinger handiwork so noticeable in the "The Kingdom Within."

Here's an out-an-out defi flung under the noses of censors bent on restraining the popularity of western stories on the screen. It's William Farnum in the William Fox production of "Brass Commandments," which is a "western" not minus the pistols and gun-play, which is supposed to be under the ban. Moreover, it is a rattling good picture of the older school de west. It is all familiar melodrama with the usual thrills and excitements of the cow country when a gang of cattle thieves are playing havoc with herds. There are the last-second rescues and the inevitable happy ending. But, Mr. Farnum adds virility to the big, upstanding westerner, who isn't afraid of Satan himself. Wanda Hawley is the girl at stake and she serves the purpose well while Tom Santschi revives interest in the old-time villain, who used to make 'em sit up and hiss. But, as we remarked before, it is rattling good entertainment and comes as something of a relief after seeing a surfeit of society and drawing-room dramas of colorless, unexciting plots.

Eric Mayne, popular character man of such screen successes as Mabel Normand's "Suzanna" and Gloria Swanson's "My American Wife," is going to try mixing a new love with an old love just for the experience of it. While he continues his activities in the film studios, he is going to portray one of the leading characters in a stage production of "Just Suppose" at Los Angeles. "Actors divide their time between the stage and screen in New York constantly, but it's not being done so much out west, and therefore my effort can be well called a decided experiment," Mr. Mayne says.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, FEB. 24, 1923

PETER, THE HERMIT, STARS IN PICTURE WHICH PROMISES TO MAKE HIM A SECOND COUE

By Charles Furthman

That Emile Coue, the eminent French scientist, may have sharp competition in America was indicated to many people who attended the pre-view showing at Hollywood's Apollo Theatre of "Follow Me," a feature photoplay in which Peter the Hermit, the film colony's most unusual character, in a stellar role essays to visualize a message bidding all the sick and maimed to be well again. It is not beyond the range of possibility that this picture might develop into a veritable sensation, because there will be countless hundreds of men and women who will probably find it beneficial to mentality and physique to behold the unfolding of a story in which an extraordinary man divests himself of extraordinary ideas concerning the highest ideals. W. H. Clifford wrote and directed this picture-play and it is evident the real life of Peter, his central character, gave him his inspiration.

To a good picture three things are very essential—a good story, a good story and lastly, a good story. It has been proved day after day in every possible way that nothing else is of much account. No good story can be so badly told as not to be better than a bad story told in any fashion. That is why there is still hope for the novices and less for the exhausted experts.

"Follow Me" is from the novices. If it were not for the fact that religious pictures are to be the coming thing for a while on the picture market, one would not have much to say about "Follow Me."

The one subject upon which the whole human race is constantly concentrated is the matter of what is right and what is wrong. This picture teaches faith only and that alone. It gives no quarter to anything else. Science is cast abruptly aside. Every human being from the bishop to the bum, from the saint to the outcast, is concerned in one way or another with the theme of this simple, soulful little production.

This picture, as a production, is a fair example of what the screen can do toward the interpretation of a real life theme. Peter Howard, who plays the part of Peter the Healer, depicts a good man both in soul and body and he is not in the least

sorry for himself nor his calling, the story surrounds him with littleness, meanness and fakes, every form of trickery and selfishness comes in contact with him. The bright flame of his faith in his God and everybody burns without a flicker.

The whole thing with its simple conflict and romance is quite amazing, yet so self-evident, so utterly noble and yet so absolutely unconscious of its nobility that it grips you more gently but firmly than melodrama and squeezes your heart and soul and awakens your interest toward the divine more than pinch-back tragedy of the weak and helpless.

It illustrates amateurishly how the screen ought to get over a preachment to the young and unsophisticated. There is no foreign tongue, medievalism, maudlin advertisement of piety, no suggestion of any peculiar fad or cult or church or creed. Just that there is a Supreme Being—nothing more.

The titles have been echoed through the foothills of Hollywood by Peter the Hermit for some time. The part was nothing new to Peter, as he lives it in real life and he is looked upon by many of the natives as God's representative in the Movie World. He plays his part with an art that is little short of perfection. Pat O'Malley gets over his usual good work and nothing that we could say could hurt or help or help him with his large following of picture fans.

The pulling back of the curtain after the showing of the picture gave one Irishman sitting next to me the idea that the production was being hissed, but we quickly informed him before he had time to kill anyone that it was the curtain rings that made the hissing sound. He then informed me he thought those Coo-Coo Clans were in the house and were up to some of their dirty work.

One lone jealous writer even went so far as to volunteer to wager that the author of "Follow Me" had not seen the "Miracle Man" more than—twenty times or more. But no one is a fit judge to say what this picture will do or is going to do. One thing sure is Peter gave it his remarkable personality with a high ideal.

"COVERED WAGON," DESPITE SURPRISING DEFECTS, BIDS FAIR TO PROVE SENSATION

"The Covered Wagon" covers a multitude of elements which go to make up a great photoplay success and there is every indication it will be just that. Yet, the first three reels are marred by flat photography, the continuity is not up to standard and the construction is faulty to the extent that it failed to "get thoroughly under the skin" of its pre-view audience this week. This was partly due, no doubt, to the long, draggy titles and the further fact that they were too explanatory.

Two reels could be cut from the picture to an advantage and the avidity with which Johnny Fox, the boy, is shoved into every scene possible should be made less prominent.

The great outstanding saving grace of "The Covered Wagon" is the performance of the four male members of the cast. Particularly remarkable is the work of Alan Hale as the bad man, the



Alan Hale, who scores a personal triumph in "The Covered Wagon."

creator of the main piece-de-resistance. If anyone needed any convincing of Mr. Hale's consummate skill as a delineator of a breathing, living character of fiction to the maximum degree of perfection, that conviction is assured in this sterling artist's dramatic interpretation in this picture.

Ernest Torrence, with a wonderful line of comedy relief, also scores a personal triumph. He proves he can do other things as well as he can perpetrate unprecedented villainy. And, Tully Marshall was not trailing far be-

hind as a pal to Torrence. J. Warren Kerrigan, who is the hero of the story, makes an auspicious "come-back" to the screen and one of the first impressions he gives you is, he has aged for the better.

Of the women members of the cast, Lois Wilson is the most important and yet she has not anything to do except to walk in and out of close-ups. However, despite its surprising defects, many of which will undoubtedly be remedied before its release, "The Covered Wagon" bids fair to be a sure-fire attraction with the masses.

The last half of it moves so swiftly and is so exciting that one is prone to forget those first three reels. The several scenes between Hale and Torrence are classics with both artists at their best. The big fight between Hale and Kerrigan is a marvel of realism. The prairie fire is awe-inspiring and the buffalo hunt is one of the greatest achievements of the contemporary screen. The William Tell sequence between Torrence and Marshall deserves special mention and the attack by the Indians is a genuine thriller. Events coincident to all of these high spots grip and hold fast, and cause you to breath admiration for the director, James Cruze, whose tasks were so obviously herculean.

One of the inexplicable things about the whole thing is, why do they give the late Theodore Roosevelt all the credit for blazing the trails to the great Northwest? What about Fremont, who made five perilous expeditions and finally made the great survey for the Government. Why forget Daniel Boone and many others equally courageous trail-blazers of days before the revered Roosevelt's time?

Fight Stadium Much Filmed

The Hollywood Stadium, better known as "Hollywood's Friday evening retreat," is being figured in film productions regularly these days. Director Tom Mills, who is producing a series of pictures for Choice Productions, used the Stadium as a "location" last week, using twenty-two World War Veterans.

The outstanding mystery of Hollywood: Who the dickens is the "Look-Out" on Grauman's Egyptian Theatre?

BOOM IS IN SIGHT FOR U. S., SAYS, FILM HEAD

James R. Grainger, Vice President of the Goldwyn Distributing Corporation, has arrived at the Culver City Studios for a conference of ten days with Vice President Abraham Lehr and with Marshall Neilan, whom he personally represents.

Mr. Grainger, who is making a tour of the country, said he had found business conditions much improved since the first of the year.

"The people have started going to the theatre again, but they are demanding big pictures," he stated. "I am convinced that the day of the so-called 'program' picture is gone forever."

At the Goldwyn Studios Mr. Grainger found the greatest activity and the biggest production schedule in the history of the company. Eight hundred people are on the payroll and eight units are either actually in production or preparing feature pictures. These are headed by Marshall Neilan, Erich von Stroheim, Rupert Hughes, King Vidor, Hugo Ballin, Jesse D. Hampton, Lambert Hillyer, Clarence Badger and Charles Brabin.

MENACE OF LEGAL WAR OVER MENACE FILM ENDS

The controversies between James Calnay and Angela C. Kaufman were settled when Isidor Morris, attorney for Calnay, made a satisfactory settlement whereby Calnay transferred all his rights, title and interest in the "The Greatest Menace" to Mrs. Kaufman.

"The Greatest Menace" was tied up in litigation by James Calnay for about a week as the result of a misunderstanding between him and Mrs. Kaufman. This litigation was dropped, however, as soon as they came to a settlement and therefore there is no further obstacle to prevent the immediate release of the picture.

Neilan Cast Growing

Marshall Neilan is getting to be such a connoisseur of talent that no less than a star suits him for even the smallest "bit" in his picture, "The Eternal Three." The cast now totals fifteen. Marion Aye, one of the latest additions, is to play the part of a maid, and Phillip Ryder, late rabbi of the "Abie's Irish Rose" touring company, has been enrolled as a doctor.

Stahl Selects Story

According to announcement by Louis B. Mayer, "Daughters of the Rich" has been selected by John M. Stahl for production as his next all-star offering through Associated First National. Work on the scenario is practically completed and the actual shooting of the picture will be started as soon as the cast is assembled.

DAREDEVIL DARES DEPARTURE

Here's Jack Giddings looking his dashing-est! For quite a while he has been one of the world's most fearless daredevils and as an adventurer in general he has few equals. He has won undying fame as a stuntman extraordinary in motion pictures, his favorite feats having to do with leaping from one flying aeroplane to another, bearding the dens of lions, tigers and such dangerous critters, and, wrecking automobiles while going at high speed. But now he is quitting all that kind of precarious endeavor—making a departure, as it were—to pursue his real profession, that of an actor of the ultra-dashing variety. Henceforth he will dedicate his life to interpreting drama instead of risking his life in wild adventures. He expects to start in a principal role in support of one of the foremost screen stars very soon.



Jack Giddings

CHAMP BEAUTY OF 1906

Frances Raymond, famous character actress of the screen as she is today. Seventeen years ago—the year of 1906—she was selected by a committee of celebrated artists and New York newspaper critics as the most beautiful bride of that whole year in all America. It was in that year she married David Henderson, this country's foremost theatrical producer then, and at which time she was at the height of her glory as one of the most popular musical comedy stars. She was a little vivacious soubrette with a wealth of golden hair. Now she is one of the most stately, most aristocratic-looking character artists in all picturedom. She is now supporting Dustin Farnum in "The Grail," which is being filmed by William Fox.



A BRITISH VALENTINO



Hugh White, British cinema favorite, proclaimed the Valentino of his native England by several London critics. He has just arrived in Hollywood to embrace the more golden opportunities of picture work in the film capitol of the world. Mr. White played heroic juvenile roles in B. and C. feature films. During the war he served as a lieutenant of the Scots Guards and won high distinction for his valor. He is of the upper social register in private life and was therefore a favorite of the aristocracy when he became a screen idol. Although he is the opposite to Valentino in type, he is said to interpret the silent drama in the dashing manner which has made Ruddy famous.

Lucy Beaumont was compelled to withdraw from the cast which is to present "Just Suppose" at the Mason Opera House because of the necessity of her devoting her whole time to enacting the mother role in the Mowat production of "The Man Who Cheated," now being made at the Hollywood studios.

DIRECTOR VICTIM OF SNOW EYES, A NEW ILL

Progress on "An Eskimo Spy," starring Bull Montana has been considerably slowed up because of a sudden, although mild attack of snow blindness on the part of Hunt Stromberg, director, according to word received at the office of the Hunt Stromberg Productions at the Metro studios. The company is now in Truckee securing some snow scenes for this subject, but production has been halted while Mr. Stromberg is confined to the hotel.

It is said that during the previous picture, the young producer suffered a mild attack of "Klieg Eyes," and the present location trip was brought about earlier in the production schedule than originally planned so that he might thus have temporary relief from the blinding glare of the studio lights.

"Klieg Eyes" are a common studio occurrence, although this is believed to be the first time any member of the industry has suffered with "Snow Eyes."

There is a possibility of Mr. Stromberg having to engage a director to complete this subject at Truckee.

WORK BEGUN ON UNITED STUDIO EXPANSION PLAN

Ground has been broken for the new administration building which is to be erected at the United studios. The building will occupy what has formerly been a garden facing Avenue B, opposite Stages one, two and three. The new construction work is being directed by H. B. Dygert, C. E., assistant technical director for the studio.

All of the streets of this 33-acre lot are to be paved, more stages built, a modern heating plant installed for the comfort of otherwise shivering artists and a large number of exterior sets raised to eliminate the necessity of producing companies making long journeys to distant locations.

Companies making First National releases at the United Studios now are: Edwin Carewe Productions ("The Girl of the Golden West"); Frank Borzage Productions ("Sands of Time"); Allen Holubar Production ("Slander the Woman"); Maurice Tourneur Productions, ("The Isle of Lost Ships"); James Young Productions, ("Wandering Daughters"). Norma Talmadge is soon to start work on "Ashes of Vengeance." Richard Walton Tully is to make "Triby" and Constance Talmadge is selecting her next First National vehicle.

Ford West, former Keith circuit entertainer, is slated for an important part in the next Herman picture.

COUE HAS FAITH IN HIS FILM AS AID-ALL

"The Message of Emile Coue," Educational's sensational two-reel attraction, is completed.

The final scenes were finished a few days ago at the New Rochelle studios of Motion Picture Arts, Inc., just a day or two before the great teacher of auto-suggestion sailed for France after his triumphant visit to the United States.

M. Coue arrived in New York after a sensational lecture tour which carried him as far west as Chicago where he was received with the greatest enthusiasm by the crowds that packed the lecture halls and clamored in vain for admission. He sailed for France Saturday, Feb. 10. Just before sailing time M. Coue issued a signed statement in which he gave the picture his heartiest endorsement and expressed the hope that the picture would prove of benefit to the millions who were unable to hear his lectures.

"Despairing of being able to carry my message of self-help through auto-suggestion to all those who waited for it here, I accepted the plan of my friends and gave it to the cinema which reaches millions throughout the entire country," said M. Coue.

"I found a sympathetic group of men who make moving pictures and working with them I have endeavored to place my message on the screen in such a manner as would be understood by everyone. Before the picture was made I went over the scenario time and again, and made sure that each point was brought out in the clearest possible way.

"The completed picture carries my message in the most graphic manner possible and I am glad to endorse it and give it my approval as the best possible picturization of what I have taught for a score of years and will teach until the end. Anyone seeing the picture will be able to understand, and I feel sure that hundreds of thousands will be helped to help themselves by seeing the lesson it tells.

"I consider the picture a masterpiece and I have no hesitation in entrusting to it the task of carrying my message to the people of America and the world, knowing full well that it will instruct millions where I can only reach hundreds. The message of helpful auto-suggestion must go on, and I feel sure this picture will carry it to every home in this country. More than this, I feel sure that the message will be properly carried and will give the greatest possible help to all who see it."

Louis Natheaux is playing the character of "Mitchell" for Louis Gasnier in "Mothers-in-laws," which picture features Gaston Glass.

UPON MAX LINDER'S ADVICE, AMERICA GAINS ANOTHER LAUGH-MAKER

Max Linder, the great French comedian, is responsible for Maurice Canonge, another great French comedian and likewise a great French tragedian, being among the very late arrivals in the Hollywood film colony.

"America will welcome you, because you can make them laugh when they want to laugh and you can make them cry when they want to cry, for in America they want what they want when they want it," Linder told Canonge.

"Ah, if that is so, I shall go to America and do my best for them," Maurice replied.

So that was that, and Maurice is on the ground and all ready to begin his versatile efforts before the clicking cameras of Southern California.

For the last three years Canonge has been "the rage of Paris" so far as the stage was concerned. Wherever he played, the gendarmes had to be to prevent the crowds from pushing in the front of theatres. His performance as star of the Revue De Marigny was proclaimed by all Parisian critics as the master comedy performance of the decade and he was so amusing to the theatre-goers of the gay French capitol that they kept him busy in the one show in the same playhouse for two whole years.

Previously he had been the foremost favorite at the Theatre Nationale De L'Odeon, where he not only established himself as a great comedian, but also won acclaim as one of his native land's best tragedians, for he played in a variety of productions.

Even before this he was one of the most popular of screen favorites throughout France and most of Europe, he having been



Maurice Canonge

a leading star of the Pathe organization for nearly three years.

"The American city most talked-of in France is Hollywood and after my first week in this place I can understand why it is so famous," Canonge says. "It is because it is the undisputed center of a very, very great American art, the cinema, the art which everybody in Europe recognizes as the great American way of expressing ideas and ideals of this fine New World. Naturally I am happy to be here and I shall try my best to help make the cinema grow to bigger things by contributing in my own modest way whatever of dramatic and comedy art I have learned in my twenty years' pursuit of it in my native land."

ACTOR FINDS A TWO-HEADED SCORPION



Joe Roberts

Joe Roberts, well-known favorite of countless screen comedies, lays no claim to an ability as a hunter and wants it impressed that he just naturally found that two-headed scorpion about which there has been so much ado this week. He literally stumbled across it while "on location" at Chatsworth Lake with the Buster Keaton company and he captured it by letting it crawl into his hat and then making a retaining lid out of a board which happened to be handy. Scorpions of all kinds abound in the Chatsworth district, but this is the first one on record to boast two heads, each of which is perfectly formed and complete within itself. Equipped with four good eyes and two practical mouths, this reptile had the advantage of its fellows of the species by being able to both see and eat double. Unfortunately for the side-show business, it could not endure captivity and died the day after being placed in a cage.

ACTOR WANTS NONE OF POLICEMAN'S LOT NOW

Now E. W. Borman is more determined than ever to escape the fate of being consigned permanently to the duties of a screen detective. He never has liked the idea and the more he has disliked it, the oftener he has been selected to play such roles in prominent productions. But, he just has had an experience which throws the balance decidedly in favor of finding some way out of being a sleuth in the world of make-believe.

He is drawing one more such characterization in the Richard Thomas production of "The Silent Accuser," now being made at the Hollywood Studios, and, Thursday noon of this week while he was strolling along Santa Monica Boulevard for exercise, something happened on the inside of a residence and before he knew it, he was literally dragged into the vortex of a domestic storm to settle a few disputes. In the dragging, the "dragger" discovered the "dragee" wore the badge of an officer, a badge Borman wears in the picture for the sake of realism only, and—but anyway, before the actor was able to extricate himself from the entanglement he had to exchange punches with a couple burly men.

"And now I'm cock-sure I want none of the policeman's unhappy lot for mine," he says. "As soon as I finish my present engagement, I'm going to concentrate on avoiding being cast as a film detective another time. In my twenty-five years' experience as an actor, I have played too great a variety of parts to settle down to one line anyway for the present and the last line I would choose would be that of the sleuth. It may be that I have been 'it' so many times that I'm weary of it."

It so happens that Mr. Borman looks precisely like the kind of detectives one reads about in all manner of fiction and he is generally regarded as the ideal type for portraying the character of an officer of the law. However, he has done other things in pictures. His most notable recent screen appearance was made in Marshall Neilan's success, "The Strangers' Banquet."

McKay Has Big Job

James McKay holds the responsible position of head cutter for Rupert Julian at Universal City and is directly supervising the cutting of "Merry-Go-Round." McKay is confronted with the gigantic task of cutting the more than 200,000 feet of film to between 15 and 20 reels before Julian holds the first preview. Working with McKay are Frank Atkinson and Charles Craft.

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

Why not more concentration on making all-good pictures rather than merely all-star ones?

Let's harmonize—not victimize. Let's unify—not nullify. Let's keep busy and avoid being dizzy!

Here's hoping the present wave of prosperity in filmdom will not develop into a breaker for anyone.

"Contradict McCarthy," reads a newspaper headline. But why should we? In other words, why all these imperative headlines?

It is still an ill wind that blows no one good. Those blizzards back east made the business of movie theatres jump up, the winds literally driving the crowds to the shows.

The Selznick financial troubles, as reported from New York, seem to have been a matter of "he who sells in the nick of time," and, here's hoping this rather pioneer firm emerges from all its difficulties victoriously.

They are still building larger studios in this field. A notable case is that of the Warner Brothers. Keep the hammers in the constructive hands of the carpenters and the chronic "knockers" will have less chances to inflict their destruction.

There is no place on earth equal to Southern California as the place to make motion pictures. Hence it is well within the range of possibility that practically all the films will be made here eventually. This is a good goal to pull together for and the more concerted the effort the more assured the possibility.

Present studio activities indicate that the film-making industry is now out of its infancy and approaching a healthy maturity. Now if all its clothes are made larger and fit—if small political trickery is eliminated—the full-grown power of the great business will be free to wield its unlimited influence for good.

Picture people as a group are away above the average of citizenry, being of the same strata as that occupied by great educators. This is truth of the whole-cloth, easily proven by analytical logic. Yet, if such a statement were placed on film and projected in picture theatres of some eastern states, it would be deleted by the censors. The point is raised simply to show how wildly unjust censorship has become.

SOMETHING TO THINK
PROUDLY ABOUT

Do you realize that the United States is by far the greatest motion-picture-film producer in the world? This country's annual output is estimated at 1,000,000,000 feet of film worth \$40,000,000 and there is a consistently steady increase in the manufacture of this entertainment-providing commodity. The extensiveness of the moving picture industry is an excellent barometer by which to judge and appreciate the vast precedence which has been attained by grand, incomparable America in other lines of business and it should inspire a thrill of pride in the heart of every loyal patriot. Moreover, every photoplay-goer should be constantly aware of the fact that when he or she is witnessing the photoplay made in the U. S. A., he or she is enjoying the happy privilege of seeing the best there is in this wonderful art. The most caustic critic cannot justly assail the American screen in general nor do we know of a single one who has ventured so much. Praise instead of criticism has the upper hand, because the plane occupied by the shadow stage is so exalted, so firmly fixed in its American superiority that even the habitual fault-finder cannot maintain a tenable congruity and denounce it.

THE GAME LITTLE SPORT

The game little sport is man. Physically he is very small when compared to the huge proportions of many of Nature's wonders. Yet, by dint of his mettle he is the conqueror of most all the giants of his realm. The Roaring Lions of Discontent and the Merciless Dragons of Opposition cannot stay him nor has he ever been known to give up the uneven battle despite all the almost insurmountable obstructions the countless Fates could cram into his pathway. Man, like the game, little sport that he is, keeps his face "squarely front" and he maintains an invulnerable equilibrium although he is being incessantly confronted by unheard-of difficulties which seem to defy disposal. Now, whenever you feel yourself demurring because it becomes necessary to deal a blow to a man, remember he was created with all the powers to survive just such blows. Do not make yourself unhappy and permit a series of events to take a wrong course simply because you are so tender-hearted and considerate that you cannot bring yourself to the point of striking for the right shore. Man may seem to falter occasionally and he will err, but when it comes to arising to an emergency requiring bravery and gallantry, he never fails and he never forgets to smile under any or all circumstances. Above-board candor excels reluctant silence every time as a producer of ultimate happiness. The reason is plain: because man is a game little sport. You can bank on this.

INTAKES

From Ed Editor

You won't have so many things to mind if you cease minding other people's business so much.

Don't be so ready to grunt. It's too much like a hog and besides, it makes you resemble a piece of cheese.

Another case of false report is false hair and another kind of bum rumor is a roomer who jumps his board bill.

Don't worry should you be forced to start at the bottom of the ladder. All you've got to do is to climb and even monkeys can climb.

When most of the leading comedians complete their marches up to the altar, may they escape the necessity for rushing up to the courts of alter!

When Clara Phillips is captured she will make personal appearances with "Broken Chains." Then Sheriff Traeger plans to re-make "To Have and to Hold" with our little Clara playing all parts.

Whenever you hear anyone "knock" Los Angeles or Hollywood, redouble your boosting activities, because the "knocking" is a sure sign of the greatness and importance of these giants of running California.

There are more truly great photoplays current this season than ever before. The cinema as an art is on the upward bound, in other words. Therefore, it is high time every dissenting force discontinues all downward pull.

New screen faces are more welcome to the public than some film men may think. Valentino proves this. Something more to think about in these days of mad scrambles for all-star casts the usual names of which are limited to about seventy different artists only.

The day is not far distant when Hollywood will become one of the most important cities of this whole country. It will not only grow as a center of photoplay-making, but it is sure to become a great theatre center. Grauman's Egyptian Theatre is the worthy nucleus of an amusement district, which five years hence will be crowded with paying play-houses showing every form of attraction from motion pictures to top-notch vaudeville, from spoken drama, including modern, Shakespearean and Grecian classics, to musical extravaganza. A pipe dream? All right. Remember this prediction and don't be surprised if it begins to materialize extensively even within the next two years.

E H USTS

From Al Martin

The cast of the "Little Girl Next Door" has returned from Chicago. Did she ask for me?

Edgar Lewis' "The Right of the Strongest" may be changed to "I can eat more onions than you."

Frederick Kohler is doing the "Journey of Death" with Tom Mix. I can't think of a "gag" for that title.

Monty Banks says he won't work in "The Lion and the Mouse" because he dislikes animal pictures.

Seeing that the producers are making "April Showers" and other song successes, who should make "Oh, what a pal was Mary?"

Viola Dana's latest "appendices" under the direction of Dr. Maurice Kahn has been "cut," but the title changed to "My Vacation."

Gladys Walton is making a comedy on the phone service entitled, "Crossed Wires." Can you imagine anything funny about the telephone service?

Now that the pictures are getting cleaner and better, why mislead the public with titles like "What Fools Men Are" and "What Wives Want?"

Kingsley Benedict suggests that this being the day of "contests," why not have an ability contest. The question is, who has the ability to judge the ability?

E. W. Borman, playing in "The Silent Accuser," has a pet saying and it is "Hide something and see if I can find it." The reason for this is, he's learning to be a detective.

Florence Gilbert, playing opposite Bull Montana in his snow picture, says she was so cold in her bathing suit at Truckee that if someone dropped her in chocolate she'd be an Eskimo pie.

Bob Marks has given to the world a new song which he dedicated to Alice Belcher, the comedy vamp of the Bonnie Brier Hotel. The song is entitled "If That's Chicken, I'll Take Fish."

Now that everyone has a "name," Jimmy Cruze fools us all by picking an unknown for "Hollywood." Which reminds me of that old saying, "No matter how cold the night may be, she's still your mother."

Capping Last-Minute Climaxes

LLOYD HUGHES IS ESTABLISHED NOW AS A STAR IN HIS OWN RIGHT. HE HAS JUST SIGNED A CONTRACT FOR HIS SECOND STARRING EFFORT, PLAYING THE LEADING ROLE IN THE FRANK BORZAGE PRODUCTION OF "TERWILIGER," WHICH WILL BE FILMED FOR FIRST NATIONAL AT THE UNITED STUDIOS IMMEDIATELY. MR. HUGHES IS NOW FINISHING IN HIS FIRST STARRING PICTURE, "OUT OF THE NIGHT," BEING FILMED BY THE PALMERPLAY COMPANY AT THE THOMAS H. INCE STUDIOS IN CULVER CITY.

IRVING CUMMINGS IS TAKING HIS ENTIRE COMPANY APPEARING IN "EAST SIDE, WEST SIDE" TO NEW YORK TO PHOTOGRAPH SOME OF THE MORE IMPORTANT ATMOSPHERIC SCENES IN THE LOCALE DESCRIBED IN THE STORY. KENNETH HARLAN, EILEEN PERCY, WALLY VAN, BETTY MAY, LUCILLE WARD, CHARLES MAILES, JOHN D. PRINCE AND LUCILLE HUTTON ARE THE MEMBERS OF THE CAST.

"UNCLE TOM'S CABIN," THAT TIME-HONORED AMERICAN CLASSIC, WILL BE MADE INTO A PHOTOPLAY BY THE PRINCIPAL PICTURES CORPORATION, HEADED BY SOL LESSER, WHO WILL USE THE ENTIRE CAPACITY OF HIS NEWLY ACQUIRED STUDIO, FORMERLY THE KING VIDOR PLANT, FOR THIS ONE PRODUCTION.

RICHARD WALTON TULLY IS BACK FROM A THREE-MONTH SIEGE OF RESEARCH WORK IN PARIS FOR HIS FORTHCOMING PRODUCTION OF "TRILBY." HIS FIRST IMPORTANT ANNOUNCEMENT WAS TO THE EFFECT THAT HE INTENDED MAKING ALL OF HIS PICTURES IN HOLLYWOOD. AMONG HIS FUTURE FILMING PLANS IS AN ELABORATE SCREEN VERSION OF "THE BIRD OF PARADISE."

THE FAMOUS PLAYERS-LASKY CORPORATION SEEMS DESTINED TO BE CALLED UPON TO MAKE THE LEGAL FIGHT OF ITS EXISTENCE AS A RESULT OF THE DETERMINATION OF THE FEDERAL TRADE COMMISSION TO VIGOROUSLY PURSUE THE CHARGES OF UNFAIR COMPETITION AND MONOPOLISTIC TENDENCIES, ACCORDING TO A LATE DESPATCH FROM WASHINGTON, D. C. THE CASE HAS BEEN SET FOR TRIAL IN NEW YORK ON APRIL 23RD.

RUSSELL SIMPSON IS RECOVERING FROM PAINFUL INJURIES SUSTAINED IN BEING THROWN BY A HORSE WHILE WORKING IN A SCENE FOR "THE GIRL OF THE GOLDEN WEST" UNDER THE DIRECTION OF EDWIN CAREWE AT SONORA.

CARL LAEMMLE, HEAD OF UNIVERSAL, HAS PURCHASED A FIFTY-FOOT FRONTAGE AT 1010 SOUTH OLIVE STREET, LOS ANGELES, AND WILL ERECT A MODERN BUILDING IN WHICH WILL BE ESTABLISHED HIS COMPANY'S LOCAL EXCHANGE.

CECIL B. DEMILLE AND HIS COMPANY WILL BE SENT TO PALESTINE TO FILM MOST OF THE EXTERIOR SCENES IN HIS NEXT SPECIAL PRODUCTION, "TEN COMMANDMENTS."

THE N. Z. WALL PRODUCTIONS COMPANY IS THE LATEST NEW YORK FILM-PRODUCING CONCERN TO ABANDON THE EASTERN FIELD FOR SOUTHERN CALIFORNIA. IT HAS LEASED SPACE AT UNIVERSAL CITY AND ALREADY HAS

EDGAR LEWIS BUSY FILMING "THE RIGHT OF THE STRONGEST" WITH AN ALL-STAR CAST INCLUDING HELEN FERGUSON, ELMO LINCOLN, TULLY MARSHALL AND GEORGE SIEGMANN.

STUART PATON'S "THE ATTIC OF FELIX BAVU" WAS PREVIEWED THIS WEEK AND IT MADE A PROFOUND IMPRESSION, THE CONSENSUS OF OPINION BEING THAT IT IS ONE OF THE MOST GRIPPING, MOST THRILLING PICTURES OF THE YEAR. THOSE IN THE CAST WHO ACHIEVE THE GREATEST HEIGHTS ARE WALLACE BEERY, SYLVIA BREMER, ESTELLE TAYLOR, MARTHA MATTOX AND FOREST STANLEY.

MARY PICKFORD AND OTHER CINEMA NOTABLES WILL ACTIVELY SUPPORT A CAMPAIGN TO RAISE FUNDS WITH WHICH TO DEFRAY THE EXPENSES OF BUILDING A NEW HOME FOR THE HOLLYWOOD STUDIO CLUB AT 6129 CARLOS AVENUE. THE PRESENT STRUCTURE ACCOMMODATES ONLY TWENTY GIRLS. THE NEW ONE WILL AFFORD ALL CONVENIENCES FOR A HUNDRED. THE FUND-RAISING CAMPAIGN WILL BE CONDUCTED THROUGHOUT LOS ANGELES FOR ONE WEEK BEGINNING MARCH 12TH.

FERDINAND PINNEY EARLE HAS RETURNED TO LOS ANGELES AFTER A FOUR-MONTH SOJOURN IN NEW YORK, WHERE HE HAS BEEN DIRECTING THEDA BARA IN "THE EASIEST WAY." IT IS SAID HE HAD SOME TROUBLE OVER FINANCIAL MATTERS WITH THE SELZNICK COMPANY. MR. EARLE REITERATES HIS DETERMINATION TO MAKE A BIG SCREEN PRODUCTION OF "FAUST."

DOUGLAS FAIRBANKS, MARY PICKFORD, HAROLD LLOYD AND CHARLES CHAPLIN WERE AMONG THE SCREEN NOTABLES WHO DISCUSSED FINAL PLANS WITH DENNIS F. O'BRIEN, NEW YORK ATTORNEY, FOR THE FORMATION OF AN ORGANIZATION THE PURPOSE OF WHICH IS TO REMOVE THE TAIN OF COMMERCIALISM FROM THE FILM INDUSTRY BY COUNTERACTING VARIOUS INFLUENCES OF THOSE INCLINED TO BE MONOPOLISTIC IN A PERENNIAL CHASE OF GOLD. THIS MEETING WAS HELD AT THE BEVERLY HILLS HOME OF MARY AND DOUG.

NOAH BEERY IS ESTABLISHING ANOTHER "GREATER ACTIVITY RECORD" BY PLAYING VITALLY BIG PARTS IN THREE VITALLY BIG FEATURE PRODUCTIONS SIMULTANEOUSLY. THE PRODUCTIONS ARE: "MAIN STREET," "THE SPOILERS" AND "WANDERING DAUGHTERS." HE IS LIVING THE LIVES OF SO MANY OTHER FELLOWS NOW THAT HE HAS LITTLE OR NO TIME TO LIVE HIS OWN PRIVATE LIFE.

MABEL NORMAND WILL ARRIVE IN LOS ANGELES NEXT WEEK READY TO START IN HER NEXT STARRING VEHICLE TO BE MADE BY MACK SENNETT, ACCORDING TO THE LATEST ANNOUNCEMENT.

THERE IS A STRONG POSSIBILITY OF DAVID WARK GRIFFITH RETURNING TO HIS OLD STAMPING-GROUNDS HERE IN THE EARLY FUTURE TO ONCE MORE MAKE HIS MASTERPIECES WHERE EVERYBODY THINKS THEY SHOULD BE MADE. HE HAS DEFINITELY ABANDONED HIS EASTERN STUDIOS AND HE IS NOT EXPECTED TO ACCEPT AN OFFER TO MOVE TO NEW ORLEANS.

Ince Buys a "Best-Seller"

Thomas H. Ince has purchased film rights for "The Just and the Unjust," Vaughan Kester's most popular novel, which will be adapted for the screen by Bradley King of the Ince writing staff. Author of "The Prodigal Judge," "The Fortunes of the Landray's" and many other equally successful stories, Kester's "best-seller" has been "The Just and the Unjust." A special motion picture edition of the book will be issued by the Bobbs Merrill Publishing company simultaneously with the release of the picture production, planned as one of the big features of Ince's fall releasing program.

Boylan on a Vacation

Mike Boylan, who last week resigned from his position of publicity director of Universal City and was succeeded by Ben Westland, former assistant advertisement manager, is enjoying a vacation. It was definitely stated that Mr. Boylan's severance of connections was not a result of a "shake-up," and that the same cordial relations still exist between Universal officials and Mr. Boylan. Mr. Boylan and his family left for Coronado, where they will rest for about a week. Mr. Boylan could not state what connection he would make later, although several offers are under consideration.

Veteran Crane "Comes Back"

With the addition of William H. Crane, dean of the American stage, King Vidor has about completed the cast for "Three Wise Fools," his first Goldwyn production. Mr. Crane will be the Judge, one of the three sapient simpletons. Claude Gillingwater will impersonate Findley, the part which he created on the stage, and Alec Francis will be Dr. Gaunt, the other wise fool.

Eleanor Boardman will have the leading feminine role. Zasu Pitts, inimitable comedienne, and Martha Mattox, character actress, have also been added to the brilliant roster.

McCarty Has Own Unit

Backed by eastern as well as local capital, Henry McCarty, who wrote and directed the entire series of western pictures starring Lester Cuneo, has formed his own producing organization and will start work within the next two weeks on the first of a series of western dramas, which he will present with an all-star cast, including the names of some of the screen's best known artists. The stories, which will be written and personally directed by Mr. McCarty, are to be of feature length and will be distributed, it is said, through one of the large releasing organizations.



CARMEL MEYERS



KATHRYNE MCGUIRE



CAROL HOLLOWAY



JOHN TOUHEY



REX BALLARD



CLYDE FILLMORE

RICHARD THOMAS PRODUCTIONS
offer
"The SILENT
ACCUSER"
by Wm. LESTER
*With an all star cast
including*

Kathryne
Mc Guire

Clyde
Fillmore

Melbourne
MacDowell



MELBOURNE MACDOWELL

Carmel
Meyers

Carol
Holloway

John Touhey

Rex Ballard

Edward Borman

Spottiswoode Aitken.



EDWARD BORMAN



SPOTTISWOODE AITKEN



WILBUR MCGAUGH
Ass'T DIRECTOR



JACK W. FUQUA
CINEMATOGRAPHER



Richard Thomas
DIRECTOR



ALLEN C. JENKING
PRODUCTION MANAGER



GEORGE A. LUTHER
BUSINESS MANAGER



"The Silent Accuser"

Is the most engrossing, mystifying story of the decade. Action—
Suspense—Scenes that thrill, with a touch of Bohemian
elegance. The supreme society drama.

Who's Who and What's What in Filmland This Week

Born, to Mr. and Mrs. Earl Metcalf, a baby boy.

Duke Worne has started the filming of his Universal chapter-play, "The Eagle's Talons."

Duane Thompson, Neal Burns' former leading lady, has been signed by Christie to play opposite Bobby Vernon.

Baby Peggy has received her first letter from the frozen north. It comes from Greenland and was 36 days on the way.

Marjorie Daw is the featured player in James Young's "Wandering Daughters," now being made at the United Studio.

Vernon Dent has been assigned an important character part in F. Richard Jones' next production for Mack Sennett.

Joe Bonomo has just been signed to a five-year contract with Universal. At the present time, he is enacting the heavy role in Duke Worne's serial, "The Eagle's Talons."

Ida Rotunni is the latest cinema personage to deny reports of contemplated marriage. "Not for me," says the petite actress, "I've got too many friends who are married!"

Mary Roberts Rinehart's novel, "Long Live the King," will serve as the initial story for Jackie Coogan under his new Metro contract. Jackie will portray the role of the little prince.

Actual filming of Mrs. Wallace Reid's picture has been started at the Thomas H. Ince studios. The story, in which Mrs. Reid will play one of the principal roles, has not as yet been titled.

Scott Darling, who just finished a contract with Universal where he directed a series of comedies featuring Lewis Sargent, is now connected with the Sennett forces. He is working on a story, and will, very soon direct one of the companies.

A baby girl was born to Mr. and Mrs. Sanford, Feb. 17th, baby tipping the beam at 8½ pounds. Mr. Sanford is widely known as Tiny, and is at the present time playing an important part in a Richard Thomas production at the Hollywood studio.

Lee Moran is assembling the cast of players who will support him in the series of "You Know Me, Al," comedies which he will film at Universal City. Moran recently purchased the screen rights from Ring W. Lardner, the creator of the famous "baseball boob."

George Webb is playing the "heavy" role in the Universal serial, "The Phantom Fortune," under the direction of Robert Hill.

Alice Howell is playing the part of Susie in James Young's production of "Wandering Daughter." Miss Howell supplies the comedy relief.

Frank Lawrence has just finished cutting and editing Allan Holubar's spectacular Canadian production, "Slander the Woman," starring Dorothy Phillips.

Charles Clary is finishing his characterization in "The Other Side," which is being filmed at the Fine Arts studio. He is playing the father of "Ruth," which character is being played by Helen Lynch.

Victor Potel, the elongated comedian of Slippery Slim fame, has been cast for the role of the dumb mute in the new Robertson-Cole production, "When Jerry Comes Home," which is being directed by James Horne.

Margaret Livingston has just been engaged for the all-star cast of "Divorce," a Chester Bennett production now in the making at the Robertson-Cole studios. She will appear in this photoplay with John Bowers.

Albert Shelby LeVino, Paramount scenario writer, has left for New York City, where he will write the scenarios for three productions at the Famous Players-Lasky's eastern studios. He will return to Los Angeles upon completion of his work in the east.

Milton Menasco has been selected by Maurice Tourneur as art director for his next production "The Brass Bottle," which is to be released through First National. Menasco directed the art work of Tourneur's recently completed production of "The Isle of Lost Ships."

Ted Edwards last week signed a long-term contract with Goldwyn. Several months ago, in Chicago, he played a small part in a Rothacker film. He then produced his own picture, "Daddy's Love," displayed it to Abraham Lehr, and was immediately given the contract. Edwards is in his early twenties, just having finished high-school.

Alexander Alt, the young comedian who replaced Sid Smith in the Hall Room Boy series, has changed his name to Al Smith, upon the suggestion of Harry Cohen, the producer of these comedies. The change was made because of the belief that the name of Smith would prove a greater selling power.

Charles J. Brabin, featured director, is busy at the Goldwyn Studios preparing to direct Corine Griffith in "Six Days," from the story by Elinor Glyn, many scenes for which have already been "shot" in London and Paris.

Robert Agnew has been cast to play the juvenile "lead" in the Paramount production of "Bluebeard's Eighth Wife," starring Gloria Swanson. Incidentally, Mr. Agnew has just signed a five-year contract with this concern.

Harold Lloyd has started the filming of his next starring vehicle, as yet untitled, to follow his picture, "Safety Last," soon to be released. Leona Lowden and "Dot" Cleveland have been added to the supporting cast in the new production.

Miss Dupont, who is remembered for her clever work in "Foolish Wives" and many other notable plays for the screen, is playing the feminine lead opposite Walter Hagen in his latest picture, "The Man Who Cheated," which is being directed by Clarence Bricker.

After a prolonged vacation, Baby Peggy will again appear before the camera. The six subjects selected, the first of which will be ready for release March 1st are: "Peg o' the Movies," "Sweetie," "The Kid Reporter," "Carmen Junior," "Taking Orders," and "Tips."

Carl C. Mains, after pleading guilty to a charge of writing an unprintable letter to Marie Prevost, was sentenced to serve eighteen months at McNeil Island. Mains was arrested in his room at a downtown hotel after Miss Prevost had turned the missive over to Federal Post Office Inspectors.

As a reward for having what judges term the most beautiful hands in Southern California, Mabel Coleman was given a part in support of Gloria Swanson in "Bluebeard's Eighth Wife," under the direction of Sam Woods. Miss Coleman won this distinction through the Los Angeles Examiner's Beautiful Hand Contest.

Al Christie left town this week for Truckee with twenty people, three wind machines, a wooden horse and the funny plot of a farmyard comedy down in Maine, the continuity of which has just been finished these last hot days, by Frank R. Conklin. Dorothy Devore will be starred in the new comedy, supported by such players as Babe London, Earl Rodney and Ward Caulfield.

Actual filming was started last Wednesday on the initial H. & B. Film Company production, a semi-western story entitled "Scarred Hands," at the Bronx Studios. Cliff Smith, who is directing the picture, is also sharing stellar honors with Eileen Sedgwick.

Margaret Livingston has been selected by Chester Bennett for an important role in the all-star cast which will appear in his next production, "Divorce," now in the course of filming at the Robertson-Cole studios. Miss Livingston was formerly a laboratory employee and made her debut on the screen two years ago in the production of "Within the Cup."

Gibson Gowland, the actor Von Stroheim sought to play "McTeague," was located at a beach resort outside of London and was engaged at once by cable. He sailed on the Berngenia and arrived at the Goldwyn Studio this week. He will go to San Francisco immediately to join Von Stroheim on location.

Pauline Garon, young and beautiful winner of whirlwind starrng honors for her excellent portrayal of Tillie, the flapper, in Cecil De Mille's new picture, "Adam's Rib," has just signed a contract with Arthur H. Jacobs, producer of the new Frank Borzage Productions for First National, and will play a leading role in "Terwilliger," which was published in the Metropolitan Magazine.

Walter Griffin, who for seven years was chief cameraman for David M. Hartford, photographing such well-known pictures as "The Golden Snare," "Nomads of the North," and others, has been placed in charge of the camera work for J. A. Mowat Productions, which company is starring Walter Hagen, the golf champ, in a feature story called "The Man Who Cheated," under the direction of Clarence Bricker.

Work was started this week on the Guy Bates Post special to be made by Robert Thornby of the Courtland Productions, and for Principal Pictures Corporation's release. The picture is being made at the Thomas H. Ince studio, where Post will make his temporary professional abiding-place. The story, "The Man From Ten Strike," as it will be seen on the screen, is a free adaptation and development of a short story by James Oliver Curwood.

INGRAM TO START NEW FILM HERE IN THREE WEEKS

Rex Ingram, director of "The Four Horsemen of the Apocalypse," "Prisoner of Zenda," "Trifling Women," "Conquering Power," "Turn to the Right" and other Metro successes and his entire producing unit are once more established at the Metro studios in Hollywood after an absence of more than seven months in the east. Mr. Ingram came west to film "Scaramouche," Rafael Sabatini's story of the French Revolution.

Mr. Ingram was accompanied on his trip from New York by his wife, known in reel life as Alice Terry, Ramon Novarro, Mr. Ingram's leading man, Edith Allen, a new Ingram discovery and Willis Goldbeck, who prepared the continuity for "Scaramouche."

Miss Terry will enact the leading feminine role in "Scaramouche" and Ramon Novarro is to have the leading male part. Edith Allen, who Mr. Ingram discovered while a member of the "Blue Kitten" show in New York, will make her camera debut in a prominent part. The only other member of the cast for this production who has been selected to date is Edward Connelly, Metro's veteran character actor.

Actual "shooting" on this new Ingram feature will be started within the next three weeks.

A Tribute to Versatility

There is not anything unusual about a popular actor receiving two offers of engagements in the same day, but here is a case of the kind in which there is an element out of the ordinary. Eddie Gribbon is the actor alluded to and it happened that one big studio wanted a man to play a leading role in a new picture and the most important requirement was that he had to know all about professional baseball. Gribbon was summoned, because he was formerly a ball player in the big leagues. He had only returned to his home when he was called to the office of the casting director of another studio, where an actor thoroughly capable as a professional boxer was required. The fact that Gribbon had been in the ring for years and fought with the best middleweights of his time made him the logical choice for the part. However, a previously made contract with Universal, precluded the possibility of his accepting either offer. Gribbon had just finished enacting an important role in support of "Hoot" Gibson in "The Poor Worm" when he was started in King Baggott's company as one of the principals in "Crossed Wires," Gladys Walton's newest starring vehicle.



Alberta Vaughn

Kentuckians by
Birth, Film-
landers by
Adoption, Sis-
ters Supply
Surprises



Adamae Vaughn

All that follows only goes to show that unsophisticated courage can win its fight even in a center of blase hard-boiled-eggs-ness!

A couple years ago two ambitious sisters persuaded their parents to literally move kith and kin from their home in a small city in Kentucky, where they were born, to Hollywood for the sole purpose of giving them an opportunity to try their hands, individually and collectively, as movie actresses. It was with the idea of combining a much desired pleasure trip with a practical way to disillusion the girls that the indulgent parents acceded to their wishes. And now, lo and behold, not a single member of the family could be induced to go back to the old stamping-grounds under any circumstances and the girls—ah, they are becoming famous as photoplayers, for they are Alberta Vaughn, popular leading lady supporting such stars as Clyde Cook and Lupino Lane in William Fox comedies, and, Adamae Vaughn, now enacting the important role of Mary Crackstone in support of Charles Ray in "The Courtship of Miles Standish," which is the second Ray picture in which she has appeared.

The first time these sisters went after work in a motion picture plant just those two brief years ago, they walked into L. M. Goodstadt's office at the Lasky Studios and asked for regular parts. The amusing part of this request was, they had no idea of the existence of such an individual as the well-known "super" nor had they therefore calculated on starting their careers on any such low strata. Readily recognizing the inexperience of these aspirants, Mr. Goodstadt good-naturedly bade them to return to their home with the promise that he would summon them later.

Later, in this case, proved to be three days afterwards. Immediately Alberta and Adamae went to work in a film production, but they were not cast in parts. Instead they were among the several "extras" used in that particular picture. Then and there they sprung their first surprise on everybody, probably in-

cluding themselves—they sized up so exceedingly well that they were selected in preference to all the other more seasoned "extra people" to do important "bits" in the close-ups.

From that moment on, there was never any chance for the grass to grow under their feet, because they have been incessantly too busy advancing up the ladder of cinema achievement and springing one unending series of surprises. Just as they secured their first jobs unaided, they have continued to find their own niches without assistance or suggestion. It has been only very recently that their own parents have recovered from the inevitable astonishment coincident to continual surprises to that extent of coming to a realization that real distinction is about to be brought to the parental domicile through the highly successful histrionic achievements of these sisters of such surprising initiative.

Alberta assured herself of a place on the screen in her portrayal of the character of Lottie McCabe in Vitagraph's production of "The Son of Wallingford," and as Lee Moran's leading lady at Universal, she made such a deep impression that comedy producers were bidding high for her services with Fox winning and retaining her for the last six months. Adamae also made her first big start on the Vitagraph "lot" in the serial "Breaking Through," in which she supported Carmel Meyers and Wallace MacDonald. A subsequent high mark in her earlier career was in Charles Ray's "Two Minutes to Go."

The net result of it all is, there are plenty of film-wise people who do not hesitate to predict truly great accomplishments for this duo in the near future. And thus, in conclusion, it comes to pass that a total absence of "inside pull" does not act as a bane to the progress of aspirants totally unknown especially if in their invasion of filmland they pursue the Alberta-Adamae course of not stopping to think of even the possibility of such a thing as failure. They never even thought remotely of failing and so they succeeded, are continuing to succeed more, and undoubtedly will succeed much more in the near future.

AUTO-SUGGESTION FILM SPONSORED BY LAWYER

The very first educational motion picture based on the newest ideas of auto-suggestion to be one-reel novelty which is just concluding a week's run at Grauman's Metropolitan Theatre. The producers of this timely film are S. M. Herzig, who also made the "Crulwyed Comedies," and Lyle W. Rucker, the most prominent motion picture attorney of Hollywood. This short subject scored something of a sensational hit during its current local run because it demonstrates in such a remarkable way the great powers and benefits to be derived from the use of auto-suggestion as practised by Emile Coue, the famous French apostle of this creed as a boon for all humanity. The consensus of opinion seems to be that this film will wield a marked influence towards further popularizing the theories of the French scientist.

According to an announcement issued by Mr. Rucker yesterday, "Day by Day" will be released for the general exhibition throughout the world at a very early date and negotiations are nearing consummation for one of the largest film-distributing concerns to handle it.



Lyle W. Rucker

Robert Bolder, who enacts the role of the doctor in this picture, bears remarkably close to resemblance to M. Coue, and, he gives a quite unusual performance in a difficult role, a role requiring subtle repression in the visualizing. Snitz Edwards is the other feature player and although the picture is a serious educational in all the term implies, he offers some comedy relief which arguments the power of the more tense moments.

JACOBS COMPLETES STUDIO FORCE FOR BORZAGE FILM

Arthur H. Jacobs, producer of the new series of Frank Borzage Productions through First National, has completed his studio organization. He is nearly ready to start actual camera work on the first offering.

The scenario, prepared by Agnes Christine Johnston and Frank Dazey from 'Tristram Tupper's story "Terwilliger," published in the Metropolitan Magazine and serially in many newspapers, is now in Mr. Borzage's hands at the United studios where a score of large sets are already under construction.

Mr. Jacobs has quickly surrounded himself with an efficient organization to give the young director every opportunity to secure the best interpretation of this interesting story. O. O. Dull, better known as "Bunny," will continue as Borzage's assistant, with Lou Borzage as second assistant. Chet Lyons is to be cameraman, with Bob Roberts "shooting" second. J. F. Bennett has assumed the auditor's chair and everyone in the Jacobs camp is on the move getting ready for the first day's shooting.

REAL WORLD WAR HEROES ARE FEATURED IN FILM

Ex-service men had an opportunity to polish up their medals during the filming of a big hospital "set" used for "Lost," a Regal Production special starring Madge Bellamy, which is being made on the lot of the Thomas H. Ince studios. Only veterans of the World War were used in the set, men who actually could produce medals being given the preference when the lists were being made up. One Belgian boy who plays a "bit" appeared with ten medals—all of them rightfully his own—in a double row on his tunic.

Madge Bellamy as a Red Cross nurse and Warner Baxter, her leading man, play a number of big scenes in the opening sequence of the production in this hospital where the "hero," having lost his memory through shell shock is provided with an identity that leads to some dramatic situations later.

Roach to Have Studio Ranch

A large studio ranch, on which will be erected all the exterior scenes needed for the producing of the seven companies, to be active by March 1st, is the elaborate plan just materialized for Hal Roach. On his property, consisting of ten acres lying about one-half mile from his Culver City plant, Mr. Roach will have quarters constructed for his stock of animal performers, and also a school-house for "Our Gang," the irresistible set of film youngsters. The film ranch, to be the most modern of its kind, will cost approximately \$100,000.

NEW AGENCY FOR "EXTRAS" OPENS SECOND OFFICE

Monte West has been engaged by the Motion Picture Player's Association as its casting director, and the association has just opened Hollywood casting and business offices at 1614 Cahuenga Ave., where Mr. West will have full charge of the supply of talent to the studios, from among its membership.

He is well-known and liked among the many motion picture artists in and about Los Angeles and Hollywood, having played important roles in pictures, after fifteen years' experience in vaudeville and on the legitimate stage. Among notable productions he has played in are: "Smilin' Through," "The Yankee Prince," "45 Minutes from Broadway," "George Washington, Jr.," "Clarence" and "Pollyanna."

West, or "Monte," as hundreds

of performers know him, has also been a producer of musical and farce comedy as well as dramatic productions, and has been associated with the publicity and exploitation departments of a number of well-known vaudeville circuits.

The Motion Picture Players' Association was organized about a month ago at 921 W. 6th St., where permanent Los Angeles headquarters will be maintained, and the association is rapidly growing in favor with the profession. It is understood that a limit as to number will be placed on membership in the association in order that its members may be kept working regularly. No commissions are charged members, as the organization is maintained by the payment of initiation fees and dues.

KYNE BRINGS FUSILLADE OF BRICKBATS HIS WAY

An avalanche of counter-attacks was hurled forth last week in response to Peter B. Kyne's denouncing of the moving picture industry, wherein he stated the cinema was not an art, but a mere cannery with no possibility of a future unless a code of ethics is established. B. P. Schulberg declares Mr. Kyne's remarks are those of a man who has failed to progress. William M. Selig, pioneer producer, was astonished when apprised of Mr. Kyne's denunciation of the industry and offered the opinion that Mr. Kyne no doubt had been treated unfairly by a few people of the profession and for that reason, he had been prejudiced against the entire film business. Reginald Barker, noted director, stated he was sorry because of Mr. Kyne's attitude, but felt sure the cameras would continue to grind away. Louis B. Mayer declared the charger "so obviously ridiculous as to require no answer." Tom Forman, feature director, declared the author's sudden turn was because the latter was evidently out of ideas for screen productions.

Another Screen Victory

John Barrymore has fallen for the films. He is going to do "Beau Brummel" for Warner Bros., with whom he has signed a year's contract. Such is the sequel which Warner Bros. add to their coup of securing the services of David Belasco, foremost American stage producer, to screen "Deburau," which Belasco produced in New York two years ago, as well as two other of his successes.

New Studio Ready Soon

Warner Brothers' enormous new interior stage is nearing completion and the stakes and foundation for the three-story administration building, which will adjoin the new studio, have been laid. The Warner Brothers hope to have the entire studio finished by the middle of March.

LYTELL TAKES FLYER IN VODE BETWEEN PICTURES

When Bert Lytell learned there would be a two-week lapse of time between completing his latest picture and beginning "The Meanest Man in the World" for Sol Lesser, he arranged with Lesser whereby the film magnate would present him in a headline offering on the Orpheum stages of San Francisco and Los Angeles.

Lytell will play the northern city first, coming to Los Angeles the week of March 4th. The day following his Los Angeles vaudeville closing, he will don the attire and make-up of the "meanest man" and once more appear before the clicking cameras.

"The Valiant" is the vehicle to be used in presenting Lytell to the two-a-day audiences. Supporting Lytell in his vaudeville flyer will be seen James Marcus, Ida May, Forrest Robinson and Charles Brown—all well known artists.

O'Hara Starts Another

George O'Hara, star of the H. C. Witwer "Fighting Blood" series, finished last Saturday "The Knight That Failed," and began Monday "Christopher of Columbus," eighth on the list. Mr. O'Hara finished with glory a four-round fight with Joe Rivers, well-known ring veteran, who makes his second appearance in the production. Among other notables in the fight scenes was Tom Andrews, famous sports writer and boxing promoter who acted for the first time on the silversheet and in no difficult role for him, as he was the referee.

Miss Hodges With Kahn

Miss Billie Hodges has been appointed general casting manager of the Ivan Kahn Agency at 5540 Hollywood Boulevard.

Billie Hodges, it will be remembered, was in the casting office at the Metro Studio for two years and recently was auditor for the Ted Sloman organization.

NEW SCREEN DISCOVERY IN MISS YOUNG'S NEW FILM

The name of Jacqueline Gadsdon has been added to the list of young feminine screen players who have gained recognition during the past year and has taken its place alongside those of Pauline Garon, Billie Dove, Patsy Ruth Miller, Katherine McGuire and others. Miss Gadsdon, playing in her second picture since her graduation from the ranks of extras, has the chief supporting feminine role in "Cordelia the Magnificent," Clara Kimball Young's newest starring picture which Harry Garson is producing for Metro.

Miss Gadsdon, 22 years old, was playing a very minor role in a picture featuring Florence Vidor when Lois Weber heard of her, watched her work, and gave her the feminine lead in "Jewel." On the completion of that picture she immediately started work in "Cordelia the Magnificent."

Miss Gadsdon is a native of Lompoc, in Santa Barbara County, California. She was educated at Manuel Arts High School, Los Angeles.

GOLDWYN SIGNS WALSH, FAVORED FOR "BEN HUR"

George Walsh, screen and athletic star, signed a long-term contract this week with Goldwyn Pictures Corporation following his convincing portrayal of Rawdon Crawley in Hugo Ballin's production of "Vanity Fair," which was Mr. Walsh's first appearance in a Goldwyn picture. The announcement was made by Vice-President Abraham Lehr.

The acquisition of Mr. Walsh's exclusive services is in line with the Goldwyn company's announced policy of building up a stock company which will include many of the best-known stars of the films to appear in the big productions now being made and the still greater program laid out for the immediate future. Mr. Walsh has received many votes in the popularity contest being held to determine the actor most in public favor for the part of "Ben Hur."

Duke After Thrills Galore

Al Wilson, the first man to jump from one aeroplane to another without the aid of a rope, has been engaged to do all the stunts in the Universal serial, "The Eagle's Talons." This serial is being produced under the direction of Duke Worne, who promises the public some new thrills. Mr. Wilson has been in the flying game since 1913, starting his aviation career in an old Curtis plane. Since then he has startled thousands. Ann Little is also depended on to furnish various thrills, but these will be heart thrills. Miss Little and Mr. Worne have made three serials together, and they are an ideal star-and-director team. Fred Thompson, who plays opposite Miss Little, is trying to out-do Al Wilson in his stunts.

STAR TO TRY OUT NEW TECHNIQUE IN NEW FILM

When Fritzi Brunette signed a contract to be one of an all-star cast in the Hugh Dierker production of "The Other Side," now being filmed at the Fine Arts Studios, she divulged a secret of very general interest to most of the people in film-dom. It is that she has been studying a new screen technique for the last several months and that she will make her initial effort to put into practice a small portion of it in this new picture. Coincidentally, a part of the secret is, Miss Brunette intends to gradually change her professional name as she develops her artistry to fit this new technique, the full nature of which she very naturally refuses to explain at this time.

"We have heard much about the possibility of a complete revolution in the so-called manner of presentation of drama on the screen and it happens I have heard perhaps more about it than some people," Miss Brunette says. "What I have heard convinces me there will be radical changes in the methods of interpreting dramatic expression before the motion picture camera in a very short time and I am simply seeking to be among the pioneers in mastering the new idea."

Miss Brunette is innately a student and she is seldom without a book on some subject pertinent to the drama. She has studied the cinema art from the days of its real infancy, although she is yet quite youthful herself. She first established herself as one of "the leading leading ladies of the films" playing opposite J. Warren Kerrigan in the heyday of his popularity and she distinguished herself in the most important feminine role opposite House Peters in "The Man From Lost River." Among her more recent notable silversheet appearances was the Paramount production of "While Satan Sleeps," in which Jack Holt was starred.

Having had such a wide experience and being in such an ideal position to study the film-making industry as both an industry and an art, and being so inclined to be studious, Miss Brunette has automatically acquired what some might term "prior information" as to the trend of the evolution of picture acting. At any rate, it bids fair to be exceedingly interesting to watch the results of her experiments with new technique in "The Other Side" especially in view of the fact that there is possibility of it bringing out another side!

Edith Lee Grant has joined the ingenue ranks of Century and makes her first appearance in "Try and Get It."

GRAF STARTS WHAT PROMISES TO BE BIGGEST FRISCO FILM PRODUCTION

By J. Hesser Walraven

Surrounded by a constellation of motion picture luminaries, drawn from the foremost ranks of players and production personnel, Max Graf, supervising director of Graf Productions, Inc., is starting work on what promises to be by far the most pretentious photoplay production ever filmed by a San Francisco producing organization.

William Dudley Pelley's novel, "The Fog," furnishes the vehicle for the production. The working continuity is from the pen of Winifred Dunn, who was responsible for the delightful treatment of "Quincy Adams Sawyer," "Peg O' My Heart" and other celluloid triumphs.

"The Fog," in a broad sense, is a melodrama of two souls. It deals with the struggles of a youth and a girl to see through the mist of unexplained things, and of misunderstanding. The girl is of noble instincts and high ideals, but born without a name. The youth has been bound by the shackles of persecution since childhood. Each reflects their influence on the other as they journey through life endeavoring to surmount its grim obstacles.

A cast of unusual merit has been secured by Graf to interpret the story. Mildred Harris, former wife of Charlie Chaplin, will return to the screen in this production after an absence of eight months, during which time she has been appearing in her own vaudeville act. In the leading feminine role of the story, Miss Harris will have exceptional opportunity for the sort of portrayal that has won her greatest laurels.

Cullen Landis will be seen as the boy. Although still a very young man, Landis has had a highly successful screen career appearing in such notable successes as "Love in the Dark," "The Famous Mrs. Fair," "The Old Nest," and others.

Louise Fazenda who comes fresh from her success in "Quincy Adams Sawyer" after appearing prominently in many productions of a lighter vein; Peggy Wales, who for a number of years has been the best known character woman of the Lasky organization and Anna May, will appear prominently in the feminine roles of the production.

Ralph Lewis, who achieved a notable distinction appearing in the leading role of "The Conquering Power," "I Am the Law," "The Third Alarm" and other pictures, has been entrusted with one of the big parts in the production. Frank Currier, veteran of both stage and screen, is also a member of the cast. Both of these players are well known to photoplay fans although this is the first time they have both been cast in the same picture.

The remainder of the cast thus

far selected are David Butler and Edward Phillips. Butler has long been known as one of the popular screen stars and Phillips, although one of the comparative new-comers to the screen, has already entrenched himself firmly in the profession. He made his photoplay debut in the support of Mary Pickford in "The Lovelight" and since that time has appeared prominently in a number of screen successes including "The 'Nth Commandment" and "Just Around the Corner."

Paul Powell will direct the production of "The Fog." He has long been associated with the Lasky forces. He will be assisted by Leigh R. Smith, who has come west from the Griffith forces after assisting that eminent producer in the filming of many of his successes including "Way Down East."

Mark Strong, co-director of "Kismet," is also a prominent member of the production staff while the photography will be done by John Arnold, who has been a member of the Metro photographic forces during the past eight years during which time he has photographed every picture Viola Dana has appeared in.

"The Fog" will be made under the personal supervision of Max Graf at the Pacific Studios at San Mateo and, when completed, will be distributed throughout the world by Metro Pictures Corporation.

W. P. S. EARLE BACK TO FILM EGYPTIAN SPECTACLE

William P. S. Earle, well-known director, has announced that he will begin immediately the production of an Egyptian spectacle entitled "Tutankhamen," an adaptation from the forthcoming novel. He has been preparing for this picture for the past six months, unknown to anyone.

His brother, Ferdinand Pinney Earle, has arrived in the city from the East and has announced that he will not direct Theda Bara in her second picture, and will begin work on his long-awaited artistic production of "Faust." There evidently will be a race between the two brothers, both of whom have been in the independent field for some time, to determine which historical spectacle will reach the screen first. At the present time William P. S. Earle is in the lead.

W. P. S. Earle directed such pictures as "Within the Law," (the old Vitagraph version), "The Lone Wolf's Daughter," "Ince," "The Law Decides," Elaine Hammerstein's "The Woman's Game," and Clara Kimball Young's "The Better Wife," and "The Road of Ambition."

FINDS HOLLYWOOD BOUL'VARD LIKE BROADWAY

If, when Lucy Beaumont left New York and a 25-year stage career, she had any idea of consigning herself to a comparative wilderness in coming to Hollywood, she has been disillusioned, because she declares she has found Hollywood Boulevard, the main thoroughfare of the film capitol, comparable to New York's Broadway in one respect, and, that is, one meets as many old friends of the thespian profession on this street as one possibly could on Broadway.

"I had no idea that any other street in the world was frequented by as many theatrical people as Broadway, but after one month 'out west,' I am convinced that Hollywood Boulevard equals it in this regard," Miss Beaumont says.

She has renewed acquaintance with scores of professionals she had known as long ago as twenty-five years and she found some of her old stage associates from London and continental Europe and even India.

Miss Beaumont is now doing her initial picture work in the Southern California field in an important mother role in the Mowat production of "The Man Who Cheated," now in course of production at the Hollywood Studios. Her stage career has been one succession of personal triumphs in such hits as "The Little Lady in Blue," supporting Frances Starr; "The Champion," supporting Grant Mitchell, and, in "Choo Chin Chow," in which she created the character of Mabubah. For the last decade she has specialized in playing mother parts on the stage and she has earned the credit for being "the greatest mother in the spoken drama."

Miss Beaumont intends to continue enacting matronly roles before the motion picture cameras in the belief she can do a real service for humanity by visualizing the mother character in its nobler instincts on the screen.

"As an assembling place for theatrical folks, Hollywood Boulevard on a sunny day equals Broadway on any day," she impresses.

Pyramid Cast Chosen

Among those who have been signed by Pyramid Pictures, Inc., to enact the principal roles in its film version of the play, "Wife in Name Only" are the following: Mary Thurman, Edmund Love, Arthur Hausman, Florence Dixon, William H. Tooker, Edna May Spooner and Ora Jones. George Terwilliger, who also directed "What Fools Men Are," which is a picturization of Eugene Walters' play "The Flapper," made by the same company, will direct.

Flashes from Frisco

San Francisco, Cal., Feb. 19.—When Eric Von Stroheim returns to San Francisco Wednesday, he will be accompanied by fifty members of the cast and staff for the filming of "McTeague." Part of the staff, including Ben Reynolds, cameraman, are already here and four electricians from the Goldwyn plant arrived yesterday to have everything in readiness to begin actual "shooting" of the picture the latter part of this week.

Once more this week the headliner at the Orpheum is a celebrated star of the stage, and screen, as William Faversham, one of the world's really distinguished actors, opened there yesterday in Alfred Sutro's "A Marriage Has Been Arranged." He made the jump from the east direct to San Francisco, and will be here a week and a week in Los Angeles.

Ernest Traxler, production manager for Goldwyn, having bought a new blue car since he came to town, drove to Los Angeles the first of last week. He will return to San Francisco on Wednesday to be ready for the start of actual shooting of "McTeague."

Evelyn Nelson has severed her connection as a leading lady at the Paul Gerson studios and returned to Los Angeles.

Joseph Kerr, until recently executive officer with First National in New York, and for many years a metropolitan showman, came to San Francisco last week to assume the duties of publicity director at the Paul Gerson studios.

The San Francisco Producers Association held a well-attended meeting at the Press Club last Wednesday. They are working for the general good of the picture industry here and among other things this organization is against the too rigid censorship of the silverscreen.

C. H. Kaufman, motion picture producer of Los Angeles, was in town a few days last week.

Richard Bret Harte, grandson of the noted author, has come to San Francisco to produce films of the famous Bret Harte stories of California, in the locales where they were originally laid. Harte has formed an organ-

Continued to Page 24

Casts of the Week

Sam E. Rork presents for
Associated First National Pictures, Inc.,
"WANDERING DAUGHTERS"

Director, James Young
Ass't Director, James Ewens
CAST

| | |
|------------------------|---------------|
| Marguerite de la Motte | Marjorie Daw |
| William V. Mong | Noah Beery |
| Pat O'Mally | Allan Forrest |
| Mabel Van Buren | Alice Howell |

J. A. Mowat Productions present
Walter Hagen in

"THE MAN WHO CHEATED"

Clarence Bricker, Director
Walter Griffin, Cameraman
William G. Van Vleck, Ass't Director
G. B. Manly, Scenarist
CAST

| | |
|----------------|----------------|
| Walter Hagen | Lucy Beaumont |
| Miss Dupont | Earle Foxe |
| Estelle Taylor | George Kuwa |
| Monte Collins | Joseph Kilgour |

Principal Pictures Corporation presents
"EAST SIDE, WEST SIDE"

Director, Irving Cummings
Ass't Director, Edward M. Sinclair
Cameraman, Arthur Martinelli
CAST

| | |
|-----------------|--------------|
| Kenneth Harlan | Eileen Percy |
| Wally Van | Betty May |
| Lucille Hutton | Lucille Ward |
| Charles Mailles | J. B. Prince |

Richard Thomas Productions present
"THE SILENT ACCUSER"

Richard Thomas, Director
William McGaugh, Assistant Director
Jack Fuqua, Cameraman
CAST

| | |
|---------------------|---------------------|
| Kathryne McGuire | Clyde Fillmore |
| Melbourne MacDowell | Carmel Meyers |
| Carol Holloway | John Touhey |
| Rex Ballard | E. W. Borman |
| | Spottiswoode Aitken |

H. & B. Film Company presents
"SCARRED HANDS"

Cliff Smith, Director
Eugene Vogt, Asst. Director
Billy Thompson, Cameraman
CAST

| | |
|-------------|-----------------|
| Cliff Smith | Eileen Sedgwick |
| Lew Meighan | Miles McCarthy |
| Ada Pope | Bennie Corbett |
| | Gene McKay |

News from New York

Charles Brabin's strong photoplay, "Driven," has been purchased by Carl Laemmle. This is the first independent that Universal has bought in six years. Alfred Rabock wrote the script and George Lane photographed it.

Harry Milarde is resting after cutting his latest, "If Winter Comes." Paul Sloane wrote the script. If it should prove a bad picture, each one is thinking up a series of alibis to show that it was the fault of the other.

P. S. Sloane sends word to Jack Ford to "come home, all is forgiven."

George Melford's Paramount production, "Java Head," which stars Leatrice Joy, is a hit at the Rivoli.

The unprecedented patronage at the Capitol Theatre where Doug Fairbanks in "Robin Hood" is attracting capacity houses at each performance, has prompted the management to hold over this production.

Mrs. Barthelmess (Little Mary Hay), chiefly known for her work in musical comedy, is a "Mama." So the eager expression in the eyes of Dick Barthelmess has been replaced by a joyful exultant look. "Some Daddy" says little Mary.

In the column of a New York newspaper under the heading of "Why?" is printed the following: "Why is May Collins, former film star and always brunette, now a decided blonde, and why is she down in the cast of 'Mary the Third,' the new Rachael Crothers play as May Gayler instead of May Collins?" In the same column is a paragraph stating that many folks might be interested in knowing Pola Negri's real name. They say that the name furnished by the lady herself, is, "Apolonia Chalupez." So that's that.

Jackie Coogan and his mother are in town. George Landy, his advance agent, has been working to put over a few novel publicity stunts. —Raymond McKee.

Jean Hersholt is now playing in the Goldwyn production of "Red Lights" and he will go direct from this picture to Von Stroheim's "McTeague," in which he will be the villain.

"CAMERA!" WANT ADS

For Rent—Late model Bell & Howell camera outfits, rented by day or week. For particulars call Ries Bros., Photographers, 6035 Hollywood Blvd. Phone Holly 4338.

I have \$300 cash. What have you to offer in the way of a good used Buick roadster or touring car? Must be in A-1 mechanical and fair condition otherwise. Advise immediately. Box 5181, "Camera!"

Room for rent in west section of Hollywood. South exposure, sunny. \$10 per week. Box 233, "Camera!"

Young lady, experienced in stenographic work, and with slight knowledge of accounting desires position in office of big studio. Salary \$25 week. References. MOBI, "Camera!"

Business frontage on Sunset Boulevard for sale at a bargain. In a fast growing community, where there will be a demand for mercantile houses of all descriptions. Box 235, "Camera!"

Publicity agent with unusual connections is open for four more accounts of character. Local, national, and international zones, ranging in price from \$8 per week to \$75 per week. Results duly proved. Box 114, "Camera!"

For Rent, Bell & Howell, ultra-speed slow motion cameras, straight or reverse action. Results guaranteed. For particulars call Ries Bros., Photographers, 6035 Hollywood Blvd. Phone Holly 4338.

Chicago advertising expert desirous of locating in Los Angeles. Thoroughly conversant with every phase of modern advertising and publicity; typography, commercial art, copy-writing, space-buying, etc., and have worked with some of the largest advertising agencies and newspapers in the country. This is an exceptional opportunity for some motion picture company of prominence to secure an A-1 man. Communicate immediately with associate, Fred W. Fox, Adv. Mgr., of "Camera!"

Wanted, position as publicity manager or assistant director by young man with four years studio experience in the East and in Hollywood. Box 228, "Camera!"

Lost: bloodhound, height 25 inches, black and tan coloring. Answers to name of "Duke." Reward \$10. H. J. Andrews, 3186 Verdugo Road, Eagle Rock.

People all types to join social movie club. Call or write 2466 Bellevue Ave.

Hand-made cravats of Austrian Mogadore and French ribbed poplin, imported silk hose, custom-made shirts and shoes, camel-hair jackets, and other fine accessories from the foremost exclusive men's shops of London, New York and Chicago, may be purchased through local shopping agent on commission basis. Box F04, "Camera!"

Commercial artist of national reputation who has made covers for some of the biggest magazines, is open for several small jobs. Expert on title work. Exceptional colorist. Box CD, "Camera!"

Be sure and see the "Rushes" in Projection "A" page two.

Wanted to buy, Bell & Howell camera 170° shutter, fully equipped, or 120° shutter un-equipped. Phone 591-506.

Cameraman, Bell & Howell 170° fully equipped. 8x10 still complete. Will shoot first or second camera. Salary right. Phone 579-868.

An expert masseur with 12 years experience on the continent and in America desires employment with responsible actor. Address WS1, "Camera!"

Pulse of the Studios

For Week Starting Monday, February 26

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|--------------------|--|--------------------|----------------------------|-----------------|
| BACHMAN STUDIO. | | | 831 Windsor Rd. | | | Glen. 1933-W |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| Sunset Productions. A. J. Xydias, Mgr. 578-162. | | | | | | |
| R. N. Bradbury | Jack Hoxie | Bert Longnecker | Jack Pierce | Frank Clark | "Desert Gold" | 2d Week |
| BRONX STUDIO. 1745-51 Glendale Blvd. | | | Kenneth Bishop, Casting. | | | 541-09 |
| Smith-Thompson | All-Star | Thompson | | Eugene Vogt | 5-Reel Outdoor | 1st Week |
| BURBANK STUDIO. Burbank, Cal. | | | | | | Burbank 54-R |
| CENTURY STUDIO. 6100 Sunset Blvd. | | | Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Eugene DeRue | Bobbie Dunn | Blake Wagner | Zion Myers | Eugene De Rue | "The Boob" | Editing |
| Harry Edwards | Buddy Messinger | Victor Sherrick | Charles Lamont | Harry Edwards | "Melting Eyes" | Editing |
| Archie Mayo | Brownie | Jerry Ash | Zion Myers | Jim Davis | "Enter Brownie" | 2d Week |
| Al Herman | All-Star | Billy Williams | Mark Sandrich | Herman-Neufeld | "Oh, Nursie!" | 2d Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. | | | 1416 La Brea Ave. | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 14th Week |
| CHOICE STUDIO. 6044 Sunset Blvd. | | | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Otto Brautigan | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. | | | 6101 Sunset. C. H. Christie, Gen. Mgr. | | | Holly 3100 |
| Scott Sidney | Jimmie Adams | Peterson | Clemens | Robert Hall | Two-reel Comedy | 3rd Week |
| Harry Beaudine | Bobbie Vernon | Nagy | Lavelle | Chester Conklin | 2-Reel Comedy | 3rd Week |
| Al Christie | Dorothy DeVore | Nagy | Hagerman | E. E. Conklin | 2-Reel Comedy | 2d Week |
| COSMOSART STUDIO. 3700 Beverly Blvd. | | | J. E. Bowen, Gen. Mgr. | | | Wilshire 2115 |
| Jack O'Brien Productions (B. P. S. release). | | | | | | |
| Jack O'Brien | All-Star | Buckley | | Paul Wilson | "First Degree" | Preparing |
| W. J. Irving Productions (B. P. S. release) | | | | | | |
| Paul Hurst | All-Star | Joe Walker | Paul Wilson | W. J. Irving | "The Barrier" | Casting |
| Superior Productions (B. P. S. release) | | | | | | |
| FINE ARTS STUDIOS. Individual Casting. | | | 4500 Sunset Blvd. | | | 598-165 |
| Fred Caldwell Productions. | | | | | | |
| Fred Caldwell | All-Star | Ernie Miller | Rounseville | Blackwood-Van Up | Comedy-Dramas | Schedule |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | Vernon Walker | Park Frame | Charles R. Seeling | Drama | 2d Week |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Jess Robbins | E. Everett Horton | Irving Ries | D. Rothschild | Ford Beebe | Comedy Drama | 4th Week |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | Victor Milner | Nick Grinde | Dorothy Yost | "The Other Side" | 1th Week |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | Stan Laurel | Irving Reis | Frank Couce | Staff | Comedies | Schedule |
| Sacramento Pictures Corp. W. H. Jobelmann, Vice-Pres. & Gen. Mgr. | | | | | | |
| Clifford S. Elfelt Productions. | | | | | | |
| B. P. Fineman Productions. | | | | | | |
| Clarence Brown | All-Star | | | Staff | Society Drama | Casting |
| FOX STUDIO. C. A. Bird, Casting. | | | 1401 N. Western Ave. | | | Holly 3000 |
| Bernard Durning | All-Star | Don Short | Wellman | Lewis Sherwin | "Eleventh Hour" | Suspended |
| Jack Blystone | Stock | | | | Comedies | Schedule |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Noel Smith | Stock | | | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Henry Otto | Shirley Mason | David Abel | G. Hollingshead | Furtherman Quirk | "The End of the Road" | 3d Week |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "The Gun-Fighter" | 3d Week |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Journey of Death" | 5th Week |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Bertholon | Strumwasser | "The Grail" | 3d Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | 7th Week |
| Scott Dunlap | Wm. Russell | Schneidermann | Jack Edwards | Paul Schofield | "The Water Cross" | Editing |
| GARSON STUDIOS. 1845 Glendale Blvd. | | | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Geo. Archainbaud | Clara K. Young | Charles Richardson | Leo McCarey | Frank Beresford | "Cordella the Magnificent" | 1th Week |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. | | | Culver City. | | | 761711 |
| King Vidor | All-Star | Charles Van Enger | David Howard | King Vidor | "Three Wise Fools" | 5th Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 5th Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 8th Week |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | 11th Week |
| Von Stroheim | All-Star | Ben Reynolds | | | "McTeague" | San Francisco |
| Cosmopolitan Productions. | | | | | | |
| Charles Brabin | All-Star | | Raybock | Ouida Begere | "Six Days" | Casting |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|--------------------|----------------|-------------------|--------------------|---------------------------|---------------------|
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Al Neitz | Snowy Baker | Jackson Rose | Ralph Stuab | Staff | "Small Town" | 3d Week |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Bob Horner | All-Star | Al McLain | Bob Horner | | Underworld Drama | 3d Week |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| Triograph Production Co., 1439 Beachwood Dr., Holly 7945. | | | | | | |
| Carpenter-Bertram | Bill Patton | W. C. Thompson | W. H. Patton | Bill Patton | Western Drama | 3d Week |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. | | | | | | Holly 1431 |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Frank Grandon | Carlton King | | Carl Widen | Harry McCabe | Comedy-Drama | Schedule |
| Richard Thomas Productions. | | | | | | |
| Richard Thomas | All-Star | Jack Fuqua | Wilbur McGaugh | Wm. Lester | "Silent Accuser" | 2d Week |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Lloyd Ingraham | Douglas McLean | Ross Fisher | George J. Crone | Raymond Griffith | "Going Up" | 6th Week |
| J. A. Mowat Productions. | | | | | | |
| Clarence Bricker | Walter Hagen | Ray Rennehan | Wm. Van Vleck | G. B. Manly | "The Man Who Cheated" | 4th Week |
| Irving Cummings Productions. Charles Woolstenhulme, Production Manager. | | | | | | |
| Irving Cummings | All-Star | Martinelli | Edward Sinclair | Hope Loring | "East Side—West Side" | 1st Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Lambert-Andrews | "Lost" | 6th Week |
| Palmer Photoplay Productions. | | | | | | |
| James de Grasse | Lloyd Hughes | Henry Sharp | Frank Gerahty | Kate Corbaley | "Out of the Night" | 5th Week |
| Leah Baird Productions. (Associated Exhibitors release.) | | | | | | |
| Cosmopolitan Productions (F. P. L. release). | | | | | | |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | 7th Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| James Cruze | Non-Star | Karl Brown | Vernon Keys | Thomas Geraghty | "Hollywood" | 2d Week |
| Herbert Brenon | Compson-Tearle | George Meyer | Harold Schwartz | Cowan-Begere | "Rustle of Silk" | 7th Week |
| Joseph Henabery | Walter Hiers | Faxon Dean | Dick Johnson | Grant Carpenter | "60c an Hour" | 5th Week |
| Sam Wood | Gloria Swanson | Alfred Gilks | John Waters | Sada Cowan | "Bluebeard's 8th Wife" | 2d Week |
| Geo. Fitzmaurice | Lola Negri | Arthur Miller | Frank O'Connor | Ouida Begere | "The Cheat" | 1st Week |
| LONG BEACH STUDIO. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| John M. Stahl | All-Star | E. Palmer | Sydney Algier | | "Daughters of the Rich" | 1st Week |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | 6th Week z z |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "April Showers" | 4th Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalen | Olga Printzlaw | "Mother-in-Law" | 4th Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Rex Ingram Productions. (Metro release) | | | | | | |
| Rex Ingram | All-Star | John Seitz | Curt Rehfeld | Willis Goldbecky | "Scaramouche" | Casting |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bull Montana | Floyd Jackman | Dick Stevens | Staff | "An Eskimo Spy" | 3d Week |
| Louis Burston Productions. | | | | | | |
| Rowland Lee | All-Star | George Barnes | Dan Keefe | Clymer-Symons | "Desire" | 9th Week |
| Jackie Coogan Productions. | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Christopher of Columbus" | Schedule |
| Carter DeHaven | Carter De Haven | K. G. McLean | Cliff Sahn | Walter McNamara | "Home Comfort" | Schedule |
| Val Paul | Harry Carey | Wm. Thornley | Ted Brook | Wyndham Gittens | "Man of the Desert" | 8th Week |
| Chester Bennett | Jane Novak | Jack McKenzie | Douglas S. Dawson | Bennison-Garwood | "Divorce" | 4th Week |
| Emile Chautard | All-Star | Lucien Andriot | Voshell-Lena | Durgman | "Daytime Wives" | 3d Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 10th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 9th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackney | Hutchinson-Parrott | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Randall H. Faye | "Our Gang" | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. | | | | | | Holly 4080 |
| Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.) | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | Bunny Dull | Johnston-Dozey | "Terwilliger" | Casting |
| Edwin Carewe Productions. (First National release). | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Hellbron | "Girl of Golden West" | 4th Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | Bob Dewar | Archie Mayo | Comedy | Schedule |
| Joseph M. Schenck Productions. (First National release) | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Ashes of Vengeance" | Casting |
| Sidney Franklin | Constance Talmadge | Norbert Brodin | Millard Webb | Emerson-Loos | "Duley" | Casting |
| Selnick Productions. (Select Release). | | | | | | |
| Maurice Tourneur Productions (First National release). | | | | | | |
| Maurice Tourneur | All-Star | Arthur L. Todd | Scott R. Beal | Charles Maigne | "Brass Bottle" | Casting |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|---------------|----------------|---------------------|------------------|-----------------------|-------------------|
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | | "Wandering Daughters" | 4th Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | McGill-Linden | Rea Hunt | Jack White | Comedy | Schedule |
| Fred Fischback | Cliff Bowes | Francis Corby | Ben White | Fred Fischback | Comedies | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Hobart Henley | Valli-Denny | | Thomas Regan | A. P. Younger | "Up the Ladder" | 3d Week |
| Jack Conway | All-Star | Ben Reynolds | McDonough | A. P. Younger | "What Wives Want" | 3d Week |
| Edward Sedgwick | Hoot Gibson | | Tummel | Edward Sedgwick | "Katy Didd" | 5th Week |
| Jack Conway | All-Star | Reynolds | McDonough-Brandeman | | "Trimmed in Scarlet" | 7th Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "Crossed Wires" | 2d Week |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | Serial |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | Serial |
| Scott Darling | Lewis Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Warren Lynch | A. Thompson | | Comedy | Schedule |
| Wallace Worsley | Lon Chaney | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 9th Week |
| Joe Rock Productions. Leon Lee, Prod. Mgr. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| Semon-Peebles | Larry Semon | Koenekamp | Joe Basil | Larry Semon | Two-Reel Comedy | 2d Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | Nate Watt | Homer-Scott | Julien Josephson | "Main Street" | 8th Week |
| Chester Franklin | All-Star | Frank Good | Charles Watt | Franklin-Lyton | "Wolf-Fangs" | 5d Week |



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FLASHES FROM FRISCO

Continued from Page 20

ization to be known as the Bret Harte Productions, Inc., and will make his headquarters in a studio in or near San Francisco, with location work in mountain towns and mining camps. He will personally supervise the filming of the stories with the best technical assistance.

If all goes well the Golden Gate Production Corporation expects to start work at the Pacific studios about March 25th. F. E. Fisher, business manager of the organization, announces that their first picture will be "The Under-Current," by Viola Wakefield, and that it will be one of a regular series of five-reel comedy drama productions. Jack Dewey, production manager, will go to Los Angeles March 1st to complete the cast and attend to other final business affairs connected with the picture.

Marc McDermott, well-known character man of the screen, and once leading man with Mrs. Pat Campbell in London, will appear at the Golden Gate Theatre in person this week in a one-act comedy called "I Haven't Time."

The first expedition sent to South America by the Northern California Photo-Plays, is already working near Calleo, Peru, and report that so far all goes very well with the company. The second expedition is at Salvador, Central America, where they have had a proposition made them to unite with the Central American Pictures Corporation of Salvador. The son of the Governor of Salvador will be part of the proposed organization, which is looked on with favor by the management here.

The Paul Gerson Pictures Corporation, pioneers in film production in San Francisco, have recently undergone a re-organization of their company, and due to an increased demand for their product are expanding their activities in the production of screen plays. The executive forces are now under the leadership of well-known San Francisco capitalists and business men, with A. H. Thompson as general manager. They are busily engaged in rebuilding and enlarging their recently purchased studios at 1972 Page Street, where two units are producing features, while another company is completing in Los Angeles "The Cricket on the Hearth."

—AGNES KERR CRAWFORD.

Things don't always go right in the making of motion pictures. In attempting to produce a weird effect out on a ranch near San Fernando with the aid of smudge-pots and torches for his latest picture, "Danger," Clifford S. Elfelt, the producer, burned down a barn the other day and had to pay the owner exactly \$1,200 therefor. If all effects were as expensive as this, the effect would be a very bad one, financially speaking.

As soon as Helen Kesler completes her present contract as leading lady to Jimmy Aubrey in Vitagraph comedies, she will return to the Goldwyn Studios for a long engagement. She recently appeared in two Rupert Hughes pictures there and it seems they like her well enough to offer her inducements to return.

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98 Pounds of Star

Continued from Page 7

hire all the extras within telephone range of the picture colony for one scene of his latest picture, "April Showers."

Two days later the American Legion's Stadium was turned over to the director and something like three thousand extras were seated about the ringside where Kenneth Harlan and a middle-weight fighter were to meet in a fistic contest that serves as a climax of the story. Since the most lowly extra is paid \$5 a day and the more experienced in the neighborhood of \$10, the cost of this one episode may easily be estimated.

"Why not stage an entertainment and let the whole world in free, thereby solving the question of extras?" was asked of the director.

"Simply because a man not controlled by a pay check refuses to take directions," was the answer. "Visitors are in on such an affair for fun and they see that they get it. When we want an audience to register surprise, fear or excitement, it is necessary to pay its members for the effort. Sometimes it costs \$20,000 to \$25,000 to get this result, but it is worth it."

Incidentally, some of the \$5 checks went to well known picture stars who spent an exciting Saturday evening eating peanuts and watching the big fight staged.

An observing correspondent has discovered in the recent foreign film importations a solution of the problem offered by European competition.

"With the only dangerously clever competitors being brought over here to participate in American pictures what have we to fear?" asks the writer. "We have Lubitsch, Pola Negri and Rochfort. Should any other bright luminaries lift their heads they doubtless will follow in the path of these favorites and become American acquisitions in which event there will be little to fear from foreign competition."

SELF-MADE? WE'LL SAY SO

It would seem that Jackie Coogan's most recent exploit is a half-million-dollar contract to act in four motion pictures. Perhaps there is something more than idle rumor in the report that this latest captain of infant industries plans to retire at the age of ten and go to boarding school, at the same time turning his attention toward Wall Street and the investing of the paltry eight or ten millions he will have piled up by that time. A few years hence may we not expect news items something like this:

"The directors of the U. S. Steel Corporation will hold their next meeting at St. Paul's School, in deference to the convenience of the chairman of the board, who has been confined to the infirmary by an attack of croup."

Or like this:

"In an address last night to the Bible Class of the Bullion Baptist Church, John D. Coogan, Jr., spoke as follows: 'Yes, dear friends, I am truly a self-made kid, and I'm not ashamed of it. I lay my success to never being satisfied with anything short of the best. I have always imported my marbles direct, and my lollypops are made specially for me from a secret recipe of my faithful nurse'—etc. ad lib.

But we're all for him, man or boy, who earns it himself, in contrast to the gilded ones reared "in the lap of usury."

—*Collier's Weekly.*

George Rigas, former matinee idol of Greece and now in American motion pictures, plans an early "flying" trip from Los Angeles to New York on business relative to his plans for forming his own picture-producing company.

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Vol.V.

SATURDAY, MARCH 3, 1923

No. 47

The Editor Comments on Folks and Things

The most popular roll-call in Hollywood is the call to roles.

If every move's a picture, move! The world (of actors) wants pictures.

"Is a boon ever a bane?" someone asks us. Yes—when it's bragged about too much.

The real low-down is, the standard of photoplays is going up in spite of the "knockers."

Paul Gerson has quit producing pictures to play in them. He has acted to act, as it were.

The price of all kinds of lumber is going up. But, this does not make wooden heads any more precious.

Did it ever occur to you that reform, when directed towards motion pictures, has more of a tendency to deform?

Dope peddlers are plying their trade in some quarters just the same as usual. It would be very unusual otherwise.

If there is a motion picture trust, it will not require much time to make it a mistrust—if the authorities can be trusted.

Now that Maurice Tourneur has made "The Isle of Lost Ships" such a good picture, he can depend on it: his ship will come in.

Most every day a new picture-making company is born in Los Angeles. However, it is every man's birthright to father a film enterprise.

It is reported an independent producer will soon start a picture called "Beginning." And, of course, there will be an ending to this "Beginning."

Whoever thinks Valentino is through is mistaken. He is not through with the courts or that Lasky contract which keeps him out of pictures.

Leatrice Joy is living up to her name admirably—she is a Joy of the screen. Her work in "Minnie" and "Java Head" is truly and doubly Joyous!

In case the picture industry ever did go to the bow-wows, as some pessimists are forever predicting it will, we wonder what they would bark at next!

Someone has invented a way to force people to refrain from reading titles aloud in picture houses. But surely amputation of tongues would be too cruel.

There was a hanging in Hollywood this week. It happened on Thursday, which was the first of the month. Collectors were hanging around everywhere.

Some Mexican capitalists are trying to establish a picture-producing center in Mexico City. The great danger is, there's always liable to be too much revolution there for the film game.

If Charlie Chaplin is too poor to wed Pola Negri for the present, as it is reported he declares, marriage must take its place among other high and frenzied finance propositions. Or is it just another jolly comedy?

The theory that there is always fire where there's smoke is disproved in one well-known case in Hollywood. Where "Smoke" Turner is, there is only "Smoke" Turner—in a class by himself, for there's nobody else like him. If you'd say "fire" to "Smoke," he'd run—to turn in an alarm.

The Beery brothers are as busy in Hollywood as the "beery" boys used to be in Milwaukee. As Noah works in three different pictures simultaneously. Wallace works in three other pictures simultaneously. If they were exactly the same age, they could be aptly called the Simultaneous Twins.

Cinema geniuses of all nations are assembling in Los Angeles for a concerted attack upon the wide-open and thoroughly vulnerable fortress of golden opportunities, a quantity hopelessly extinct abroad. Welcome! But come well prepared to stay long enough to become citizens. America just naturally loves to naturalize great foreigners.



"So this is Hollywood! Wonderful place! Reminds me so much of Monte Carlo," exclaimed Alphonse Martell, on his arrival this week from France.



Martell is a very distinct Latin type, of pleasing personality and speaks with the purest English. He is six feet tall, with black hair, and dark eyes, and is unique for his facial expressions.



ALPHONSE MARTELL

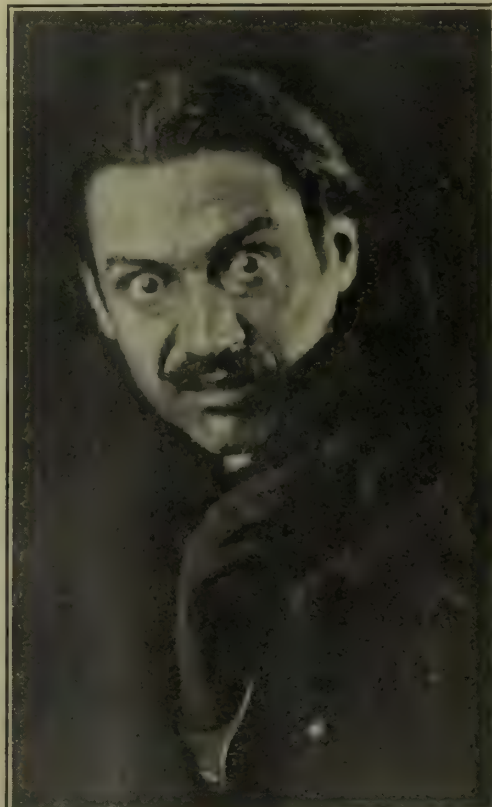


He has perfect knowledge of four languages, having traveled extensively throughout Europe.



He has many years screen and stage experience to his credit, and will no doubt get a great welcome from the American film fans.

His phone number is Hollywood 2526. He'd like to hear from you!



Affiliation Dreams Come True for Cinema Trail-blazers

Another big film producing company is active in Los Angeles now, due to the fact that releasing contracts have just been signed at the Pickford-Fairbanks Studios by Frank E. Woods, president of the Associated Authors, and Hiram Abrams, president of the United Artists Corporation and Allied Producers and Distributors.

Associated Authors, made up of Frank Woods, Elmer Harris and Thompson Buchanan, is one of the newest concerns to be established in the picture industry, and promises to be one of the most active, judging by plans now under consideration.

"Formed for the purpose of promoting a closer association of authors with regard to the production of pictures," said Frank Woods, "the Associated Authors will devote themselves to the developing of special features of the very highest type. Our first offering will be 'The Talisman,' and Wallace Beery, who won distinction in the role of Richard the Lion-Hearted in 'Douglas Fairbanks in Robin Hood,' will be featured in this same role in the Sir Walter Scott classic."

The pictures turned out by the Associated Authors will be released through the Allied Producers and Distributors Corporation, a subsidiary of the United Artists owned and

controlled by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith.

In the affiliating of this new organization with that owned by the four big stars and producers there is a great deal of sentiment. It is the story of dreams come true. For many years it has been the hope of Miss Pickford, Doug, Chaplin and Griffith that some day an organization headed by Frank Woods would become associated with that owned by the stars. The close association of Mr. Woods with these celebrities in the past has made that a thing to look forward to. All of them are pioneers in the business. Together D. W. Griffith and Frank Woods prepared "The Birth of a Nation," and they were given joint screen credit for the photoplay. The first fourteen pictures made by Fairbanks were supervised by Mr. Woods, and during the reign of Mary Pickford with the Famous Players-Lasky Corporation, Frank Woods was her chief counselor. All this, therefore, makes the new affiliation a most desirable one.

It has not been definitely decided yet at what studio the Associated Authors will operate. This is to be arranged shortly by Clarke Thomas, associated for years with Thomas H. Ince, who has been appointed general manager of the new organization.

The production plan of the Associated Authors is unique in that they will produce in rotation instead of attempting simultaneous operations. The present plan is for Mr. Woods to do "The Talisman" as the first offering, and when photography is complete Elmer Harris will put a picture into work. As soon as all scenes for this are taken, Thompson Buchanan will then start a production. This, it is believed, will insure a steady output, and will enable the authors to advise with each other to best advantage, and to concentrate upon one picture at a time, thus assuring the very highest type of product that can be issued.

In addition to being producers, each of the three authors is an officer in the new concern. Elmer Harris and Thompson Buchanan are both vice-presidents, while Frank Woods holds the portfolio of president with Clarke Thomas acting as general manager.

"Now that our releasing agency has been established," said Mr. Woods, "I will start at once to gather a cast for 'The Talisman.' It is our hope to have this production ready as one of the picture offerings for spring. Work will start as soon as the cast is chosen, by which time we will be definitely established in a studio."

What's What on the Vamp Question

No one has yet arisen to dispute the assertion of Mr. Kipling that "the female of the species is more deadly than the male," but the question now comes up, as to just what type of female is the most deadly.

"Indeed, no," protests Mme. Jetta Goudal, the noted French emotional actress who is making her screen debut as the adventuress in Richard Barthelmess' forthcoming production of "The Bright Shawl." It is, Mme. Goudal believes, the blue-eyed, bobbed-haired, baby-doll type that makes the alluring—and therefore more successful—vamp.

"Since I have been in this country," she says, "I have observed much. And I have noticed especially that the little blonde with those appealing eyes which are ready to shed tears on the slightest provocation or without any provocation at all, is what you call the fast worker. The popular conception of the adventuress is not the correct one. I laugh at it, for it is so unreal. But I suppose because Cleopatra was dark-haired and dark-eyed, then all the vamps down through the ages must be of that type.

"When I was cast for the role of the adventuress in a stage production I wanted to bring to the stage the real honest-to-goodness vamp. Hence, I visited places where I was told I would see her at her best. At first I didn't recognize her, for I sought some such type as fiction and a popular belief had led me to think would have seductive black eyes and long dark lashes. Instead, what did I find? I found a host of little blue-eyed, appealing blondes working so artistically that their victims didn't realize they were being vamped until they had fallen—hard and expensively. The vamps were not at all the kind the stage-goer or movie fan would expect to find."

Mme. Goudal attracted considerable attention as the adventuress in the stage production, "The Elton Case," as well as a number

of other Broadway plays. Despite the fact that she plays vamp roles, she lives demurely at a hotel in New York, which is exclusively for women.

"I make my home there," she explained.

CARMEL'S SMILE



Carmel Meyers, now leading lady in the Richard Thomas Productions Company whose smile has been called "the most bewitching on the screen," by Edward Valeni, Italian painter

with a laugh, "to escape the he-vamp—the flirts of Manhattan. It is the only place where one is safe from them. To my mind the most ridiculous and at the same time the most contemptible species of man in America is the flirt. For conceit and egotism he outclasses any woman I ever knew.

"Ugh these persons! Take away their stock expressions: 'How beautiful you are today' and 'you appeal to me more than any woman I ever met,' and what have you left—a vacuum mounted on the shoulders of a tailor's mannikin. Pouf!"

JOKE ON HUGO RIESENFELD

Hugo Riesenfeld, the director and manager of the Rivoli, Rialto and Criterion theatres of New York City, recently received a letter congratulating him on the work of his daughter in a two-reel comedy the writer saw at the Rivoli.

After puzzling over the letter, he discovered the well meaning writer had become confused by the electric sign which had been erected in front of the theatre, and which had read: "Baby Peggy, Riesenfeld's Classical Jazz."

The unmindful writer in his sweeping glance had overlooked the comma, and had given the Doctor credit for the parentage of the Century Comedy star.

Lucy Beaumont, now playing the mother role in the Mowat production of "The Man Who Cheated," in the course of filming at the Hollywood Studios, is the latest confirmed lover of New York to be converted to boosting California, and, after a mere six weeks' residence in Los Angeles, she has instructed her attorney to buy her a home and everything. It would seem the California bee works fast.

Bobs and Things

By DONALD H. CLARK

News cables brought the exciting news from Paris the other day that the fair sex in that abode of fashion has begun bobbing its hair again. At the same time telegraph wires from the centre of motion picture culture in California were broad-casting the glad tidings that motion picture stars were letting their hair grow.

It is one of the simple truths of hair gardening that the pesky crop is much easier to mow than it is to produce. This might be considered interesting because it bears directly upon the problem confronting modern womanhood. Leaping from a knee length skirt into one that tickles the instep is a matter of seconds—or minutes as the case may be. Tripping from a bob to a Seven Sutherland Sisters effect isn't so easy. It looks as if the girls were going to be all mixed up in their coiffure styles.

Some persons may not consider this question important, but they might change their minds if they could glance over for a moment the hundreds of letters that daily blow in upon motion picture actresses, asking advice about bobs.

The excitement that prevailed when the story got out that Mabel Ballin had been bobbed, and that she was wearing wigs while playing the role of Becky Sharpe in "Vanity Fair," was something scandalous. It grew to such alarming proportions that friends of Miss Ballin dashed to the rescue with a public announcement that her hair is all her own, is not cut, and that she spends an hour a day making it look fetching. A woman's hair is much closer to her in more ways than one than the Ruhr, the Sultan of Turkey, or Tutankhamen's Tomb.

How many flappers decided to let their hair grow when newspapers printed articles that Irene Castle, Claire Windsor and Helene Chadwick had decided after sober deliberation to turn their backs on bobs, it would be impossible to estimate. There are the hundreds of inquiries received by the Misses Chadwick and Windsor to begin figuring on.

Magazines and newspapers are full of the long vs. short hair and skirt proposition; there is even a long and short stocking con-

troversy that becomes more vital during the Summer. Long and short vamps (the foot-gear, not the stage variety) furnish another puzzling situation which the female of the species frequently is called upon to solve.

It would be utterly unfair, however, to make it appear that women are the only ones burdened with this variety of problem. There are lads who write to men stars to know whether they wear their trousers with or without cuffs. In fact, judging from some of the recent fan mail a large number of chaps have had their sleep pretty badly cut into trying to decide whether to have cuffs or not to have cuffs on their Spring outfits this year.

The big circulation of periodicals devoted to styles and the fact that news about it and its vagaries rubs elbows with news of deaths of kings, national disasters, and piquant divorce scandals on the telegraph and cable wires daily, is an indication of its popularity.

Countries may rise, and countries may fall, but bobs and things like that will go on forever.

From U to You

By BEN WESTLAND

At a cost of several thousand dollars, the big court scenes made by Wallace Worsley in "The Hunchback of Notre Dame," at Universal City a week ago with Lon Chaney as the star, are being retaken.

Upon viewing the rushes of the courtroom scenes, Worsley decided that they were not impressive enough to compare favorably with the other gigantic scenes in the picture and after a consultation with Perley Poore Sheehan and E. T. Lowe, Jr., who adapted Victor Hugo's romance, it was decided to build a new courtroom set.

Patsy Ruth Miller has the principal feminine role opposite Chaney and other players in the cast include Norman Kerry, Kate Lester, Brandon Hurst, Eulalie Jensen, Ernest Torrence, Raymond Hatton, Tully Marshall, Nigel de Brulier, Harry Van Meter and others.

Special awnings have been erected over the serial cutting rooms at Universal City where Rupert Julian is cutting "Merry Go Round," to guard against possible ignition of the film from the intense sun rays which are reflected on the walls of the cutting room from the roof on which it is built.

Although the danger of such combustion is almost negligible, the value of the spectacular production is regarded in such light by studio officials that extraordinary precautions are being taken against any possible loss or damage to the film.

Present plans at Universal City call for "Merry Go Round" to be released in ten or twelve reels. Players included in the all-star cast are Mary Philbin, Norman Kerry, Caesar Gravina, Dale Fuller, George Hackathorne, Maude George and others.

Big Bear, cold and snow clad, lifted in frigid majesty above the lower lands of California, and Victorville, the last remaining typical western town in the coast states, will be the locations for two or three weeks of the Universal unit which is transcribing history to the screen in "The Oregon Trail."

"The Oregon Trail" is the story of the romantic conquest of the Northwest, with flashes of contemporaneous history in other

Casts of the Week

Robert Z. Leonard

Presents

MAE MURRAY

in

"THE FRENCH DOLL"

By A. E. Thomas

Adaption and continuity by Frances Marion

Art Director, Cedric Gibbons

Photographed by Oliver T. Marsh

Titles by Alfred A. Cohn

Georgine Mazulier.....Mae Murray

Pedro Carrova.....Rod La Rocque

Wellington Wick.....Orville Caldwell

Madame Mazulier.....Rose Dion

Monsieur Mazulier.....Paul Cazenueve

Joseph Dumas.....Willard Louis

Snyder.....Bernard Randall

Butler.....Lucien Littlefield

Vitagraph presents

"TERRIBLE TERRY"

Director, William Duncan

Assistant Director, Don Clark

Cameraman, George Robertson

CAST

William Duncan

Edith Johnston

Edmund Cobb

Frank Beal

Francis Powers

Frank Weed

Kenmat Productions presents

"SCARLET SHADOWS"

Director, Frederick Reel, Jr.

Assistant Director, Tom Gubbins

Cameramen, Harry Fowler, Lee Veer

CAST

Noah Beery

Tom Santeshi

Stuart Holmes

Arline Pretty

Harold Miller

Frank Leigh

Zella Gray

Thomas O'Brien

James Truax

Jim Alamo

Anna May Wong

parts of the United States. Art Acord is the star, Louise Lorraine the leading woman and Edward Laemmle the director. The Big Bear and Victorville locations offer accurate duplicate of territory covered in the historical story.

"Why not make a picture wherein the hero is a born dumb-bell, instead of the cleverest man on earth?"

Edward (Hoot) Gibson made that suggestion to Universal executives. It certainly was a novel idea for five-reel comedy-drama-making. There certainly is more humor and entertainment in the pathos of a hero who doesn't "know what it is all about" than in the custom-fashioned type.

Edward Sedgwick was commissioned to write and direct such a picture. The title is "Single Handed."

Does anyone know "What Wives Want?"

It's a moot question, but anyway Universal has elected to answer the question with a big all-star production under that title.

Perry Vekroff wrote the story, which is being put into scenario form by E. T. Lowe, Jr., and which Jack Conway will direct.

Al. Wilson is performing air "thrillers" in a featured role supporting Ann Little and Fred Thomson in "The Eagle's Talons," a chapter play of adventure and industry. Wilson is noted as one of the greatest of air stunt men. Duke Worne is directing the production.

"Shell-Shocked."

Many a brave fighter came home from France without a single wound but with that terrorizing, insidious ailment that is the result of being shell-shocked.

The story of one such veteran, handicapped in the stiff battle of civil life by the weakening influence of shell-shock, will be

Continued to Page 20

Buying Titles, Answering Kyne in Kind and Aiding Girls

By RAY H. LEEK

The long arm of coincidence popularly supposed to play so important a part in the average picture, actually has a far bigger role in the naming of them. Witness an occurrence at the Mayer-Schulberg studios here this week.

B. P. Schulberg was carrying on negotiations with the widow of the late Edgar Saltus for the screen rights to the author's most successful book, "Daughters of the Rich."

Louis B. Mayer, in his offices just two feet away, was casting about for a new title to his forthcoming screen production of the stage play, "Climbing."

At just about the time that the Schulberg organization actually acquired the Saltus book announcement was made from the offices of the Mayer company that "Climbing" had been rechristened. The new name was to be "Daughters of the Rich."

Meanwhile, came the statement from the Schulberg offices that the book to which the title rightfully belonged was on the way to its screen incarnation under the directorial hand of Gasnier with an all-star cast of players. Which doubtless will cause the Mayer productions to make its celluloid appearance under the original title "Climbing."

Although similar coincidences in titles

have occurred among stage productions on several occasions, they threaten to become disastrously common in the making of pictures because of the many more films turned out each year.

In view of the numerous "Truths about Hollywood" published here and elsewhere it probably will come as a surprise to many newspaper readers to learn that girls who come to the film capital are watched and aided as faithfully by welfare organizations as in any other city in the United States.

Just at present the entire industry is opening its pockets to contribute to the building program of the Studio Club, which expects to provide a modern structure where rooms will be available for girls seeking screen employment.

"And the girls who fail to find employment here will be given every assistance in getting back to their homes," said Eve Unsell, who heads one of the organization's committees. "As far as possible this source of worry for parents will be removed."

At regular intervals some more or less distinguished individual steps out and hurls a bomb at the movies on the theory that so

general an attack will be challenged by nobody.

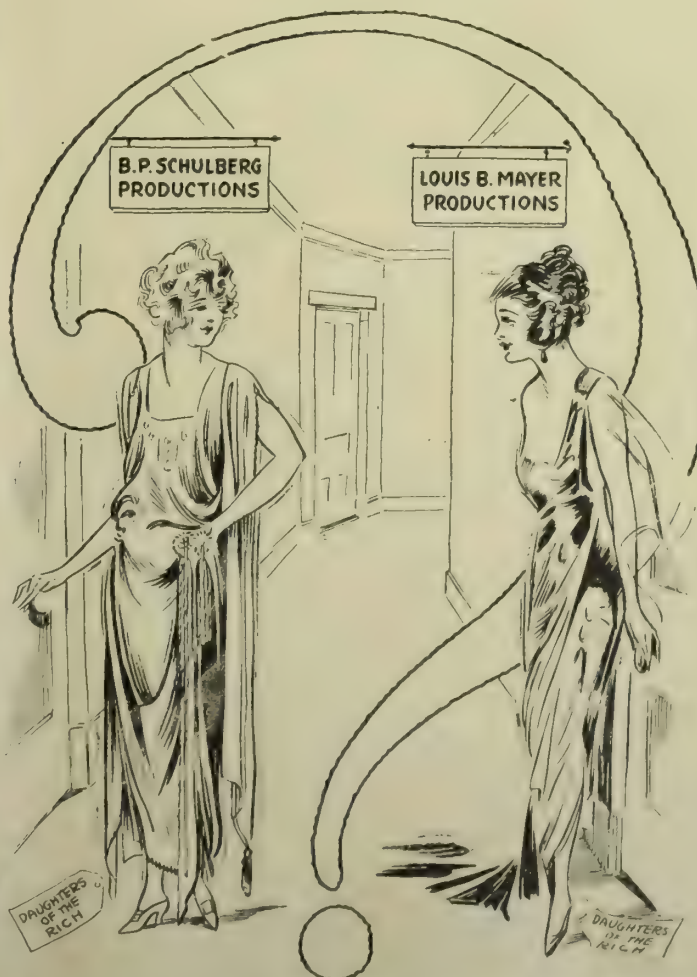
The latest assailant of the screen is Peter B. Kyne, author and creator of "Cappy Ricks," who avers that it is a cannery, not an art, that he has been forced to peddle his stories from studio to studio, that appointments have been broken and that it lacked a code of ethics. He concluded with this well rounded phrase: "It isn't that the industry is in its infancy, but that infants are in the industry."

But in this case the answers to Mr. Kyne were speedily forthcoming. Producers, directors and other leaders of the industry in a position to know the facts immediately made specific answers to Mr. Kyne's statements.

"Probably picture producing is not yet an art," said B. P. Schulberg. "It would be a surprise if it had, in its brief twenty years existence, reached a stage of development where it could be considered such. All our arts—music, painting, sculpture—have been centuries in development. They represent growth of artistic thought along these special lines from prehistoric times."

"It is enough to know that we have developed so far as to admit of the raising of the question whether the industry is an art."

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"DAUGHTERS OF THE RICH" HAVE RIVAL CLAIMANTS AMONG PRODUCERS



THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

The element of improbability does not react seriously against "A Pauper Millionaire" wherein a rich man, unable to prove his real identity, goes on the rocks of financial distress in a great city and is forced to work as a menial in order to avoid starving to death. The manner in which this situation has been brought about in this picture and punch back of the reason for it, acts as a saving grace and prevents one from muttering that popular word "impossible." It is all based on the time-honored objection of the rich parent when his heir aspires to wed a poor girl. Dad's ensuing extremity and rather bitter taste of the lot of the poverty-stricken instantly inspires him with new thoughts in regard to the poor instead of being so plutocratic in his attitudes in general, he waxes genuinely sympathetic in the decision that the poor folks are as good as the wealthy "swells." This is a picture which should prove especially popular in playhouses largely patronized by members of the great masses of workers. Evidently it was designed for them.

"Look Your Best" and we did. The result: we saw a pretty fine Rupert Hughes photoplay, quite typical of that author's best work for the screen. Many critics complain that this one is not up to the usual Hughes standard. It may not be, but, just the same, it is highly amusing and away above the average of other films of its class. The cast is especially attractive, Colleen Moore and Antonio Moreno dividing high honors with Earl Metcalf and Martha Mattox contributing excellent characterizations. The direction is undoubtedly devoid of any of the brilliance of finesse and could be improved upon easily, but the main idea of the story is registered successfully enough to make anyone remember it with pleasure. And, that's a commendable lot for a motion picture to accomplish.

That great Napoleon of Filmland, Fred Niblo, has hit the nail squarely on the head in his latest production, "The Famous Mrs. Fair." In fact, if the director of the stage production had been able to see the picture he would have been able to give the play even greater success. The plot in the original play is followed strictly with the exception of the boy. I personally think that this work of art will be named in the best ten for 1923. The scenario was well prepared in the first place, but it remained for Fred Niblo to make it a reality. The cast is well-nigh perfect including as it does such fine artists as Ward Crane, Marguerite De La Motte, Carmel Myers, Cullen Landis, Helen Ferguson, Myrtle Stedman and last but not least Huntley Gordon. Mr. Gordon was the surprise of the evening. His performance was remarkable. There was not the slightest interruption to break the well-sustained interest. A great chase gave the picture a difference that makes the production first-class entertainment and sure-fire box office value.

—Charles Furthman.

"Lost and Found" is a good sample of what the South Seas really look like. The photography is beautiful and the settings are charming. The whole production has great educational value and is altogether a refreshing entertainment. The masterful direction of R. A. Walsh is always sure and capable and the pretty settings are notable examples of artistic judgment. The picture holds the interest all the way. In detail the

TENDENCIES TERSELY TOLD

Reformers are being rebuked with more regularity each week. Friends of the motion picture have just won their fight in Missouri where an attempt was made to establish stringent censorship. At about the same time Sunday-closing attempts in Indiana failed. Meanwhile oppressive measures are being combatted formidably in several other states with prospects of victory for those who favor liberal laws.

That it is more and more the era for supremacy among child artists of the screen is becoming more patent every day. The graduation of Baby Peggy from the two-reel class to the full-length feature class is an evidence of the advance in demand for more entertainment such as the tiny juveniles provide.

There is a peculiar condition of price fluctuations in filmland just now. Although George Eastman has reduced the price of raw film, the costs of lumber, rubber and other materials used in construction work in motion picture studios have advanced steadily. This fluctuating tendency has obtained in the matter of salaries, too. Some artists are able to increase their salaries up to record-breaking amounts while others are obliged to reduce. There is no explanation given by anyone as to the cause of these inconsistencies, which are quite serious inasmuch as it is impossible to settle any stable basis for calculation.

It looks as if "a bloodless revolution" has been started within the sphere of motion pictures. Certain independent stars have mustered their forces to combat what they term "the theatre trust." The ultimate result will be especially interesting since it will bring to light definitely the true status of monopoly as it may start to obtain in the film industry.

The most reassuring tendency of the moment is the confident spirit with which independent producers are keeping up with and even exceeding the pace set by the larger "group companies." As long as the independents can keep going in the competition in a strong way, the future of the screen is secure, because so long as independents can survive and prosper, the possibility of a trust is removed.

picture seems perfect and the large schooner used in carrying the tale added much to the picturesqueness of the production. Carl Harbaugh, in the heavy role of a half-breed trader, walked away with the picture. This pupil of the old school of Belasco has evidently decided to follow the lead of Wallie Beery, Jim Kirkwood and others and forget the megaphone for awhile. A first-rate company surrounds Mr. Harbaugh and contributed greatly to the success he made of the heavy role. They are House Peters, Rosemary Theby, Pauline Starke, Tony Moreno,

William Mong, Mary Jane Irving and George Siegman.

Now that Frank Good, the well-known cameraman, is on the Warner Brothers lot and is with Director Chester M. Franklin, the man who will direct "Wolf Fangs," they have begun to talk over old times. They are both veterans, having seen the picture business growing for some years and it is of great interest to them to note the often referred to rapid strides the screen has taken.

About eight or nine years ago at the corner of Gower street and Sunset boulevard, Hollywood, was a studio and in it Chester M. Franklin was doing his first directing with Frank Good at the camera (that is part of the time). Chester was really co-directing, for Fred Balshofer was also there in the same capacity.

"Say, in those days a fellow didn't have any given position on the lot," says Franklin. "He just did everything he could and some things he couldn't. I remember one scene we were filming was supposed to depict the Civil War and we had a street set consisting of some twenty dog-tents with about ten feet across the center. I would put on the costume of a spy. Good would wear the officers' whiskers and uniform and Fred Balshofer the costume of a trained nurse with his back to the camera all the time. Then we would come out. Good would get on the horse and I would crank the camera, he would tear down the street, throw himself off and dash into the tent, run out the other end and grab the camera and I would dash out of the tent with my binoculars, then rush back in and throw my arms outside the tent flaps, wildly enough so it would look like two men arguing, then I'd run back to the camera and Good would run in with Balshofer and out they would come, both mount the horse and tear out of the scene.

"Why, if at that time a producer had advertised more than four people in his cast the public would have branded him an outright liar."

"When I think of those days," chimes in Franklin, "I can appreciate the conveniences of the motion picture today."

MOTION PICTURE EXPOSITION FACTS

The exposition will open in July in Los Angeles, Calif.

It will celebrate the one hundredth anniversary of the enunciation of the Monroe Doctrine.

The Community Coliseum seating 80,000 persons, will be used for the pageants and the showing of revolving floats that deal with famous historical episodes in the history of the Americas.

The stage erected in the center of the Coliseum will be the largest ever constructed for dramatic performances. It will be 200 feet square and will have three levels, the whole being an adaptation of an Aztec temple.

The buildings which will cover 800,000 square feet of space, will conform to the Spanish or Latin-American style of architecture.

The Court of the Americas on the Esplanade will be marked by two towers 150 feet high, each rising from a colonnade, the color will be used generously in the decoration of the buildings including bungalows of varying design in which exhibits will be housed.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MARCH 3, 1923

WOMEN WILL HOLD COURT, ROYAL IN HOSPITALITY, AT PICTURE EXPOSITION

Director General Davison of the American Historical Revue and Motion Picture Exposition, is working out plans by which women's widest interests will be represented at the Monroe Doctrine Centennial. This means that actresses, dramatists, editors and authors, and, in fact, the women connected with various branches in the production of pictures shall do their part in welcoming the thousands who will come to Los Angeles to help celebrate the Monroe Doctrine Centennial.

According to the present tentative plans there is to be a Women's Court which is to be the center of hospitality. Here will be reception rooms, tea rooms and an auditorium in which morning congresses will be held. At these morning congresses world-famous men and women will discuss the questions of the day under the auspices of various national organizations. The State Federation of Women's Clubs will have charge of a number of programs, taking "education" as the general topic.

Mrs. W. A. Fitzgerald, president of the federation, has expressed her heartiest interest in the Revue and Exposition. With Mrs. John C. Urquhart, president of the district federation, she will arrange for the coming of distinguished speakers. Following out this idea it is expected that the men and women who make the pictures—the players, directors and writers—also will present important programs. The opportunity to discuss the development of the theatre of the silent drama as well as all that concerns the greatest of modern arts, the art of making motion pictures, is one that can be of lasting benefit, it is believed.

For the first time in its brief history of less than a quarter of a century the motion picture industry is to exhibit to the world all the complex operations by which the silent drama is placed on the screen and this fact alone places the coming exposition in a class by itself. It offers attractions never before within the reach of any big fair.

Despite all that has been written and all the published illustrations the public has no conception of the stupendous attain-

ment that has been reached in the production of pictures. In this case, seeing certainly will be believing and there is no doubt that as a result of the Revue and Exposition there will be a new respect for the motion picture industry as well as a new faith in its splendid future as an educational medium as well as a means of entertainment.

University heads have taken an interest in research work for the floats and pageants, which will reproduce scenes from the history of all the Americas. With the wonderful resources of the studios to draw from, this pageantry will be gorgeous in its effects as well as faithful in its presentation of historical episodes.

So far, merely the skeleton of the imposing structure of the Exposition has been articulated. The skeleton promises that the finished creation will be a giant which will subdue all future enemies to progress, including critics and censors inclined to retard advancement that is more remarkable than that of any other modern art or industry.

P. A.'S NOTED MOTHER TO ATTEND FILM EXPO.

"Mike" Boylan has the distinction of obtaining the first acceptance of an invitation to the American Historical Revue and Motion Picture Exposition which has come from a distinguished eastern clubwoman. His famous mother, Mrs. Grace Duffy Boylan Geldert, widely known as an author, has announced that she will come to Los Angeles to help celebrate the Monroe Doctrine Centennial.

Mrs. Geldert is president of the National League of American Pen Women and her interest in the big fair means that all members and visitors at the league headquarters in Washington, D. C., will hear about the Exposition in a way which will cause many of them to make the trans-continental trip in July.

"Mike" Boylan, who is Malcolm Boylan back east, has inherited the talent that has enabled him to win a reputation as a publicity writer, for his mother was at one time the most famous newspaper woman in Chicago, later turning her attention to poems and novels.

"NEW BLOOD" ERA MAKES ADVENT IN FILMDOM

The rapidity with which so called "new blood" is coming into the motion picture industry is considered amazing by many close observers and practically all seem agreed that it is a good sign, one indicative of the developing of a most wholesome condition. Among those new and young personalities who have entered the producing field with the admirable zeal which seems to presage much for the future is Richard Thomas, who is now making the first of a series of six-reel features, "The Silent Accuser" at the Hollywood Studios. Mr. Thomas has been in the short subject field heretofore and one of his film achievements entitled "History of Radio," made for Educational, was received with enthusiastic acclaim throughout the country.

It is interesting to note that Mr. Thomas enters the feature field with a definite ambition to be different; to make pictures out of the ordinary. He says his first concern upon deciding to make a full-length photoplay was to ascertain, if possible, what kind of a story no one else was preparing at the time. Consequently, he is making what he terms "a mystery comedy" in which the aim is to keep an audience busy believing any one of seven different characters is guilty of a murder and yet keeping them roaring with laughter on proper occasion.

Mr. Thomas has engaged an all-star cast for his initial feature. Carmel Meyers, Carol Holloway, Kathryn McGuire, E. W. Borman, Clyde Fillmore, Melbourne MacDowell, Spottiswood Aiken, Rex Ballard and John Tonney are the stellar members of this cast. Wilbur McGaugh well and favorably known for his brilliant ability, is assisting in the directing while Jack W. Enoch has charge of the camera. George A. Luther is the business manager and Allan C. Jenking is production manager.

According to schedule, Mr. Thomas has about two more weeks of "shooting" to do on "The Silent Accuser" before it is ready for titling and editing. He announces he will follow it immediately with a society drama.

Virginia Fox is playing the leading feminine role at the R. C. studios in "Now You See It," under the direction of James Horne.

FILM STARS TO ATTEND PLAY EN MASSE

Most of the foremost exponents of the silent drama will pay homage to the spoken drama at Mason Opera House next Monday evening, when will take place the premiere of the A. E. Thomas stage classic, "Just Suppose" in which Creighton Hale, himself a screen celebrity, and Isabelle Lowe, one of stage-land's most delightful dramatic artists, will be co-starred. A glance at the long list of box and seat reservations for the first night of this notable engagement reveals the fact that a grand galaxy of cinema geniuses will be in attendance. Mary Pickford and Douglas Fairbanks will be among them. Likewise will be conspicuous such far-famed film folk as Harold Lloyd, Mildred Davis, Eric Von Stroheim, Fred Niblo, Enid Bennett, Maurice Tournier, Mary Miles Minter, June Mathis.

"Just Suppose" has aroused such widespread interest in the film colony that it seems likely almost the full capacity of the theatre will be required to accommodate the more distinguished members of this great industry. Among the many other celebrities who have arranged to be present are: Mae Murray, Anita Stewart, Marshall Neilan, Blanche Sweet, Colleen Moore, King Vidor, Florence Vidor, Raoul Walsh, Marie Prevost, Clarence Badger, King Baggott, Larry Semon, Leon Bary, Gaston Glass, Ernest Torrence, David Torrence, Gareth Hughes, E. K. Lincoln, Bessie Love, Lionel Belmore, Louise Fazenda, Zazzy Pitts, Rosemary Theby, William H. Crane, Joseph Kilgour, Rod LaRocque, Wally Van, Richard Walton Tully, James Young, Lloyd Hamilton, Johnnie Walker, George Fitzmaurice, Louis Goodstadt, Anna Q. Nilsson, Reginald Penny, B. P. Schultberg, Louis B. Mayer, Irving J. Thalberg, William Russell, Helen Ferguson and Vola Vale.

In fact, it would seem that the stellar ranks of silversheet favorites will line up in an entirety before the foot lights over which Miss Lowe, Mr. Hale and their company will essay delivering them a treat in the spoken drama.

"Just Suppose" will serve to bring to the foreground several of the best histrionic geniuses in this Los Angeles mecca of Thespians galore. Most notable of those in the supporting cast are Eric Mayne and Richard Blaydon.

News and Gossip About the Moving Throngs of Movieland

Selznicks Have Troubles

Financial difficulties encountered during the filming of the \$1,000,000 production of "Rupert of Hentzau," is said to be the reason of the possibility that Myron Selznick will resign from his position as president of the firm that bears his name. David Selznick, a brother, announced that unless eastern bankers met certain financial requests, the two brothers would withdraw from the Selznick organization and establish their own company in Hollywood after the controversy is settled.

Fire Is New Film Fad

Five performers and five technical studio hands were severely burned when a fire suddenly broke out on a huge set used in "The Phantom Fortune," a serial now being filmed at the Universal Studios, last Monday afternoon. Esther Ralston, William Desmond, Cathleen Calhoun, Lewis Sargent, and the director, Robert Hill, suffered burns to the extent that they had to be treated at the studio emergency hospital and removed to their homes. This is the second studio fire of its kind to occur recently, Goldwyn having contributed the other one in doing a fire scene with a circus "set."

Make-up Wizard Praised

Art Lee, well-known make-up expert, who keeps shop at 1712 St., James Court, is the proud possessor of numerous letters from eminent actors and directors, attesting to his ability and general qualifications. He has done work for Frederick Warde, Ferdinand Earle, Warde Lascelle, Norman Dawn, Diane Pascale, R. B. McIntyre of the Goldwyn Studios, and others, and each one has written an appreciation to the grease-paint wizard for his helpful suggestions and constructive methods.

Baby Bruce Popular

Mary Pickford and Jackie Coogan have no monopoly on the fan-letters, according to Master Bruce Guerin, who receives quite a few of his own. When his second picture, "The Bachelor Daddy," starring Thomas Meighan, appeared, his fan-mail began and has increased steadily ever since, though the five subsequent pictures in which he plays real roles have not yet been released. The clever kiddie is now supporting Priscilla Dean in "Drifting" at Universal, having just completed a role in "Brass" for Warner Bros.

Mary Likes "Nancy"

Mary Pickford has shown considerable interest in "Nancy Stair," the Catherine Chisholm Cushing play which closed at

the Majestic Theatre last Saturday. Miss Pickford thought so highly of it that she returned for a second performance. The construction of the play is said to provide very good material for screen adaptation, and several offers for the screen rights have been made. No definite decision has been reached as yet.

Merge and Take Theatre

Almost immediately after the merger of the Cosmopolitan Productions and the Goldwyn Pictures Corporation, an announcement was issued to the effect that the newly organized company had acquired the Park Theatre of New York, which will serve as the New York headquarters for Cosmopolitan productions. Elaborate plans for redecoration and remodeling are under way and it is hoped the playhouse will be ready for the premiere showing of the new Cosmopolitan picture, "Little Old New York," starring Marion Davies.

Du Crow Gets Offer

Tote Du Crow, the well-known character actor who won high praise for his performance in Frank Borzage's production of "The Pride of Palomar," is considering an offer from a producing company in Mexico City to be featured in a series of Spanish pictures. Mr. Du Crow played the part of Pablo in "The Pride of Palomar," the character around whom the entire story revolves. Mr. Du Crow is a native of Spain and a pioneer in motion picture circles, having migrated to Hollywood with the first picture company some fifteen years ago.

Pola Starts "Cheat"

Pola Negri's second American picture, "The Cheat," was started at the Famous Players-Lasky Studios last week under the direction of George Fitzmaurice, who, incidentally, will leave the Paramount forces, immediately upon the completion of this film. Jack Holt has been selected to play the leading male role opposite Miss Negri and Charles De Roche, Paramount's French idea of another Valentino, will be seen in an important supporting role.

Lesser Gets More Space

Sol Lesser and his newly organized company, Principal Pictures Corporation, have discovered their own studios are inadequate to fit their plans for forthcoming productions and have consummated a deal with Joseph M. Schenck whereby they will hereafter use the United Studios for their activities. The initial picture to be filmed at the new plant by Mr. Lesser and his associates will

be "The Man Who Cheated," by a notable cast including Bert Lytell, Blanche Sweet, Bryant Washburn, Maryon Aye and Lucy Beaumont.

Doris Pawn Scores

The premiere showing of Ernest F. Bishop's melodrama of the Canadian Northwest, "Timber Wolf," lowered its finale curtain to an enthusiastic audience at the Egan Theatre last Monday night. The interesting, outstanding point of the performance was the fact that Doris Pawn, prominent film beauty, carried off honors in the role of Iva Shepard. *The Los Angeles Examiner's* dramatic critic called her work "pleasing" and "charming." Miss Pawn continues her film activities at Universal while enacting her role before the footlights.

Ann May Returns to Films

Ann May is to return to pictures after an absence of more than a year, during which time she has been appearing on the stage. Miss May has been cast for a part in "The Fog," a Graf production for Metro which Paul Powell will direct at the San Mateo studios. Miss May took up stage work about eight months ago when she was starred in "The Love of Su Shong," a Chinese story by De Witt Newing. This play had a successful tour of the Western states. Miss May returned to Hollywood several weeks ago and was immediately selected for a part in "The Fog." Among the pictures in which Miss May enacted leading roles were "Peaceful Valley" and "Paris Green."

Sloman Returns Here

Edward Sloman has returned to Los Angeles after several months in New York where he produced "Backbone," a Clarence Buddington Kelland story which ran in the Saturday Evening Post, as an all-star special for Distinctive Pictures Corporation. Upon completing the picture, Mr. Sloman remained in New York to attend the Broadway opening of his own independent production, "The Last Hour," which is meeting with success at the Cameo Theatre in Times Square.

Ormston Joins Borzage

Frank D. Ormston, one of the finest art directors in the film industry, has just signed with Arthur H. Jacobs as special art director for Frank Borzage's initial production for Associated First National, which will go into camera work at once. Ormston was in a similar capacity for Mary Pickford on "Tess of the Storm Country," and more recently finished with Norma Talmadge on "Within the Law."

He was associated with Jacobs on recent Katherine MacDonald pictures and for a long time with Lois Weber films.

Starts Fifth Witwer Tale

Mal St. Clair has started production at the Film Booking Office studios on "Some Punches and Judy," the fifth adaptation of H. C. Witwer's well-known "Fighting Blood" stories, with George O'Hara in the featured role. Clara Horton again appears as leading woman, and the supporting cast includes Arthur Rankin, William Courtright, M. E. Ryan, Albert Cooke, Kit Guard and Mabel Van Buren. The screen adaptation was made by Beatrice Van. Lee Grames is behind the camera with David Moreno assistant to Director St. Clair.

Settings Are Realistic

Settings in keeping with the heroic keynote of the story will dominate in the production, "Westbound 99," which Emory Johnson is filming at the Film Booking Office studios for early release. W. L. Heywood, art director at the studios, has delivered the sets. Ralph Lewis is featured as a railroad engineer, with Ella Hall as the feminine lead. The supporting cast includes Claire McDowell, Johnny Harron, Taylor Graves, Wedgewood Nowell, David Kirby, Richard Morris and Jane Morgan.

Becomes Trio's Manager

Alfred A. Grasso, who for many years was on the executive staff of the Henry W. Savage theatrical enterprises, and for several years Chief Assistant to the late George Loane Tucker while he produced "The Miracle Man," is now personal manager for Lon Chaney, Wallace Worsley and Perley Poore Sheehan, who are at present connected respectively as star, director and adapter, with the Universal spectacle production of Victor Hugo's masterpiece, "The Hunchback of Notre Dame."

Another Recruit From Stage

Fannie Warren has turned her talents towards the picture game. Miss Warren played for many years in stock in England, after which she toured the United States until she decided to go into pictures a year and a half ago. Since then she has played prominent parts in many productions. The latest of these are "The Dictator," featuring Wallace Reid and Lila Lee; and "The Law of the Lawless," featuring Dorothy Dalton and Charles La Roche, the French actor recently acquired by Lasky. In this latter production Miss Warren plays a gypsy fortune teller.

ITALIAN CAMERA GENIUS LAUDS U. S. FILMS

Although he has been a member of the local film colony only a short time, Hollywood has no more sincere booster anywhere than Silvano Balboni, who before coming to America was one of Italy's foremost cameramen.

His greatest work, perhaps, was that done on "Quo Vadis" and "The Last Days of Pompeii," two masterpieces made in Italy.

"I had heard all about Hollywood over in Europe," Mr. Balboni said, in a recent interview "and I had seen and admired countless pictures made in this part of the world, but I had utterly failed to realize the magnitude of the motion picture industry in this country.

"It commands respect from the banker, the iron magnate, the oil king, and close attention from the government and the public; while the keen interest shown by the American public in cinematographic developments is an eloquent manifestation that leaves the European observer breathless."

Naturally, Mr. Balboni says, the most unstinted praise should go to those film-makers who, through their perseverance, determined will and hard work have been able to convince capitalists that the pictures are an excellent business proposition.

"They have done much more, though, than this," the Italian newcomer continued. "By virtue of their continuous and steady progress, they have been proving daily to the financiers the soundness and honesty of their purposes, thus justifying the erection of the vast and lavishly equipped studios in Hollywood.

"In Italy, and indeed in all other film-producing European countries, some of them did secure generous financial support, but soon it degenerated into a most disgusting and dishonest scramble to see who could get the most of that money for himself!"

Last December, Mr. Balboni wrote an article for the leading Italian motion picture journal, "La Vita Cinematografica," in which he gave his impressions of the local industry. Making it the basis for an editorial, the magazine published the following:

"We point out these facts to the Italian industry, in the hope that they will be understood, and that it may gain by them.

"To imitate the example that comes from America can still prove a means of safety for us. Away with prejudices! Away with fear on our part to lack originality!

"Let's take the good from where it comes! Would it not be advisable for us to make use of their systems so rigidly and energetically followed?"

JOHN FAIRBANKS RECOVERS FROM ILLNESS SLOWLY; DOUG IS HIS OWN MANAGER

That the complete recovery of Douglas Fairbanks' brother John, who suffered a paralytic stroke recently, may be expected within the next two months is the new hope held out by physicians in attendance.

Until such time as John can resume his duties as general manager of Doug's film activities, Doug himself will fill the managerial chair. Owing to the large number of engagements of Robin Hood which are now being opened, a great deal of extra work has been thrust upon the Fairbanks business office with the result that Douglas, in his new role of business executive, finds himself seated in the swivel chair behind his brother's desk each morning confronted by huge piles of contracts, telegrams and important letters all requiring personal attention.

Records and reports of the showings of Robin Hood in New York, Boston, Philadelphia, Chicago, Pittsburg, Hollywood and other important centers, all come to the Fairbanks company for final attention.

"Often wondered why I worked

in Wall Street," Doug said. "Now I know."

The manner in which attendance reports are coming to the studio indicates that "Douglas Fairbanks in Robin Hood" will be seen by more people than any other photoplay. During the first week at the Capitol Theatre, New York, where the picture opened last week for the second time in the metropolis, 101,000 admissions were registered. This established a new world's record for theatre attendance. When the picture opened a few days later in Philadelphia at the Stanton Theatre, a new mark for attendance was set in that city. The engagement at Grauman's Hollywood Egyptian Theatre now promises to develop into the longest run ever recorded a motion picture. In seventeen weeks 255,000 people attended the show, and the picture undoubtedly will continue several weeks longer.

When the new engagements for Robin Hood are launched by the United Artists in practically all of the important cities of the United States, Doug will probably wear out at least a gross of good adding machines adding up new records.

Helen Moves from Studio to Studio



Helen Kesler, petite ingenue who has just finished her second Vitagraph comedy as leading lady for Jimmy Aubrey and will return to Goldwyn for a second engagement. Her career is running in seconds, as she left Goldwyn about three months ago after appearing in her second Rupert Hughes picture. Her latest engagement with Vitagraph was a second one, as she had been Mr. Aubrey's leading lady for a year prior to signing with Goldwyn.

Cops to Do Pre-viewing

The entire Los Angeles police department will be invited to the pre-release showing of "The Silent Accuser," a six-reel mystery drama directed by Richard Thomas, which incidentally gives a graphic description of the finger print system of identification.

Doris Moves from Studio to Stage



Doris Pawn, who has scored a personal triumph as Alice in "The Timber Wolf," a spoken play now being presented at Egan's Theatre. This is Miss Pawn's first appearance on the stage for several seasons and she says she regards it as a lark despite the fact that she is having the lark under the disadvantage of being obliged to work her usual long hours before the cameras at the studio simultaneously. She is playing a principal role in a new Universal picture.

Viola Dana Leaves Hospital

Viola Dana has recovered sufficiently from her operation for appendicitis to be removed from the Good Samaritan hospital to her Hollywood home. While the little Metro star is still under the care of a doctor and nurse she is improving rapidly and expects to be able to walk around within a short time.

ARTIST OF NOTE WEDS SINGER OF NOTE

A very pretty wedding was solemnized Saturday when Welcome Lewis, daughter of Mr. and Mrs. Julian J. Lewis of Venice, became the bride of Milton Menasco, well-known western artist and art director of a score of successful motion picture productions.

Judge John Summerfield, who for forty years has been a close friend of the bride's parents, officiated at the wedding which was solemnized at the home of the bride's brother, Lew Lewis of 2106 Pizana Place, Venice. The bride was charming in a gown of white taffeta with flowing white veil. She was attended by Miss Ruth Palmer, daughter of Dr. and Mrs. Byron Palmer of Venice. The groom was attended by his brother, Albert Menasco. After a short honeymoon, the young couple will make their home in Hollywood, where they have purchased a residence.

The bride, who for a number of years starred in vaudeville as "The Little Girl with the Big Voice," is a talented violinist and singer. She is said to have a voice of a lower register than any other woman singer. Menasco is recognized as one of the foremost western artists. A number of his murals graced the dome of the Fine Arts building at the Panama Pacific Exposition. Since 1915 he has been devoting his time to the art direction of a large number of big productions. Among his most recent successes are "Lorna Doone" and "The Isle of Lost Ships." He is engaged at present on Maurice Tourneur's production of "The Brass Bottle" and Edwin Carewe's production of "The Girl of the Golden West."

HURST WILL PRODUCE A DIFFERENT "BARRIER"

There was an error in the announcement relative to Director Paul Hurst's latest activities for the W. J. Irving Productions. It was stated that he had started filming "The Barrier," which is the title of the well-known Rex Beach masterpiece. As a matter of fact, Mr. Hurst is picturizing entirely different story under the title of "The Blood Barrier." He has been busily engaged casting for this feature at the Cosmo Art Studios for several days and he still has several parts to assign.

"They've been making Rex Beach's 'The Barrier' under every title conceivable for a long time, which accounts for my anxiety to have it impressed that my forthcoming picture, 'The Blood Barrier,' is in no way suggested by or similar to that famous classic," Mr. Hurst says.

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

One certainly every actor should take into consideration is, if he goes straight in this present, he is justified in expecting a future. But, on the other hand, if he is indulging in wild parties and trying to "beat" every bill possible, he can be just as sure of getting his foot into it and depriving himself of any chance of a semblance of a noteworthy future. The moth never survives the flame long.

Douglas Fairbanks' "Robin Hood" was received with universal and united acclaim by British critics. Well, if Britishers couldn't like "Robin Hood," they wouldn't be loyal to some of their best traditions, and, if they couldn't like the cinema art so outstanding in Doug's unprecedented production, they wouldn't like the highest possible modern tradition in photodrama.

Now that the advocates of art have lined up solidly against the forces of commercialism, there undoubtedly will be some flying in filmdom since the crowd of fellows who think motion pictures in dollars only are sure to not only squawk but to pick on the very pin-feathers of anyone who would dare to deny them the right to drain all available coffers dry. More power to the defenders of art. Verily, art is more important than fortunes pecuniary and not so peculiarly revolting.

There is no gainsaying the fact that many of the men now running some things in the film industry are utterly and hopelessly of mental calibres far too low to help the screen in any high aims it might rate. However, the inevitable process of natural elimination, gives ample assurance of the eventual advent of the day when in the survival of the fittest the quality of brains will be pre-eminent and the present-day advantage of money-grabbing nerve and bluff will be null and void.

Someone in praising Camera! in a letter gratefully received this week, declares it is the only real trade paper the motion picture industry boasts. Camera! retains its modesty to the extent of hereby making it clear that the field it seeks to cover is the film production field of Southern California. Unlike the other trade papers, no effort is made to go thoroughly into the exhibition end of the business. The management of Camera! figures it is a worthy work to concentrate on recording the production activities from every angle.

WINNING SAVANT'S PRAISE

As a special evidence on high authority of the permanent value of its Eskimo classic, "Nanook of the North," Pathe quotes the following letter received from Curator George H. Sherwood, American Museum of Natural History:

"On behalf of the American Museum of Natural History and especially its Department of Public Education, I desire to express our appreciation of the generosity of Pathe Exchange and Revillon Freres in presenting a copy of the film, 'Nanook of the North,' to the Museum for use in its educational work.

"We had the pleasure of seeing this picture when it was first shown at the Capitol Theatre last spring and were greatly impressed with its educational value in teaching the geography and conditions of the North. We were more than delighted, therefore, when we learned through Mr. George D. Pratt, one of our Trustees, that you had presented a copy of the film to the Museum.

"The photographic work of the film is excellent and the story of how a primitive people live is so simply and dramatically told that the picture holds one's attention, whether child or adult, to the end. We feel that every school child in the city would profit by seeing this picture. We congratulate all those who have had to do with its production upon their success.

"We are glad to possess a copy of this film because in it are shown in actual use many of the implements and utensils which are exhibited in our Eskimo collections at the Museum. The film therefore supplements and enhances the educational value of our exhibits.

"A further reason why we desire this picture is that it was taken with an Akeley camera which, as you doubtless know, was invented and developed by Mr. Carl E. Akeley of our Scientific Staff.

"Our first showing of the film was in the auditorium of the Museum on December 13. It may interest you to know that 10,400 school children applied for seats. Inasmuch as our auditorium holds about 15,000, we have found it necessary to exhibit the film nine times in order to accommodate the number. The total number of children who have seen the picture in the last eight days is approximately 11,000.

"Again thanking you for your interest in the Museum and its work, I am

"Sincerely yours,

"GEO. H. SHERWOOD,

"Curator."

Ignorance is endurable on occasion, but not on all occasions. So, if you find you're not being tolerated any more today than you were yesterday, it's a danger signal bidding you to buckle down to rising above ignorance by assiduous study.

HOT SHOOTIN'
Weekly Impressions

By Harry Davis Bowers

A Motion Picture Ball

I paused a moment
In a wizard's hall.
One time it might have been
Gray stone—
Cold, mocking, fixed.
But tonight
All subtle mysticism had melted
Into flaming pools of gayety.
The dreaded wizard entertained.
Shimmering banners,
Woven from the golden hair of
captive princesses,
Rippled on the merriment of
dance and song.
Great, hidden torches
Reflected light from sapphire
mirrors
And sent soft amber glows
To melt into a nothingness.
The guests
In equipage of autumn paints,
Writhed to the brazen music
Of a storm.

If Opportunity doesn't knock,
that's no sign you should begin.

The most pious will not always admit acquaintance with the truth. Perhaps they find it too naked.

"Hear no evil. See no evil. Speak no evil." That is good. But what about him who hears no good, sees no good, and speaks no good? Dangerous, isn't he?

Temperament is absolutely nothing else but self-admiration with a boil.

He who has plenty of "push" has no need to seek a "pull."

Often there are reports of well-meaning folks taking "flyers" into theatricals. Somehow once in a while they find they are not on a through train.

Result: It's a long walk to home ties.

The good die young. The old die rich.

Jumping at conclusions and lions are "grave situations."

Saturday Night

In bad.
In jail.
Out of luck.
Out on bail.

Curiosity killed a cat. What fur?

"What kind of a fish is it that has a head entirely surrounded by bone, and is always getting in a stew?"

"A shell-fish?"
"No—the 'sel-fish.'"

It's better to work in the streets than to walk them aimlessly.

Shimmy shakers and dice shakers both take chances.

"Oh mothah deah, I want to swim,
May I go in the watah?"
"Yes, pin your faith on a silken limb—
And wobble this way sorta."

"Give every man his chance."
He'll learn soon that it's work and not chance he's looking for.

Hold your breath. Here's an enforcement agent.

Any kind of love don't do. For instance: Love of self.
All is not bold that titters.

EXHAUSTS

By Al Martin

Valentino was making personal appearances in the middle west and told the manager he wanted his salary doubled, for he was "knocking 'em dead."

Ruddy lost that engagement.

The manager told the "Sheik" that it was "killing him" to pay his salary as was.

I originated the "Sheik" idea; playing it ten years ago in a picture with Francis X. Bushman, but was so good they cut me out.

Taking advantage of my extreme knowledge of "Sheiking" I am giving lessons in that art.

I also write life insurance as a side line to protect my half-learned pupils.

By the way (it's cheap buying) I am happy to announce that I am about to produce a picture with actors.

The only release I have arranged lately was my release from jail.

I'll have an all-star cast; even if it's only one, he'll be all star.

About the release, seriously this time, I am negotiating for the purchase of a theatre. The only obstacle in the way of consummating the deal immediately is, I don't happen to have the money that soon.

We will now all stand and sing, "Wrigley, the Gum of the Ocean."

Grief note: "Doc" Lawson has just presented me with my bill for advertising in "Camera."

Certain.
I mean curtain.

P. S.—I forgot to mention the title of the picture I am going to make. The title is, "All the Brothers Were Violent."

N. B.—I will probably follow with "The Sign of the Nose."

IRENE PROVES A RULING DANCE QUEEN

The Coccoanuts almost slipped off their palms in the Ambassador Coccoanut Grove when Irene Castle, clad in a magnificent ermine wrap, made her first appearance in the Ambassador Coccoanut Grove before 1200 leading stars of the motion picture and theatrical world, as well as a great host of society folk.

The Grove has resounded in the past with applause for Maurice, Frisco, impromptu stunts of Charlie Chaplin, Gus Edwards, Larry Semon and many others, but never before has any star received such an ovation as that given Mrs. Castle and her dancing partner, William Reardon.

So great was the enthusiasm that Irene was compelled to slip away, change her costume and appear again, giving no less than seven different dances during the evening, followed by a speech and a judging of the weekly dancing contest, which was won by May McAvoy.

For her first appearance Mrs. Castle wore an orchid chiffon Parisienne creation which floated through the air like a gossamer breeze surrounding the beautiful dancer. She changed later into a white georgette creation, trimmed with great billows of ostrich feathers. Following her dance Mrs. Castle held a regular impromptu reception. Among those who came to pay homage were:

Mr. and Mrs. Earl Williams, Mr. and Mrs. Buster Keaton, Marshal Neilan, Elaine Hammerstein, Mary Miles Minter, Warner Brothers, Richard Dix, Mr. and Mrs. Tom Mix, Constance Talmadge, Mae Murray, Corinne Griffith, Jack Holt, Monte Blue and Ruth Roland.

FILM MAN HAS NARROW ESCAPE FROM IRISH WAR

Clarence Erickson, in charge of the British and European showings of "Douglas Fairbanks in Robin Hood," narrowly missed mixing into the Irish Rebellion according to his statement upon returning to the Pickford-Fairbanks Studios after an extended sojourn abroad.

"I was trying my best to catch a train leaving Dublin for Belfast," he says, "but fortunately missed it. At the time I thought this was a piece of pretty tough luck. Next morning, however, when I saw pictures in the paper of the cars piled up in the ditch I realized that he who runs to catch a train sometimes lives to ride another day. Irish rebels had wrecked the train."

Ted Stewart has recovered from an attack of the "flu" and will resume his studio activities soon.

TWO BROTHERS RISK DROP FROM RICHES TO RAGS FOR SAKE OF SCREEN CAREERS

"From Rags to Riches" has nothing on the Murphy boys, only they are reversing the cut, from riches to rags, for it is in rags they appear in "The Trail of the Lonesome Pine," recently filmed by Lasky.

Not satisfied with their private swimming pool, a palatial home and a collection of cups and medals, won in national athletics, the boys, at the age of eight and ten, renounced their happy birthright to do their bit in the movies. Up to now it has only been a bit, but there is a bit of real Irish behind it.

Few boys at so early an age are permitted to choose their own career, but Mr. and Mrs. John F. Murphy are as unusual parents as their boys are sons. Mrs. Murphy is a graduate of Trinity College and her husband, a noted lawyer, was secretary to Vice-president William P. Frye under the late President Roosevelt, and later won renown as prosecuting attorney in Seattle under the Gill administration.

There never was an Irishman who started from the top and the Murphy boys are no exception to this rule. They turned down a contract in New York and a tour on the Orpheum Circuit to learn the film business from the bottom up. With this in view

they have settled in Hollywood and placed themselves in the hands of Theodore Kosloff so that they might have an efficient and artistic training in muscle development, interpretative dancing and pantomime.

Jack, the older boy, whose ambition is to become a director, in addition to shooting scenes, has developed diplomacy at an early age and has shot many ducks with Mr. Kosloff, winning a place for himself in the heart of the great Russian genius.

Maurice, the younger, is more artistically inclined. He is a composer and has shown marked ability as a pianist under Dr. Karll. But Maurice chooses the screen for his career. Jack is ten years old and Maurice is eight.

To renounce the recess of life at so early an age is enough in itself to assure them of success, for when they are not working their hours are spent in the pursuit of their studies.

Despite the fact that the boys came in Hollywood greatly laden with letters of introduction and the prestige that their father's name gives them, they have used neither, and to their efforts and young personalities alone are due their appearance in fifteen different productions during the past few months.



Virginia Brown Faire, who, according to a report current this week, has been offered a starring contract by one of the foremost independent producers. Miss Faire has just completed an engagement in the Paul Gerson production of the Charles Dickens classic, "The Cricket on the Hearth." She has established herself on one of the most brilliant of emotional actresses. Her cameo-like characterizations in "By Benefit of Clergy" and "Omar, the Tentmaker" have been termed rare classics by critics throughout the world.



Fritz Brunette, who is playing the leading feminine role in Hugh Dierker's production of "The Other Side," now being filmed. Miss Brunette, despite her youth, has long since won her place in the front ranks of truly artistic exponents of the silent drama and included in her future plans is one for developing herself as one of the trailblazers in creating a new screen technique which seems assured of realization.

DISCOVERS A NEW WAY TO FILM DANCING

Clarence G. Badger, who is directing the Goldwyn picture, "Red Lights," has discovered a new method of dancing before the camera which practically eliminates the jerky movements of the dancers.

Ballet scenes have never been successful because the movements are recorded with an uneven motion. The reason for this is that the dancers move so fast when crossing in front of the lens that a camera turning at the ordinary rate of speed fails to record each move. Mr. Badger discovered that the jerky motion was noted only when the dancer moved directly across the camera lines. When she moved to or away from the lens there were no uneven breaks.

For the big ballet scene in "Red Lights," Badger decided upon a new plan. The dancers are instructed to slow down their movements when crossing in front of the camera, and to speed up immediately upon turning to or from the camera. This method is said to eliminate all the jerky motions. The quick change of time is very difficult for the dancer, and can be attained only through constant practice. Tests have been made of this new plan and have proved to be highly successful.

Eddie Jones, who is handling the ballet scene in "Red Lights" under the supervision of Mr. Badger, is putting the dancers through rehearsals daily.

PIONEER N. Y. COSTUME HOUSE LOCATES HERE

A further testimonial to the importance of Hollywood as a center for concerns dealing in any way in theatrical lines is given in the establishing in temporary quarters at the Metro Studios of Van Horn & Son, Inc., which firm has made a specialty of historic costuming in New York and Philadelphia for the last seventy years. Not only does this company maintain big establishments in these two cities, but it has recently opened one in Jacksonville, Florida, too, with the idea of having branches in close contact with film production wherever it may be.

Among the especially big and important screen productions for which Van Horn has supplied the costumes are such well-known classics as "When Knighthood Was in Flowers" and "In Old New York," both starring vehicles of Marion Davies, and, "Broadway Broke," starring Mary Carr. "The Scarecrow" starring Glenn Hunter and "Backbone."

At the present time this firm, under the personal direction of Mr. Van Horn, is costuming the forthcoming Rex Ingram production of "Scaramouche."

Who's Who and What's What in Filmland This Week

J. W. Fuqua is shooting "The Silent Accuser," now in production at the Hollywood Studios.

Reports from Chicago indicate Rudolph Valentino and Winifred Hudnut will re-wed next Monday.

Monte Blue, Marie Prevost and Harry Myers have been placed under long term contracts by the Warner Brothers.

Wilbur McGaugh, recently production manager for Ben Wilson, is assisting Richard Thomas at the Hollywood Studios.

Maurice Tourneur's next production will be the adaptation of F. Anstey's story, "The Brass Bottle." Mr. Tourneur recently finished the filming of "The Isle of Lost Ships."

Gladys Brockwell has been engaged by Universal to play the role of the mother of Esmereida, which is played by Patsy Ruth Miller in the Wallace Worsely production of "The Hunchback of Notre Dame," starring Lon Chaney.

Frank Borzage, newest of independent directors, who is to make a story for Associated First National, was at one time a leading man for Thos. H. Ince when that dynamic producer was making pictures out in the canyons near Santa Monica.

Paul Weigel has signed with Lasky to play Gloria Swanson's father in "Blue Beard's Eighth Wife." This character will give Mr. Weigel opportunity to display his dramatic ability once again, as recently he has been featured in a series of comedies.

Tod Browning, noted director of melodrama, long identified with Universal, has signed a long-term contract with Goldwyn. Browning's last picture for Universal was "Drifting," from William Brady's stage play. Priscilla Dean starred in it.

The cast for the first Ring Lardner "You Know Me Al" baseball comedy, being produced by Lee Moran at Universal City, has been completed. Included with the comedian are Mike Donlin, Emil "Irish" Meusel, Bill Dyer and Lillian Hackett. Arvid Gillstrom is directing.

George Walsh, who recently signed a long-term contract to appear in Goldwyn pictures, has been cast as Attorney Wheaton in Rex Beach's "The Spoilers" now being directed at the Goldwyn studios by Director Lambert Hillyer. It is his first role under his new contract.

William Duncan will join the Universal forces immediately after the completion of his final Vitagraph starring vehicle, "Terrible Terry."

Gertrude Neilan, the original Mrs. Marshall Neilan, will wed Jack Alicoate, associate editor of the Film Daily, according to an announcement from Gotham.

Pauline Toler is completing her engagement in the Clarence Badger production of "Red Lights," now being filmed at the Goldwyn Studios.

Ralph Lewis is playing one of the feature roles in Max Graf's latest production, now in the course of filming at the San Mateo Studios.

John M. Stahl's next production for First National release will be the picture version of the original story entitled "Daughters of the Rich."

Mary Pickford is busy casting for her next production, tentatively titled "Rosita," which is to be directed by Ernest Lubitsch. Clara Eames, prominent stage actress, has been selected to play the role of "Queen Rosita," and Holbrook Blinn will interpret the role of the king.

Leo White, who has won international fame enough in his French characterizations, and also his latest success, a comedy part with Valentino in "Blood and Sand," is at present playing a French Count with Harold Lloyd. After completing this part he will return to the Lasky lot.

Eric Von Stroheim's initial production for Goldwyn, the story of the cruel McTeague, from which character the original story derives its name, will be changed to "Greed." A consensus of opinion among writers and critics persuaded Mr. Von Stroheim to make the change in title.

Abe Stern, vice president of Century Comedies, has terminated a twelve-week sojourn to New York with his return to the Century studio in Hollywood. His first official act upon his return was escorting Anna Fitzui, famous San Carlo Opera star, about the "sets" before she left Los Angeles.

Wheeler Dryden, young English actor-playwright, has forsaken the silent drama to fill a second engagement with the Wilkes stock company. He is seen in the role of a lover in "The Poppy Kiss," the Catherine Cushing play at the Majestic Theatre in which Mary Newcomb plays the leading role.

Ethel Christie, who supported Snowy Baker in several productions, has recovered from a severe cold contracted while on location, and will soon resume her studio activities.

Francis McDonald, having finished his role of Jules Gaillard, the French aviator in Douglas MacLean's picture, "Going Up," is taking a short vacation before going into his next role.

A meeting of the Electrical Illuminating Engineers' Society was held March 1st at the Masonic Temple at 6840 Hollywood Boulevard. Dinner was served the members in the grill.

Katherine Grant, winner of the Miss Los Angeles contest and contestant for the title of Miss America, has been engaged as leading woman for the Stan Laurel comedies, now starting production at the Roach studio.

Alberta Vaughn expects to finish her sixth and last comedy for William Fox the early part of next week and will thereupon cease to be a leading lady for comedians. She will step into full-length photodramas and has several offers to choose from in time to avoid being idle more than a day.

Edmund Cobb, making his first picture since his return to California several weeks ago, is supporting Wm. Duncan and Edith Johnston at the Vitagraph studios. The title of the picture is "Terrible Terry" and is personally directed by Mr. Duncan. This is Mr. Duncan's last picture for Vitagraph.

Carmel Myers heads the all-star cast of Richard Thomas' production of "The Silent Accuser," now in production at the Hollywood Studios. The other stellar roles are being portrayed by Carol Halloway, Melbourne MacDowell, E. W. Borman, Kathryn McGuire, Clyde Fillmore, Spottiswoode Aitken.

E. Mason Hopper has signed with the Cosmopolitan Productions for a period of one year, during which time he will direct a series of feature photoplays. At the present time he is well under way with filming of the first of the series, "The Love Piker," starring Anita Stewart, at the Goldwyn Studios.

Floyd Brockell, Associated First National Pictures, Inc., distribution manager, has arrived in Los Angeles in connection with First National business. He will personally visit stars, directors and producers who help make First National pictures. Brockell is stopping at the Alexandria.

Beulah Marie Dix's "The Fighting Blade," a tale of Oliver Cromwell's time, has been selected as Richard Barthelmess' next starring vehicle following the completion of "The Bright Shawl."

Gene Barr, who was injured in an auto accident at Seventh and Broadway several weeks ago, has resumed film work. He recently completed a part in "The Spoilers" at the Goldwyn studios.

H. Jackson, formerly finger print expert at Fort Leavenworth, Kans., is one of the technical directors for Richard Thomas, who is producing "The Silent Accuser" at the Hollywood Studios.

Ann Little created quite a disturbance when it was learned that she was doubling for her double in "The Eagle's Talons," the serial in which she is featured at Universal under the direction of Duke Worne.

Malcolm (Mike) Boylan, former director of publicity for Universal City, has been appointed head official of the exploitation department at the Louis B. Mayer Studios. Charles R. Condon will continue to handle all national and routine publicity while Mr. Boylan will direct special exploitation stunts.

Goldwyn has made arrangements for the handling of another great novel upon the screen. A contract has been signed with Gilbert Gable, a new producer, to make for it, through Achievement Films, Inc., a big special production of "The Magic Skin," one of Honore de Balzac's earlier and most successful novels.

Mabel Normand arrived in Los Angeles this week and was besieged by reporters who wanted to know all about her engagement, or rather, her reported engagement. Mabel told them all that the whole affair was foolishness, and that she was just "kidding" the eastern newspaper men. She will immediately start work on her next Sennett picture, "Mary Ann."

Conway Tearle has been signed by Joseph M. Schenck and will play the leading male role opposite Norma Talmadge in her next starring vehicle, "Ashes of Vengeance." C. Gardner Sullivan, noted creative writer and scenarist, was also tendered a contract at the same time and will prepare the stories and continuities for forthcoming Constance Talmadge productions.

TO OFFER GREEK PLAY HERE IN ENGLISH

George Rigas, who was a stage idol of Athens prior to his coming to America at the head of a company presenting Grecian versions of Shakespearean plays, and who has since made his mark in American motion pictures, is now busily engaged in translating from the Greek the play in which he scored his biggest dramatic triumphs abroad with the idea of producing it on the stage in Los Angeles and then adapting it to the screen. The title of the play is "The Shadow" and Rigas is the author of it, he having first produced it five years ago.

Mr. Rigas has been devoting his time exclusively to the tedious task of translating this play into English for several weeks simultaneously with his activities in connection with forming his own producing unit in which numerous of his fellow-countrymen will have financial interests. The basic idea of his company is to place on the American screen a series of Greek classics in literature, a plan which has aroused much interest in view of the fact that it will be an innovation. Now it has been decided to present the plays on the speaking stage first as a matter of try-out before entering into the expensive processes of filming. All-star casts will be engaged and each play will be elaborately mounted, according to an announcement just issued by Mr. Rigas.

"Since it will be entirely an experiment without precedent to guide us, we must embrace any and all opportunities to determine how the American theatre-goers will receive drama from the modern Grecian viewpoint before undertaking film versions costing upwards of a quarter of a million dollars," he says.

When "The Shadow" is presented on the stage, Mr. Rigas will be seen in the same role he played abroad.

Preparing "Six Days"

Ouida Bergere, one of the most famous of women writers for the screen, will prepare the continuity for "Six Days," the Elinor Glyn story which will mark the first appearance of Corinne Griffith in a Goldwyn feature, according to an announcement by June Mathis, Editorial Director. Miss Bergere is, in private life, the wife of George Fitzmaurice, noted director, and has been associated with him as adapter and scenario writer of practically all his productions. Charles J. Brabin has arrived at the Culver City studios to direct the feature.

Lewis Mason is doing two pictures at the same time. One for Marshall Neilan and the other with Gladys Walton.

HOWLAND FOUNDS GREAT "MINE" OF INFORMATION FOR HOLLYWOOD FILM-MAKERS

Would you like to know just how the inside of King Tutankhamen's palace on the Nile looked 3000 years ago?

Uno can tell you!

Or maybe you'd like a picture, either actual or mental, of just how a Thibetan priest eats his meals; or whether he eats any?

Uno can give you the information.

Of course, this may sound a little far-fetched; maybe it is. But if there's any little detail connected with any important public building, any class of home, any native trait that is necessary in the making of feature film productions, it's almost a 10 to 1 bet that L. A. Howland, who conducts the International Cinema Research Bureau in the Hollywood Security Building, can supply just the information desired.

Through associate correspondents in all parts of the old world, as well as the principal cities of the United States, this bureau receives every day a constant stream of data and pictures of interest to makers of feature films.

Photographs of all classes of buildings—interiors and exteriors of foreign and domestic public buildings, mansions and huts, bungalows and hotels—these are only items among the great supply on hand.

Supplementing the pictures are cables and letters containing authentic data and detail on

costumes, customs, manners and habits of the persons using those buildings for business or residence purposes.

Eight years of actual experience in the making of motion pictures is behind the present work in which Mr. Howland is engaged.

Extra, office clerk, casting clerk, continuity assistant on the set, property man, assistant director and studio manager—these are a few of the jobs he has held, and which have given him the real picture slant on the need for absolute accuracy in detail.

This general experience has been supplemented, recently, by a leisurely trip, lasting seven months, through all parts of Europe and Africa.

Of special interest at this time, perhaps, in view of the furor created by the recent discovery and excavation of the tomb of King Tutankhamen, at Luxor, Egypt, is the fact that Mr. Howland spent three days there a year ago and also two nights in camp within a half mile of the Pyramids at Gizah. He observed the operations of archaeologists then seeking the burial place of the ancient monarch.

Carefully kept files, filled with every variety of material which might be useful to motion picture producers, directors and artists, enable immediate entry into the data records of the whole world.

Candidate for Role of "Ben Hur"



Eddie Gribbon as he appeared in a Roman characterization in a Mack Sennett comedy some time ago. Now he is being discussed as a possibility for the title role in "Ben Hur" in which similar costumes will be much featured. Mr. Gribbon is of athletic physique and he is an all-around athletic, having been a professional ball player and a professional boxer before becoming an actor.

Hopes to Vote Himself Out of Sleuthing



Edward W. Borman as a detective in the Richard Thomas production of "The Silent Accuser." Mr. Borman has played about a dozen different kinds of detectives on the screen, but he says this is the first time he has had to suspect seven different characters of having committed one crime. He has hopes of getting away from detective roles soon.

"JUST SUPPOSE" OPENS HERE MONDAY

Outstanding stage plays have been conspicuously few and far between in Los Angeles Theaters this season. In fact, it wouldn't be very hard to name them on the fingers of two hands.

All the more reason, then, for the expectant attitude which theatergoers are assuming toward "Just Suppose," the romantic comedy drama of love and youth which will open at the Mason Opera House next Monday night.

Creighton Hale, as the lovable young Prince George, and Isabelle Lowe, in the leading feminine role, are two of the best known legitimate exponents of drama of today, and the press notices they have received wherever they appeared—New York, Chicago, San Francisco and other cities—put them upon the topmost rung of the stage ladder.

No less strong is the cast which has been engaged to support the two principals.

Eric Mayne, for fifteen years one of the leading actors in London, before coming to America, is cast in the part of Lord Karnaby, the principal character role. His long experience behind the footlights fits him eminently for this part, even if his experience as one of the leading character actors of filmland were not taken into account.

Then there are John Miljan, Chester Bishop and Richard Blaydon, all cast in important parts, in addition to the other members of the cast. Mr. Blaydon in the role of Bubbles is especially interesting.

"Just Suppose," from the pen of A. E. Thomas, had long, successful runs in New York and Chicago, before being brought to the coast. Its most recent showing was in San Francisco, where all of the newspaper critics united in praising it to the skies.

Originally scheduled to open last Monday night, the play was postponed for one week, because of Mr. Hale insisting on absolute perfection of performance and production for art's sake and in total disregard of any extra expense incurred by a delay.

Carl J. Stadler is presenting now "Just Suppose," the staging of which has been under the personal direction of Mr. Hale.

Beban Invited to Italy

The Italian Consul General has requested George Beban to present his combined stage and screen production of "The Sign of the Rose," in Italy, following Mr. Beban's proposed tour of England with his company. The Italian official stated he would ask the King of Italy to bestow a decoration upon Mr. Beban.

TRIP TO SPA HAS MAGIC EFFECT ON SCRIPT

Maurice Tourneur has just returned from Palm Springs where he went a week ago to work out the continuity for his next production, "The Brass Bottle," which is to be released by M. C. Levee through First National. Armed with a copy of the novel by the eminent English author, F. Anstey, a copy of the dramatic version of the story which was the rage of London for three years and an adaptation by Charles Maigne, Tourneur staved when he left for the springs that he wouldn't return until he had worked out the continuity to his entire liking. He came back Monday wearing a happy smile which augurs well for the new picture.

Those who are familiar with "The Brass Bottle" say it is just the kind of a picture that Tourneur likes and that of course means a great deal. The story is said to be the most fantastic imaginable, and one that could only be worked out through the miracles of photography. That it will prove even more interesting than Tourneur's recently completed production of "The Isle of Lost Ships"—a tale of the Sargasso Sea—is the prediction.

The art direction of "The Brass Bottle" will be in the capable hands of Milton Menasco, who was in charge of the art work of Tourneur's "Lorna Doone" and "The Isle of Lost Ships" as well as many other big successes.

Scott R. Beal, who has been Tourneur's chief assistant for a number of years, will be assistant director and production manager for the new picture. The cinematographer will be Arthur L. Todd, who was also with the "Isle of Lost Ships" company.

Scenarist is Writing Novel

Bradley King, continuity writer for Thomas H. Ince, whose original story, "What A Wife Learned," has just been released, is now collaborating with Talbot Mundy, British novelist, on a book which she later will adapt for the screen. The picture will be a big special on Ince's fall releasing program. "The Devil's Own" is the title of the book which will be published by the Bobbs Merrill Publishing Co.

William C. (Bill) Thompson is lending the sunshine of his inimitable smile to the H. and B. Film Company's first production of a series of eight outdoor photoplays, featuring Cliff Smith and Eileen Sedgwick. Bill has charge of the camera and is also acting as co-director with Cliff Smith.

"SMOKE" WINS SECOND CONTRACT WITH INGRAM

The gods smile favorably on "Smoke" Turner so far as keeping him close to the genial influence of Rex Ingram's directorial genius. Therefore, let it be recorded definitely that this same well-known and popular "Smoke" has just signed a three-month contract with Metro with the stipulation that he is to play an important role in "Scaramouche," Ingram's next production. This is the second time this actor has hearkened to the megaphoned voice of Mr. Ingram in a vitally important film, he having been prominently in the cast of "The Four Horsemen of the Apocalypse," in which, by the way, Mr. Turner gave one of the most finished performances of his long screen career.

Due to the fact that Mr. Ingram will not be ready to start on the sequences in which figures the character assigned to Mr. Turner until the latter part of March, the latter will play another part in James Young's production of "Tribby" in the meantime. He finished a long engagement with Ruth Roland in her latest serial about two weeks ago.

Gets Doubling Habit Early

Little Dorothy Seay has made rapid strides since she left Chicago to enter the picture game here less than a year ago. She is so much in demand that between sequences in the Charles Ray production of "The Courtship of Miles Standish," for which she is contracted, she has been working at the Hal Roach studio in the "Our Gang" comedies. She expects to sign with the Borzage company shortly.

Saturday, March 3rd, will serve as the last day on which Paul Bern will hold his position of supervising editor of Universal City, according to an announcement just received. After his resignation, Mr. Bern will devote his undivided time to independent scenario writing and adapting.

Robert Edeson has returned from New York, where he played the "lead" in "The World We Live In." He will appear in the picture version of "Othello."

Frank Crowley of the Stadium wishes it announced to the picture folks that he has cast Willie O'Brien and "Dynamite" Murphy to enact the stellar roles in a four-reel production to be staged next Friday night. Don't know what release, but it ought to be a knock-out.

Chester Bennett is completing negotiations for the purchase of the Downing Process Laboratory plant for a reported price of \$200,000. The old Bennett Laboratories, which were located next to the Fine Arts Studios, were recently destroyed by fire.

AUTO COLLISION LEADS TO ANGRY GUN PLAY

When the motor car in which Murray Spencer, former Yale student and now a rising motion picture actor, was riding Thursday afternoon, collided with one being driven by Joseph Miller, a druggist, and both machines were badly wrecked, someone got excited and started an altercation which culminated in a gun play in which Mr. Spencer alleges Mr. Miller was the sole instigator and aggressor. It seems that when an argument arose as to where to place the blame for the accident, the revolver was whipped out of a pocket to play its part in contributing towards the excitement.

The final result was both the actor and the druggist rushed to the Wilshire police station with something like four policemen and each preferred charges of reckless driving against the other and Mr. Spencer plans to bring an additional charge of carrying a concealed weapon against Mr. Miller. It is inevitable that a court will have to straighten the tangle out.

When the crash happened, Mr. Spencer was on his way to the United Studios, where he is playing a part in a picture.

Peggy's Production Plans

Four big productions yearly will be made by Baby Peggy, according to the announcement made by J. Travers Montgomery, the proud father of the Jinny Juliet. Peggy will appear in no more two reelers but will confine her efforts entirely to the big features. Despite the fact that Baby Peggy has barely reached her fourth birthday she has starred in thirty-one Century productions since starting in pictures less than two years ago.

Ralph Lewis will soon pack up his two hand bags and journey to the San Mateo studios at San Mateo near San Francisco to play one of the featured roles in a new Graf production.

The H. and B. Film Company has removed its offices from 1442 Beachwood Drive, Hollywood, to the Bronx Studios at 1745 Glendale Boulevard, where their productions are now being made and where they will also conduct their distributing business.

Frank Livingston, former Morosco stage director, has been engaged as production manager by Ward Wing. Mr. Wing is starting on a seven-reel feature, the working title being "The Extra Man," which will be photographed at Universal City.

John Beck has been engaged to play a character heavy in "The Right of the Strongest," which is being directed by Edgar Lewis on the Universal lot.

You may have multitudinous ideas, but pray stick to one ideal, viz: strict righteousness.

SAYS SCREEN HAS ITALY'S BEST TALENT

Due to the fact that there seems to be a general impression that practically all the Italians who have achieved high fame in American motion pictures emanate from the poorer classes of sunny Italy, Monte Banks, the popular comedian, who was born and reared in Cecenna, Italy, arises to remark that not a single native of his country, now in the cinema limelight, hailed from families below the upper middle classes. According to his statement Rodolph Valentino descends from one of the oldest and best Italian families, as well and favorably known to his countrymen, nationally, as any of the American families whose members are prominent in the general public's eye.

"It is not egotism, but a matter of family pride that I call attention to my case; for instance," he says, "my father has been noted in Italy for many years as one of the foremost musicians and conductors of grand opera, and, he has always moved in the highest musical and social circles."

It might be added that Mr. Banks himself was in grand opera before he migrated to the United States and his reason for giving this line of work up was that he discovered his voice could not be developed to a point of sufficient perfection to warrant him in aspiring to the top heights of fame as a singer.

"Every Italian who has been blessed with the success made possible by the superior opportunities in this great America becomes, as a rule, a most ardent loyalist to the United States, and it is seldom that one saves up his money only to take it back to his native land like members of other races do," Monte adds.

Fate is on His Trail

It seems Tom Regan, assistant director for Hobart Henley, who is now filming the Universal production of "The Abysmal Brute," should direct his efforts towards making a career as an actor. In the course of one day he was asked by Director Hill to play a bit in his "Phantom Fortune," a small part for Henry Lehrman in his latest picture, the role of a dancing master in King Baggott's "Crossed Wires," a bank clerk role for Jack Conway and to interpret the role of a Chinaman in Tod Browning's latest production.

Helen Starr, former title writer for Goidwyn, has been assigned the position of assistant publicity director to Ray Leek of the B. P. Schulberg Productions.

Pulse of the Studios

For Week Starting Monday, March 5

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-------------------|--------------------------|------------------|---------------------------|----------------------------|-----------------|
| BACHMAN STUDIO. | | 831 Windsor Rd. | | | | Glen. 1933-W |
| BALSHOFER STUDIO. 1329 Gordon St. | | | | | | Holly 1918 |
| Jack Carlisle | All-Star | G. E. Kline | | | Comedies | Schedule |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| Sunset Productions. A. J. Xydias, Mgr. 578-162. | | | | | | |
| R. N. Bradbury | Jack Hoxie | Bert Longnecker | Jack Pierce | Frank Clark | "Desert Gold" | 3d Week |
| BRONX STUDIO. 1745-51 Glendale Blvd. | | Kenneth Bishop, Casting. | | WILSHIRE 4275 | | |
| Smith-Thompson | All-Star | Thompson | | Eugene Vogt | 5-Reel Outdoor | 2d Week |
| BURBANK STUDIO. Burbank, Cal. | | | | | | Burbank 54-R |
| CENTURY STUDIO. 6100 Sunset Blvd. | | Julius Stern, Gen. Mgr. | | Bert Sternback, Casting. | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Archie Mayo | Brownie | Jerry Ash | Zion Myers | Jim Davis | "Enter Brownie" | 3d Week |
| Al Herman | All-Star | Billy Williams | Mark Sandrich | Herman-Neufeld | "Oh, Nurse!" | 3d Week |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. | | 1416 La Brea Ave. | | Holly 4070 | | |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 15th Week |
| CHOICE STUDIO. 6044 Sunset Blvd. | | | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Otto Brautigan | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. | | 6101 Sunset. | | C. H. Christie, Gen. Mgr. | | Holly 3100 |
| Scott Sidney | Jimmie Adams | Peterson | Clemens | Robert Hall | Two-reel Comedy | 4th Week |
| Harry Beaudine | Bobbie Vernon | Nagy | Lavelle | Chester Conklin | 2-Reel Comedy | Editing |
| Al Christie | Dorothy DeVore | Nagy | Hagerman | F. R. Conklin | 2-Reel Comedy | 3d Week |
| COSMOSART STUDIO. 3700 Beverly Blvd. | | J. E. Bowen, Gen. Mgr. | | Wilshire 2115 | | |
| Jack O'Brien Productions (B. P. S. release). | | | | | | |
| W. J. Irving Productions (B. P. S. release) | | | | | | |
| Paul Hurst | All-Star | Joe Walker | Paul Wilson | W. J. Irving | "The Blood Barrier" | Casting |
| Superior Productions (B. P. S. release) | | | | | | |
| FINE ARTS STUDIOS. Individual Casting. | | 4500 Sunset Blvd. | | 598-165 | | |
| Fred Caldwell Productions. | | | | | | |
| Fred Caldwell | All-Star | | Rounseville | Blackwood-Van Up | Comedy-Dramas | Schedule |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | Marcel LePicard | Park Frame | Charles R. Seeling | "Valley of Romance" | 3d Week |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Jess Robbins | E. Everett Horton | Irving Ries | D. Rothschild | Ford Beebe | "The Attorney" | Editing |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | Victor Milner | Nick Grinde | Dorothy Yost | "The Other Side" | 5th Week |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | | Irving Reis | Frank Couce | Staff | Comedies | Casting |
| Sacramento Pictures Corp. W. H. Jobelmann, Vice-Pres. & Gen. Mgr. | | | | | | |
| Clifford S. Elfelt Productions. | | | | | | |
| Finis Fox Productions | | | | | | |
| Finis Fox | All-Star | | | | Melodrama | Casting |
| FOX STUDIO. C. A. Bird, Casting. | | 1401 N. Western Ave. | | Holly 3006 | | |
| Jack Blystone | Stock | | | | Comedies | Schedule |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Noel Smith | Stock | | | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Henry Otto | Shirley Mason | David Abel | G. Hollingshead | Furtheman Quirk | "The End of the Road" | 4th Week |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Wilfers | Lynn Reynolds | "The Gun-Fighter" | 4th Week |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Journey of Death" | 6th Week |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthalon | Strumwasser | "The Grail" | 5th Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | 7th Week |
| GARSON STUDIOS. 1845 Glendale Blvd. | | | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Geo. Archainbaud | Clara K. Young | Charles Richardson | Leo McCarey | Frank Beresford | "Cordelia the Magnificent" | 5th Week |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. | | Culver City. | | 761711 | | |
| King Vidor | All-Star | Charles Van Enger | David Howard | King Vidor | "Three Wise Fools" | 6th Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 6th Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 6th Week |
| Rupert Hughes | All-Star | John Mescall | James Flood | Rupert Hughes | "Souls for Sale" | Editing |
| Von Stroheim | All-Star | Ben Reynolds | | | "McTeague" | San Francisco |
| Cosmopolitan Productions. | | | | | | |
| Charles Brabin | All-Star | | Raybock | Ouida Begere | "Six Days" | Casting |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|--------------------|------------------|-------------------|-------------------|---------------------------|---------------------|
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Al Neitz | Snowy Baker | Jackson Rose | Ralph Stuab | Staff | "Small Town" | 4th Week |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Bob Horner | All-Star | Al McLain | Bob Horner | | Underworld Drama | 4th Week |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| Triograph Production Co., 1439 Beachwood Dr. Holly 7945. | | | | | | |
| Carpenter-Bertram | Bill Patton | W. C. Thompson | W. H. Patton | Bill Patton | Western Drama | 4th Week |
| Sunset Productions, 7425 Sunset Blvd. 578-162. | | | | | | |
| Robert N. Braden | Jack Hoxie | Bert Longenecker | Jack Pierce | Frank H. Clark | "Desert Gold" | 1st Week |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. | | | | | | Holly. 1431 |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Frank Grandon | Carlton King | | Carl Widen | Harry McCabe | Comedy-Drama | Schedule |
| Richard Thomas Productions. | | | | | | |
| Richard Thomas | All-Star | Jack Fuqua | Wilbur McGaugh | Wm. Lester | "Silent Accuser" | 3d Week |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Lloyd Ingraham | Douglas McLean | Ross Fisher | George J. Crone | Raymond Griffith | "Going Up" | 7th Week |
| J. A. Mowat Productions. | | | | | | |
| Clarence Bricker | Walter Hagen | Ray Rennehan | Wm. Van Vleck | G. B. Manly | "The Man Who Cheated" | 5th Week |
| Irving Cummings Productions. Charles Woolstenhulme, Production Manager. | | | | | | |
| Irving Cummings | All-Star | Martinelli | Edward Sinclair | Hope Loring | "East Side—West Side" | 2d Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Regal Pictures Corp. | | | | | | |
| Wm. Seiter | Madge Bellamy | Max Dupont | Tenny Wright | Lambert-Andrews | "Lost" | Editing |
| Palmer Photoplay Productions. | | | | | | |
| Jos. de Grasse | Lloyd Hughes | Henry Sharp | Frank Gerahty | Kate Corbaley | "Out of the Night" | 6th Week |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | 5th Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| James Cruze | Non-Star | Karl Brown | Vernon Keys | Thomas Geraghty | "Hollywood" | 3d Week |
| Herbert Brenon | Compson-Tearle | George Meyer | Harold Schwartz | Cowan-Begere | "Rustle of Silk" | Editing |
| Joseph Henabery | Walter Hiers | Faxon Dean | Dick Johnson | Grant Carpenter | "60c an Hour" | 6th Week |
| Sam Wood | Gloria Swanson | Alfred Gilks | John Waters | Sada Cowan | "Bluebeard's 8th Wife" | 3d Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Begere | "The Cheat" | 2d Week |
| LONG BEACH STUDIO. A. J. Thorine, Gen. Mgr. | | | | | | Home 609 |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| John M. Stahl | All-Star | E. Palmer | Sydney Algier | | "Daughters of the Rich" | 2d Week |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | 7th Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "April Showers" | 5th Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalen | Olga Printzlau | "Mother-in-Law" | 5th Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Rex Ingram Productions. (Metro release) | | | | | | |
| Rex Ingram | All-Star | John Seitz | Curt Rehfeld | Willis Goldbecky | "Scaramouche" | Casting |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Hunt Stromberg | Bull Montana | Floyd Jackman | Dick Stevens | Staff | 2-Reel Comedy | 1st Week |
| Louis Burston Productions. | | | | | | |
| Rowland Lee | All-Star | George Barnes | Dan Keefe | Clymer-Symons | "Desire" | Editing |
| Jackie Coogan Productions. | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Christopher of Columbus" | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Walter McNamara | "Home Comfort" | Schedule |
| Val Paul | Harry Carey | Wm. Thornley | Ted Brook | Wyndham Gittens | "Man of the Desert" | Editing |
| Chester Bennett | Jane Novak | Jack McKenzie | Douglas S. Dawson | Bennison-Garwood | "Divorce" | 5th Week |
| Emile Chautard | All-Star | Lucien Andriot | Yoshell-Lena | Dixman | "Daytime Wives" | 11th Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 11th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Fred Jackman | "Buck" | | | Van Loos | "Call of Wild" | 4th Week |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 10th Week |
| Parrott-Hay | Snub Pollard | Roach Doran | Hackmey | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Randall H. Faye | "Our Gang" | Schedule |
| George Jesky | Stan Laurel | | | | 2-Reel Comedy | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. | | | | | | Holly 4080 |
| Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.) | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | Bunny Dull | Johnston-Dozey | "Terwilliger" | 2d Week |
| Edwin Carewe Productions. (First National release). | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Heilbron | "Girl of Golden West" | 5th Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | Bob Dewar | Archie Mayo | Comedy | Schedule |
| Joseph M. Schenck Productions. (First National release) | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Well | Frances Marion | "Ashes of Vengeance" | Casting |
| Sidney Franklyn | Constance Talmadge | Norbert Brodin | Millard Webb | Emerson-Loos | "Dulcy" | Casting |
| Selznick Productions. (Select Release). | | | | | | |
| Maurice Tourneur Productions (First National release). | | | | | | |
| Maurice Tourneur | All-Star | Arthur L. Todd | Scott R. Beal | Charles Maigne | "Brass Bottle" | Casting |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-------------------------------|----------------|-----------------|------------------|-----------------------|------------|
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | | "Wandering Daughters" | 5th Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | McGill-Linden | Rea Hunt | Jack White | Comedy | Schedule |
| Fred Fischback | Cliff Bowes | Francis Corby | Ben White | Fred Fischback | Comedies | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Herbert Blache | Herb. Rawlinson | Alan Davey | Ross | Chas. Kenyon | "Twenty Dollars" | 3d Week |
| Duke Worne | Little-Thomson | | Jay Marchant | | "Eagles' Talons" | 3d Week |
| Hobart Henley | Valli-Denny | | Thomas Regan | A. P. Younger | "Up the Ladder" | 4th Week |
| Jack Conway | All-Star | Ben Reynolds | McDonough | A. P. Younger | "What Wives Want" | 4th Week |
| Edward Sedgwick | Hoot Gibson | | Tummel | Edward Sedgwick | "Shell Shock" | 2d Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "Crossed Wires" | 3d Week |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | Serial |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | Serial |
| Scott Darling | Neely Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Lon Chaney | Warren Lynch | A. Thompson | | Comedy | Schedule |
| Wallace Worsley | Leon Lee, Prod. Mgr. | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 10th Week |
| Joe Rock Productions. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Kenmat Productions. | | | | | | |
| Fred'k Reel, Jr. | Wm. Matthews, Production Mgr. | Fowler-Veer | Tom Gubbins | Reel | "Scarlet Shadows" | 1st Week |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| Semon-Peebles | Larry Semon | Koenekamp | Joe Basil | Larry Semon | Two-Reel Comedy | 3d Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | Nate Watt | Homer-Scott | Julien Josephson | "Main Street" | 9th Week |
| Chester Franklin | All-Star | Frank Good | Charles Watt | Franklin-Lyton | "Wolf-Fangs" | 4th Week |

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From U to You

Continued from Page 6

told on the screen by Universal with Edward
(Hoot) Gibson as the star.

"Shell-Shocked" was written by Edward
Sedgwick and Raymond L. Schrock, scenario
editor at Universal City. Schrock and Albert
G. Kenyon prepared the continuity. Sedg-
wick, who directed Gibson in "Dead Game"
and "The Gentleman from America," will
guide the filming with a strong supporting
cast now being selected.

"Shell-Shocked" promises to give Gibson
the best characterization chances of all re-
cent stories. There will be enough of the
western "flavor" in the atmosphere of the
story to satisfy the thousands of fans who
think that Gibson is "the" western hero of
the screen.

Hobart Henley, featured director who
made "The Flirt" and "The Flame of Life"
has almost reached the point of actual shoot-
ing on "Up the Ladder," the Broadway play
in which Virginia Valli will be starred, with
Reginald Denny co-starring with her.

Gladys Walton is in the first week of work
on "Crossed Wires," in which she plays a
telephone operator heroine. King Baggot
wrote and is directing it. Her last vehicle,
"The Town Scandal," is in the latter phase
of editing and titling. A new story is in
preparation for her, "Sawdust"—a circus
tale.

Upon finishing his engagement in the Uni-
versal serial, "The Phantom Fortune,"
Lewis Sargent expects to enact the role of a
fourteen-year-old boy in a forthcoming super-
production. Although Sargent is around 25
years of age, he finds it comparatively easy
to look and act like youngsters low in their
teens. It will be remembered that he created
the title role in the late William D. Taylor's
production of "Huckleberry Finn."

Dick Sutherland, who will not be forgotten
soon as a result of the impression he made
in Harold Lloyd's comedy success, "Grand-
ma's Boy," is now portraying a similar char-
acter in the Universal serial, "The Phantom
Fortune," at present well into production at
Universal City. Dick packs the meanest
looking face on the screen today, but when
off-screen his facial expressions are as gentle
as the proverbial lamb. It's all make-be-
lieve—and therefore art—as difficult as it
was to believe after seeing him "scare the
wits" out of poor Harold the way he did in
that memorable comedy triumph.

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rolet roadster or touring car not earlier than
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give terms. Box 236, "Camera!"

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Buying Titles

Continued from Page 7

Mr. Kyne doubtless realizes that of the many thousands of books printed each year the percentage of literary masterpieces is very, very low. Why ask so much more of an industry that has existed a brief twenty years?"

Tom Forman, who directed "Cappy Ricks," Mr. Kyne's most ambitious literary effort, was repeatedly commended by reviewers for catching the spirit of the story and faithfully reproducing it on the screen.

"Mr. Kyne has found fault with this picture, but without specifying," said Mr. Forman. "As I told him, the story was translated to the screen with only the slightest changes—such as are necessary when chapters must be told in a few feet of film, and a thought that has been given many pages by the author told in a title of twelve or fifteen words. If there were flaws in the picture story, the author must answer for them, since the original found its way to the screen without change."

The picture industry, like its older colleagues in the business world, is to have an exposition of its own. Under the title of "American Historical Revue and Motion Picture Exposition," the entire industry will join hands in a great fair which will be held here in July of this year. Stars, producers and writers will join hands to show the world how pictures are written, photographed and staged. It is planned to show all who care to see that pictures are made and their workers live much as is the case in any well ordered business.

If evidence of the continued interest of outside workers in picture opportunities were lacking it was supplied this week with the announcement that Preferred Pictures would sign two more promising feminine players for long terms. Ethel Shannon, selected because of unusual work in her two latest Preferred Pictures—"The Hero" and "The Girl Who Came Back"—has been called upon to aid in the selection of her two co-workers from a list of many hundreds of applicants.

Because of his opinion being in favor of the survival of the two-reel comedy, Neely Edwards, Universal's premier comedy star, has turned down several offers to be featured in productions of full length. "Since they are all abandoning the two-reel field, I'll stay with the ship in the full faith that she'll never sink," he says.

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News from New York

D. W. Griffith proposes to have his new picture ready for special pre-release exhibition May 1st. Mr. Griffith has suffered something of a set-back in the illness of the star, Ivor Novello, who has been in bed more than a week. Before the producer left New York with his company, locations had been selected in five states by John Powers, the location man.

Arthur Hopkins has refused \$50,000 for the picture rights to "The Old Soak," the Don Marquis comedy at the Plymouth, New York.

Word has drifted into the Times Square Circles that two vaudeville comedians are billing themselves over the Orpheum Circuit as being ex-doubles for Harold Lloyd and Snub Pollard. They are the act of Berg and English, comedy acrobats. The fact up to now is undisputed, still we expect that such billing will do Lloyd and Pollard no good, as most fans believe the boys do all of their own stunts.

Billie Burke is taking a subscription for a memorial for the late Charles Frohman. Miss Burke yesterday received the following telegram from Al H. Woods: "Mr. Frohman was the only theatrical manager I ever knew who was not commercial and I beg to suggest that you include me among your first subscribers to a fund for placing a bronze bust of Chas. Frohman in the theatre which he made famous, the Empire Theatre."

"Down to the Sea in Ships," Elmer Clifton's whaling drama, opened Sunday the 18th at the Cameo Theatre on Broadway for a ten-week and possibly longer run. The film stars are Raymond McKee and Marguerite Courtot.

John Coogan, father of Jackie, is defendant in a suit filed yesterday in the supreme court by John F. Connolly, a theatrical agent, who seeks to recover \$25,000, which he claims is due him under an agreement whereby he was to exploit Jackie. Mr. Coogan stopped Connolly's remittances after a short time.

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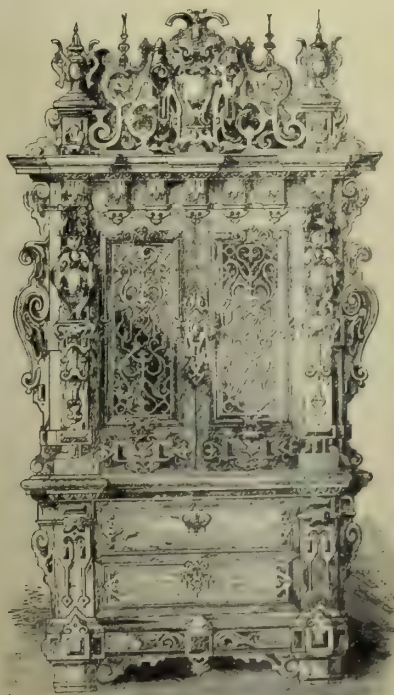
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"Camera!"

[[The Digest of the Motion Picture Industry]]

Los Angeles, California

Saturday, March 10, 1923

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ESTABLISHED 1918—A FILM MAGAZINE AND A FILM NEWSPAPER IN ONE

Entered as second class matter, August 11, 1918, at the postoffice at Los Angeles, Cal., under act of March 3, 1879.

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Vol.V.

SATURDAY, MARCH 10, 1923

No. 48

SEEING THINGS WITHOUT ALARM

It is germane to note that this is not starting off like a German year.

All reports show business is picking up throughout the nation, and also New York City.

"Go to a movie once a day and help drive the pesty censors away" is a slogan well worth considering—and acting upon.

When a man cannot "make the grade," he should re-grade the make of his courage, which is a simple process of digging in to dig up in spite of all.

Now that Europe seems on the verge of plunging into another general war, it is almost time to come to the conclusion that many Europeans haven't the sense of a one-eyed ant.

So long as motion pictures move forward in quality (if it is general enough), there need be no concern over the quantity. The public would patronize many more good pictures than it does—if there were more good pictures.

An American film producer, just returned from abroad, declares that most French cinema concerns make their pictures primarily to please Parisians only, which undoubtedly accounts for the fact that few of these releases please anyone else.

"Film Actress Freed in Mann Act Inquiry," read a newspaper headline this week. But in a case where it is a plain man act—and inquiring—there is not so much freedom forever after, as a general rule. Otherwise, the world would have no marrying parsons.

Now that Mary Pickford is making another picture, it is to be expected that many of the pessimists will start gloomily predicting she will make a mistake, as usual. Miss Pickford's "mistakes" are the most profitable "mistakes" imaginable. Wish we could make a few of them.

If Mrs. Wallace Reid's anti-narcotic film succeeds in wielding sufficient influence to save one human being from becoming an addict to drugs, her praiseworthy effort will not be in vain. One human life is worth a great deal more than many motorists seem prone to concede!

Recently an eastern newspaper published a feature story about Dorothy Manners, the rising screen beauty, and in the very next column was an article on table manners. Evidently the make-up man thought he was working on a classified page, or, perchance, all kinds of manners looked alike and polite to him.

"Screenland," a "fan" magazine, ventures the assertion that the three biggest money-making cinema stars: Mary Pickford, Douglas Fairbanks and Charlie Chaplin, are on the brink of disaster, so far as popularity is concerned. No comprehensible reasons are given. Hence the whole notion may be called unreasonable.

A dispatch from New York discloses the well-known fact that the east has its eye on Los Angeles, and no dispatch is required to call attention to the further fact that plenty of easterners have their feet right on the ground here, too, with the number growing with ever-increasing rapidity. It's the pitty-pat of progress in the right direction.

You will note that very few dope peddlers and no higher-ups are being placed under arrest, nor are any of them taking a rest—the drug traffic is still wide open and too many official mouths are being kept too shut. It will begin to look like the inglorious finish if society is forced to the point of admitting it cannot rid itself of this indefensible scourge.

Hollywood will be the real theatre district of Los Angeles within the next few years if half of the present theatre-building plans materialize. As such, it would become even a more fertile field for scandal-mongers. Therefore, here's hoping the afore-said plans do become a reality—we just love to see the gossipers kept busy, since their small talk helps one to idle away so many amusing moments.

A whole week has gone by without Charlie and Pola having one single spat. Even temperament can subside under the gentle influence of the lord of love. How a would-be duelist will act under the same influence is a matter for conjecture. At that, we'll lay our wager on Charlie if he is permitted to choose the weapons, because all he need do is to choose cameras, and it's a cinch he'll be able to "out-shoot" anybody.

It is gratifying to have Rex Ingram back in Hollywood again, and it would augment general satisfaction if David W. Griffith, Allan Dwan, John S. Robertson and a few other more or less wandering directorial geniuses would return to the only ideal land for making motion pictures. Moreover, it is a safe prediction that all of the best of them will sooner or later resume their activities here. In other words, the place for filmland's production capital is in filmland's capitol.

CANONGE, PARIS REVUE STAR, IN "TRILBY" CAST

There isn't any question in anyone's mind about the superiority of American motion pictures.

But there are a lot of foreign-born actors and actresses in the profession, many of whom have entered the work only recently, who are running some of the American leaders a close race for stellar honors.

There's Pola Negri, for instance, whose coming to America has been heralded as one of the greatest occurrences in films for many months.

And now comes Maurice Canonge, idol of the French theater-going public, who has just been assigned one of the most important roles in Richard Walton Tully's production, "Trilby."

For several years Canonge has trod the boards of the leading theaters of Paris, not only in drama and tragedy, but also in the large, extravagant reviews for which the French capital is famous.

His greatest success, perhaps, was achieved in the Revue de Marigny at the Marigny Theater in Paris.

Canonge has been assured of further work, in future Tully productions to be made at the United Studios, where "Trilby" is now in production.

He is intimate with every scene in which the characters of Du Maurier's famous classic move and live, and not only will have a leading part in "Trilby," but also is expected to aid in obtaining the proper French atmosphere for the play.

Her First Trip East

Claire Windsor is very much excited—she is going to New York for the first time in her life. As soon as she finishes portraying the lovely bride of Hobart Bosworth in Marshall Neilan's "The Eternal Three," she will be away. Great plans are consuming the Windsor household in making ready for the little small town girl—Claire was born and raised in Cawker City, Kansas,—to make her first appearance in greater New York. Little Billy Windsor, her son, will remain with grandmother on the coast.

Her Record is Lengthy

Marie D'Albert, a recent arrival in Hollywood, has many years of exceptional stage and screen experience to her credit. Among her portrayals were Josephine in "A Royal Divorce," and Lucy Paton in "The Old Wife and the New," opposite Charles Witlock, on the stage, and Azucena in "Il Trovatore," Madalena in "Rigolito" with Titta Ruffo, Lola in "Cavaliere Rusticana" with the Thomas Quinlan Opera Company, on the operatic stage. In addition to this she has been prominently featured in several motion pictures, most of which were made in England.

Casts of the Week

Mrs. Wallace Reid Production
(Ince Studio)

"THE LIVING DEAD"

John Griffith Wray, Director
Henry Sharp, Cameraman
Ross Lederman, Assistant Director
C. Gardener Sullivan, Scenarist

CAST

Mrs. Wallace Reid Claire McDowell
Bessie Love Victory Bateman
George Hackathorne Eric Mayne

Metro announces the following cast and organization for "Cordelia the Magnificent," Harry Garson's newest production for Metro:

Clara Kimball Young in
"CORDELIA THE MAGNIFICENT"
From the novel by Leroy Scott
Adaptation by Frank Beresford
Directed by George Archainbaud
Photographed by Charles Richardson
Art Director Joseph Wright

CAST

Cordelia Marlowe.....Clara Kimball Young
D. K. Franklin.....Huntley Gordon
Esther Norworth.....Carol Holloway
Jerry Plympton.....Lloyd Whitlock
Gladys Norworth.....Jacqueline Gadsdon
James Mitchell Grayson.....Lewis Dayton
Francois.....Mary Jane Irving
Jackie Thorndyke.....Katherine Murphy
Mrs. Marlowe.....Elinor Hancock

Finis Fox Productions
(Fine Arts Studios)

"THE MAN BETWEEN"

Finis Fox, Director
Sam Landers, Cameraman
Irvin Van Osdel, Assistant Director
Lois Zellner, Scenarist

CAST

Allan Forrest Volva Vale
Philo McCullough Fred Malatesta
Edna Murphy Kittie Bradbury
Doreen Turner



Harry La Verne, who will be seen in a four-act drama at the Gamut Club Theatre with the Cinema Players, Thursday evening, March 15th.

THREE NOTABLES OF FILMLAND PASS AWAY

The week just ended has witnessed the passing of three well-known residents of Filmland.

Al Semmacher, former manager of the late Virginia Rappe, succumbed to heart disease March 9th, after an illness of two months' duration.

Within the same few hours within the same few blocks in Hollywood, Marjorie Graves, wife of Ralph Graves, popular screen star, died in child-birth. The infant, a son, survives her and is reported to be doing nicely.

The third demise to shock picture followers was that of Carol Mae Brown, child star, who will be remembered long for her artistic cinema performances in the late William D. Taylor's production, "Wealth." Pneumonia was assigned as the cause.

Frankie Gets Title Role

Frankie Lee, popular child actor, who is remembered for his brilliant interpretation of the little crippled boy in "The Miracle Man" and for his work in many other notable plays for the screen, has been cast for the title role in "Terwilliger," the play being produced by Arthur H. Jacobs under the direction of Frank Borzage and starring Lloyd Hughes. This role is of greater importance than any that has heretofore been assigned to the youngster and it allows him an opportunity to present in a most appealing manner the many boyish expressions and peculiarities which have brought him to the fore in the ranks of child film artists.

'Tis a Small Woild

He left her in "The Lying Truth" and found her two years later a "wanderin' gdaughter!" Such is the story of Pat O'Malley and Marjorie Daw. Not since the Marian Fairfax production of the Marshall Neilan pictures in which they played screen sweethearts, have these two favorites been united until they found themselves portraying leading roles in "Wandering Daughters," a James Young production which Sam E. Rork is presenting.

Wherein Realism Burns

E. B. Johnson, playing the part of a guard in King Vidor's latest picture, "Three Wise Fools," was shot in the arm during the filming of a prison break scene. Lee Boman, one of the escaping convicts, fired point-blank at Johnson at close range and the gun wadding penetrated Johnson's coat, breaking the skin below his elbow. He was treated for severe powder burns.

Wilson Bailey, formerly popular character actress of Essanay in Chicago, has settled in Hollywood to call it "home sweet home" the rest of her days, and, to continue the pursuit of her cinema aspirations in the Southern California field.

Two Feet Ahead of Them All and a Face for Fair!

Necks craned and cameras clicked recently as the "million dollar" feet of Andree Lafayette, beautiful French actress imported by Richard Walton Tully to play the title role of "Trilby," descended the steps of a transcontinental train when it pulled into the Salt Lake station at Los Angeles.

All the world has heard of Mlle. Lafayette's "trilbies." Not only is this charming actress famous for beauty of face and figure but she is also renowned as the possessor of the most beautiful feet in Paris.

Despairing of finding the exact type of de Maurier's Trilby in America the famous American playwright and film producer went to France in search of a young woman to portray this role in his forthcoming First National attraction, which is to be directed by James Young.

A search of Paris was likewise fruitless and Tully was about to give up in disgust when he espied a poster on a French billboard. Finding the owner of the feet in the poster was easy since all Paris worshipped at the beautiful feet of this distinguished actress.

"She's two feet ahead of the foremost actresses of Paris," is the way one enthusiastic French producer described the physical pulchritude of the much admired artiste.

Mlle. Lafayette is rather of the English than what is generally looked upon as the French type. This she accounts for by the fact that she is of pure Norman blood and was educated in Surrey, England, where she thoroughly mastered the English language. She is a dazzling blonde with hair as beautiful as finely spun gold. Her eyes are limpid blue and her figure as perfect as a Grecian goddess.

"So many people who have read 'Trilby,' said Mlle. Lafayette, as she noticed all eyes focused upon her feet, 'seem to be under the impression that the heroine of de Maurier's tale had extremely small feet. This is not true. They were of medium size, but had kept their perfectly natural shape because she did not wear shoes.'

"Please, do not think, however," she smiled, "that I am not in the habit of wearing shoes. In fact shoes are my hobby; but they must fit comfortably and not distort my feet. With me it is not so much a matter of

vanity but a matter of common sense—and comfort. Most women have ugly feet because they do not wear the right shaped and size shoes."

The fair mademoiselle after meeting a

large delegation from the United Studios and posing for newspaper photographers was whisked away toward Hollywood where she is now making preparations for her screen work in "Trilby."



"Sets" and the Artistic "Smart Set"



Notre Dame Cathedral has been reproduced in California. Standing after nearly 800 years as the greatest Cathedral of all eras, written of by the greatest poets and authors, painted by the greatest artists, it has now its replica in a Moving Picture Studio; surrounded by the fantastic charm of 14th and 15th Century Paris, awaiting the awakening of an army of soldiers tramping through the Parvis and echoing shrilly to the beggars cry and gaudy aristocrats of that turbulent time.

The "land of dream's fantastic" has given in this set one of its finest efforts. Sidney M. Ullman and his corps of workers are being praised on every hand for the artistic work done by them. This reproduction of the Cathedral and the great place leading to it have been made for the filming of Victor Hugo's "The Hunchback of Notre Dame." Few pictures have been awaited with such

interest. Much is always said and written of the actors and directors and scenarist, but seldom is the art director considered. The work of the sets and their development covering months of research and study must be so fitting and accurate as to be part of the picture and in so doing the audience accepts them rather than accords them praise.

If on the other hand the environment was wrong as to period, style or taste the set would disturb and actors as well as audience would sense the incongruity. Still strange as it may seem, with all the work and accuracy necessary in the making of picture sets, art directors receive little or no comment when it is compared with the praise heaped upon the others.

About six years ago, Mr. Ullman, then a practising architect in Birmingham, Alabama, came to California, and entered the

Technical Department of Universal City. He has subsequently worked at Metro and several other studios.

In this latest production the Cathedral alone has been reproduced in many of its parts and the entire front first story is reproduced identically. This has taken months of research and the work of a staff of the finest sculptors and draftsmen. The interior adjoining the Cathedral is accessible from the entrance and is also a replica of the edifice while the third story gallery, necessary in the action of the play, is also reproduced accurately, this exquisite gothic colonnade being thirty-five feet in height.

The two miniatures of the Cathedral are said to be the finest ever made for pictures, and have only one probable rival in the Notre Dame miniature in the Metropolitan Museum in New York City. It is the hope

Continued on Page 21



From July 2nd to August 4th---Ah!



California has many ways of exercising a magic long-distance influence, but chief among them is the motion picture which carries to the uttermost parts of the earth visions of beauty. Announcement that the Monroe Doctrine Centennial would be celebrated in Los Angeles under the auspices of the motion picture industry has been received with the most extraordinary interest and even at this early date it is evident that the greatest crowd ever entertained in the city will come during July.

According to present arrangements there will be a three-fold interest in the daily programs. First in originality and charm will be the nightly revues in which stirring episodes of history will be presented on a mammoth four-sided stage placed in the center of the Coliseum, one of the most impressive structures built in recent years. This stage, which is to have three graduated platforms, is designed to suggest an Aztec temple and should afford splendid facilities for achieving sensational effects.

Next the exhibits to be displayed in bungalows specially adapted to them will be unusually attractive, for they will have just the right environment and only what is distinctive will be shown. In this connection it can be promised that the various counties of California will be well represented.

All the artistry which can be applied to each exhibit bungalow will be called into requisition. As landscape gardening will contribute all possible to the grounds, it can be promised that visitors will behold in reality many lovely glimpses of semi-tropical trees and flowers that they have often seen in moving pictures.

The third attraction will be the morning congresses at which famous men and women will speak on world problems, art, literature and the drama. This will afford an opportunity to discuss many phases of modern progress and will include, doubtless, programs given over to motion picture interests. Thus it is possible to educate the public and at the same time obtain the point

of view of the public regarding the greatest of modern arts.

A more intelligent appreciation of motion pictures inevitably must follow the Revue and Exposition. Visitors who see pictures in the making and learn something of the real aims of those who produce them, will gain a better understanding of fine points and will give henceforth a support that assures the best co-operation. For the public must co-operate in the development of motion pictures in new fields of usefulness as well as in those already occupied.

The Exposition will open July 2nd and will close August 4th. In this period of five weeks every one connected with the motion picture industry must accept the responsibility of acting as host or hostess. By means of this hospitality the truth concerning the making of pictures and all concerned in them will be set forth and the facts warrant the best sort of pride. No other city in the world could prepare such a fair as that now in course of preparation and it will set a new mark for the future.



AMERICAN HISTORICAL REVUE AND MOTION PICTURE EXPOSITION GENERAL PLAN, SHOWING MAIN ENTRANCE IN FOREGROUND, WITH ESPLANADE LEADING TO COLISEUM, WITH STAGE IN CENTER.

San Francisco, California, March 6th.—The actual shooting of Eric Von Stroheim's production of "McTeague" will begin on Wednesday, but meanwhile the Goldwyn forces, already here, are having many a laugh over the complications caused by their too realistic set. For the set is done down to the last detail, and it's some set; in fact, it's so life-like that day after day patients with aching teeth sit in McTeague's office waiting for the dentist to come in, and old women climb the stairs hunting the fortune-teller to have the bumps on their heads read and can't be convinced that "there ain't no such person" in real life. In Frank Norris' book, from which the picture is being made, McTeague was a struggling dentist on Polk Street near Bush—ground that was burned over in the fire—so with much labor a corresponding location was found at Laguna and Hayes Streets and most of a block leased, and all the scenes of the story recreated, even to McTeague's woolen socks hung up to dry over the stove and the cobwebs in the junk man's loft.

Flashes from Frisco

Milton Hoffman, production manager for Metro, and his wife, were in San Francisco last Friday and visited the Pacific Studios at San Mateo to see "The Fog" in the making by the Graf Productions.

Holbrook Blinn, now appearing on the stage here at the Alcazar Theatre, in "The Bad Man," signed a contract the other day to go to Los Angeles, at the conclusion of his present engagement, to play an important part in Mary Pickford's next picture.

Mark Strong, production manager for the Graf Productions on "The Fog," is wearing a happy smile these days, for the first two weeks of work on the picture have gone beautifully, and as San Francisco is Mark's old home he is enjoying every minute of his stay here.

Eugene H. Roth, San Francisco motion

picture expert, and until recently one of the managing directors of the California, Granada, Imperial and New Portola Theatres, has been appointed Carl Laemmle's personal representative. He will be Carl Laemmle to all intents and purposes, representing the president of Universal in every branch of the business—financial, executive, production, and distribution.

The Belasco Productions, Inc., will release their picture previewed under the title of "The Eyes of Love," as "Her Accidental Husband." They have engaged Hal Rodes, who handled all of the Cosmopolitan Productions for three or four years, to handle the publicity campaign for this picture and future productions. Joe Brant is managing the sales and will leave New York at once on a special trip through the United States placing the picture. "Her Accidental Husband" will be shown at one of Los Angeles' largest picture theatres in the very near future.

Continued to Page 22

From Vaudeville's Past to Filmland's Present



Rosa Gore, a rare stage beauty of 1887.

Do you know who first invented the term "head-liners" as a description for featured vaudeville acts?

With which particular skit did Paul Armstrong, noted playwright, get his start up the ladder of success?

Who were the members of the most popular vaudeville team of stars in the day when vaudeville was in its infancy?

How many can tell the name of the star of "Feeny's Social Experiment," a comedy made by Pathe in 1913, and which ran for two and one-half years up and down Broadway, New York, and was proclaimed the greatest screen classic of its time.

And what, pray, was the most popular song ever sung on the Pacific Coast?

The average reader, after getting these questions circulating through his brain channels, straightway would think that Thomas A. Edison, world-famous asker of questions, had gone into the theatrical business, and was trying out a gang of college youths for positions in his organization.

But no! Edison isn't contemplating any such thing, as far as anyone knows.

Those are merely a few things concerning one of the greatest vaudeville teams ever known in America, and anyone familiar with the theatre a couple of decades ago could answer them in a flash, after a moment or two of reminiscent thought.

Crimmins & Gore!

Does that name, or combination of two names, strike any chord of memory? Does it bring back a mental picture of a short, absurdly fat man, and a tall, absurdly thin woman, who were wont to frolic away with the lion's share of the applause on every vaudeville bill in which they appeared?

Maybe it doesn't bring back such memories to the younger set; the ones who can't remember any further back than the picture which was released day before yesterday, or the fox-trot number to which they danced last night.

But it does bring back mellow-time-hallowed recollections to the "old-timers"; recol-

lections, and regrets, perhaps, for the things which used to be.

Dan Crimmins and Rosa Gore—names to contemplate seriously, those were. It's the way they've been billed ever since they teamed up away back in the eighties, and they were the first vaudeville artists ever to be called "headliners" on a vaudeville program.

They gave Paul Armstrong, well-known playwright, his start, in 1901, when they paid him \$100 for writing for them a one-act comedy which was entitled "Like Mother Used to Make." Can you imagine a playwright working for that kind of money now?

Dan and Rosa were topline artists on the old Keith circuit, when it boasted of the fact that it controlled four theatres—the old Shamrock quartette.

Those were the good old days! Some of the greatest stars and theatrical magnates of the present day were treading the boards in vaudeville then, and an idea of the prominence and popularity which Crimmins & Gore had heaped up for themselves is gained from the briefest of glances over some of the programs in which they appeared.

Take, for instance, the program given at the Orpheum in Denver the week of May 29, 1898. The two were paired for headline honors with Al Wilson, the greatest yodeler of all time. On the same bill was The American Biograph, described then as "the greatest projectoscope in the world, showing new life scenes," which was the real father of the motion picture of today. And Carter DeHaven, now a notable star and producer in filmland, was on the same program as a "filler" acrobatic act.

The team was given precedence at that time, too, over McIntyre & Heath, present-day premier black-face comedians, one instance being the program for the week of January 19, 1891, of Hyde's Star Specialty Company, a road show, in which Filson & Errol also took part. Al Filson, a member of the latter team, is well known in Hollywood.

Probably no team is better known in vaudeville circles anywhere, not only in the United States, where they virtually became members of the Orpheum Circuit "family" through touring the circuit seven times, but also in Australia, South America, Africa and Europe, to which continents they made many trips, short and long.

Dan and Rosa brought to San Francisco—where they were married, by the way, in 1887—the most popular song that was ever sung on the Pacific Coast. Its title was "Am I a Man?" and Rosa sang it triumphantly hundreds of times.

All of their work, though, hasn't been confined to the vaudeville stage, by any means. As motion picture stars, they are among the oldest, in point of experience. Mr. Crimmins starred in the first big comedy ever screened, which ran for two and one-half years, and was hailed by screen critics everywhere as a comedy classic—"Feeny's Social Experiment."

But the Crimmins family—there is a boy, too, Danny Hoy, who recently played the important part of the half-witted boy in Mary Pickford's new "Tess of the Storm Country"—doesn't live in the past.

No, no, and a couple more no-noes. The entire family—Dan, Rosa and Danny—are still in the profession, and rising steadily, even higher than their former glorified position on top of the vaudeville world.

"Motion pictures, without the shadow of a doubt, are still in their infancy."



Dan Crimmins as he was in 1887.

That's Dan's opinion, and he is determined to be one of the nurses, just as he was in the vaudeville end of the profession years ago, to bring the industry to a hale and hearty maturity, and develop the films into the great art they are destined to become.

Mr. Crimmins has been seen recently in support of Laurette Taylor in the screen version of "Peg o' My Heart." He portrayed the role of the comic-looking postman, who rides the antiquated bicycle up to Peg's cabin home with the news of her great good fortune.

His most recent screen part was in support of Harry Carey, in "The Man from the Desert."

Mrs. Crimmins—pardon, Miss Gore—finds time enough, too, from her household duties, to work in the pictures, and has just finished an important character part in "The Dangerous Game," lately completed by Gladys Walton, under King Baggot's direction.

She also worked under Edgar Lewis' direction in "The Right of the Strongest." Lewis, by the way, directed "Feeny's Social Experiment," in which Mr. Crimmins made his first big hit in pictures more than a decade ago.

But, this isn't supposed to be a biography, or reminiscence, or anything of the sort.

It's primarily intended as a tribute to one of the greatest vaudeville teams that ever trod the boards of a theatre, and pulled laughs from audiences of the whole world.

It's a little printed applause for the work the two veterans have done, are doing now, and will continue to do.

And it's a welcome, too, even though they have been here for years, to Crimmins & Gore, and little Danny Hoy, into the real "inside circle" of Hollywood's film colony.

Alan Hale has been voted the best after-dinner speaker in filmdom. His forte is the telling of anecdotes and his supply of "new ones" is said to be inexhaustible. Since he started enacting the role of the Swedish janitor in Warner Brothers' production of "Main Street" two weeks ago, he has been the principal after-dinner speaker at five important social functions.

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

The general average of new pictures revealed to the pre-view forces this week was rather high. Even program features from which little was expected by anyone proved strong enough to elicit enthusiastic praise in several cases. This was true, notably, of Universal's production of "The Bolted Door" in which Frank Mayo is starred to an advantage. It is evident there has been no ambition on the part of anyone connected with the creating of this feature to make it a world-beater. Instead there has been a tenacious clinging to most of the best traditions of photoplay-building with the result that a diverting story is well visualized. Here is a picture of balance with just enough action to keep it above the monotonous and a manner of unfolding that keeps your attention every minute. Mayo offers an excellent performance and he gets good support from especially Nigel Barrie and Phyllis Haver while Charles A. Stevenson, that veteran of veterans, impresses his histrionic ability favorably. George Gibbs wrote this story and George Randolph Chester adapted it to the screen, and, they proved once more that when two masters of a craft get together it is always fair weather—for high screen standards.

Doris Pawn is just about the best leading lady Dustin Farnum ever had. She demonstrates this most forcibly in that star's latest William Fox feature, "The Buster," a title which, by the way, is not one single iota short of being truly awful. Miss Pawn is a different kind of heroine and there is all kinds of appeal in the difference. She possesses a rather remarkable ability for winning you to the character she portrays without the slightest semblance of an effort to do so. This is achieved only by an understanding of drama and how to reflect it. Even though she were not so fair of face and petite of manner, Miss Pawn is of the school of acting that transcends all physical considerations and gets into the sphere of spiritual beauty with easy grace. Frankly, she is one of our selections for exceptionally brilliant stardom. Of course she has been a star in her own right already, but not in these very recent times when great big productions have their greatest vogue. "The Buster" is especially notable for its being so replete with thrills. Critical moments that convince one abound and Mr. Farnum is always happiest when in the midst of such moments with a pretty girl in the very vortex of whatever storm the plot has evolved. In this instance, Miss Pawn affords him ample incentive for first-class dramatic work, and, as the slightly spoiled city girl on her first excursion in the far west, she does the things to be expected of one in her position so well that it helps the star to do his part exceedingly well. In short, the Farnum-Pawn combination is an ideal one for cinema achievements.

What looks like a sure-fire spur to a return of another Shakespearean era on the silversheet has just been imported to this country from Germany. It is an excellently constructed version of "Othello" and brings once more to the foreground of American moviedom that brilliant Teutonic Thespian, Emil Jannings, who plays the title role with even more finesse than he drew his memorable characterization in "Passion," which served to give Pola Negri her entry to Uncle Sam's coffers. This classy production of a true classic should enjoy a wide popularity

TENDENCIES TERSELY TOLD

Producing short subjects for educational programs is becoming quite a fad and within the last month, eleven new companies have entered this particular field. A growth in the educational value of the screen will mean a general growth of respect for it as a medium for usefulness.

The French are not only invading the Ruhr—they are invading Los Angeles as well. Practically every week there is one more celebrated stage or screen favorite of France adopting the film capitol as his or her home and some weeks—this one, for example—as many as a dozen Parisian artists arrive and settle. It begins to look as if it's going to be a French year in American movies.

Preparations for more big film productions continue and the next month bids fair to see even more "extraordinary pictures" started than ever. General Optimism is leading his army well on the battle-fields of Filmiland.

The successor-to-Valentino craze is dying out of its own volition. Presumably producers are discovering that the successors they select do not succeed very well.

There is a movement among certain prominent producers to essay reviving interest in stories which have been picturized before. Mary Pickford started it with the re-creation of her "Tess of the Storm Country." Lasky is advancing the idea by re-making "The Cheat" with Pola Negri in the role Fannie Ward played and something like a half dozen other producers are preparing to emulate these leaders in the grand resurrection act.

A general realignment of comedy stars is under way. Clyde Cook is the latest to break away from old moorings—the William Fox Company—and he is now under Lou Anger's management. Monty Banks will soon leave Federated to embrace other opportunities under another banner. Meanwhile Lee Moran and Larry Semon are among the several others who have "struck out" to conquer other "empires."

Conditions for a greater concentration of picture-making activities in the Southern California field are more favorable than ever. Lasky is about the only firm dividing its forces between western and eastern studios now.

despite the fact that it has a tragic ending, because it does uplift the cinema to a plane of successful conveying of literature in its highest form. If there are objections to the tragic aspects of this work, there are plenty of other Shakespearean masterpieces to develop a full-fledged era of his greatest vogue on the screen and we do not regard it as a prediction amiss to anticipate the produc-

tion of several of his incomparable plays as screen features during the next few months.

Feathers! That's what the writer thought of upon seeing "Jazzmania." Fluff! That was a second thought. But, not such bad entertainment at that, was the third and final thought. Mae Murray is the star and she is also Mae Murray. Bounteously blithesome, always alluring, decidedly different—that's Mae Murray, and, she's always the same. Fortunately, her's is a sameness the American public does not tire of easily. In fact, it begins to look as if she may be able to go on just like taxes—forever. Yea and verily, "Jazzmania" lives up to its improvised title—it's a mania of jazz for fair, and, it serves a great purpose admirably: it makes most anyone glad for being alive and seeing others so alive. Rare beauty is intermingled with exhilarating zip with such a deft touch that it wafts you through ethereal spaces of sheer enjoyment without giving much of a chance for understanding just what it is all about or why. But, it makes no difference. It's Mae Murray in her usual extravaganza of bizarre effects and blase prospects. See her in it and you'll forget you owe the rent for the proverbial nonce at least. That's enough to ask of any motion picture.

Someone took a wild chance on having his product unmercifully "kidded" when he selected "Success" as the title of a photoplay. But, that someone was not a losing gambler. He won, for "Success" is a success or should be as soon as it gets sufficiently current. Forsooth, it is really one of the strongest stories filmed for a moon or two and Brandon Tynan, who plays the leading role, scores a distinct personal triumph of ample proportions to carry his vehicle in on a landslide. Ralph Ince directed this picture and he never before displayed such unmistakable signs of genius in the directorial art. From beginning to end "Success" is blessed with almost perfect direction, a feature which no doubt helps to make it so outstanding. Another point favorable to bringing about a general ingratiating of this film is its quite universal appeal. However, it does lean somewhat towards the high-brow idea and will prove a better attraction for high-class houses than it will those located in middle-class neighborhoods.

FLAPPERS AS OLD AS TUT

The idea that flappers are a Twentieth century creation is an error, according to William P. S. Earle, who is preparing a screen version of "Tut-Ank-Amen," a romantic tale of old Egyptian days. Earle, who claims some distinction as a student of Egyptology, says that positive evidence in documents and paintings, left behind by the ancients in their tombs, reveals the fact that not only were flappers quite the vogue in Tut-Ank-Amen's day, but carvings and figures in miniature found by scientists reveal that bobbed hair was in fashion with many of the fair sex. "Laying all these things at the door of modern woman is not fair," says Earle, "as it is only as instinct brought down to them through the centuries."

Dorothy Manners has been offered the leading feminine role in a forthcoming Metropolitan production and will accept if she completes prior contracts in time.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MARCH 10, 1923

THEATRES GALORE AND UNIQUE WILL RISE TO MAKE HOLLYWOOD WHITE LIGHT CENTER OF WEST

Hollywood will become a great theatre district. Development of the current week seem to make this undeniably certain. Indeed there is the element of the amazing in the disclosure of plans through which no less than four different first-class playhouses would be erected simultaneously by different organizations, and, it is especially interesting to note that each of these temples of amusement will be dedicated to a different branch of the art.

The two which bid fair to get under way first will be one designed for the presentation of new spoken plays, comedies and dramas, offered by a stock company with frequent changes of the featured players, and, another built solely for standard vaudeville.

Of the other two houses proposed one will be the first of its kind in the world—a theatre playing only attractions which are combinations of silent drama and spoken drama, such ventures as George Beban has been pioneering in his personal appearances with his film version of "The Sign of the Rose" and as Francis X. Bushman and Beverly Bayne will do with the feature they are now filming in New York under the direction of Whitman Bennett.

The fourth theatre, which seems assured now, will be the home of only musical productions, including light operas, musical comedies and extravaganzas, every offering to be a world premiere.

The dramatic stock house is as much of a certainty as anything can be and is being sponsored by Allen Holubar, well known picture producer. Holubar admitted this week that he had a stock theatre in Hollywood in mind, and that a syndicate of San Francisco financiers had offered to back him in the venture. San Francisco is Holubar's home city. He has been in conference with real estate men and contractors all this past week getting estimates on probable cost of a 1000-seat house. It will probably be called the Little Theatre of Hollywood, and will be Los Angeles' only Little Theatre, Egan's Little Theatre having dropped the diminutive title.

Holubar and his star wife, Dorothy Phillips, had considerable stage experience with Henry W. Savage, Charles Dillingham and in stock company work before entering the film world. Miss Phillips is credited with being a remarkably talented dramatic actress of the emotional type.

Stars of known worth in the spoken drama, now playing in pictures would be utilized in different productions supplementing the efforts of the permanent stock company.

Alexander Pantages long has had under consideration plans for the building of an up-to-the-minute vaudeville theatre in Hollywood, but, it is understood, he has been delayed by difficulties encountered in trying to purchase a suitable site. Now, according to a report from reliable sources this week, his representatives have been able to approach the point of consummating negotiations which will give him possession of Hollywood Boulevard property near Highland avenue, and, it seems certain, building operations will not be deferred long after the acquisition of such footage.

The combination picture-and-personal-appearance house is being backed by a group of former New York showmen, who have become permanent residents of Los Angeles within the last three years and it is stated by one in high authority, whose name cannot be divulged at this time, that "the brains" of this unique project is also at the head of the tentative company which will establish the musical playhouse. However, this one man will be the only one interested in both enterprises, as each will be financed by a group of citizens having no other financial interests in theatrical projects. It is reasonably sure this latter mecca of diversion will be situated somewhere in the vicinity of Hollywood Boulevard and Highland avenue, too.

One of the more interesting motives actuating the promoters of the musical house is to open the way for the evolving and developing of the much-discussed great American opera, which is yet to see the light of day. A further aim is to add to the gaiety of Southern California in

an effective way with much lively and wholesome entertainment in the lighter vein. It is the scheme to provide, for instance, a new chorus for each new attraction as well as to introduce new musical stars. The hope is to stage successes of sufficient importance to warrant transferring them to New York's Broadway just as Oliver Morosco has been doing for years, and, in most cases the original company intact would be sent east.

Aside from these four bright prospects of augmenting the diversion facilities of Hollywood, as seems so befitting to the capitol of Filmland, the source of such unbounded pleasure to such countless throngs of theatre-goers of the entire world, there are substantial prospects of the founding of another great motion picture theatre in the immediate future. The sensational success of Grauman's Hollywood Egyptian Theatre with the remarkable record of keeping its opening attraction on the boards profitably for more than five months, has proven an eye-opener such as is attracting several groups of film men, one of which has already announced definite intentions of building a second big cinema emporium near Grauman's as soon as necessary arrangements can be made.

Therefore, it is well within the range of possibility for Hollywood to emerge from its first era of importance as the center of picture-producing activities into a new era of greater importance as such with a group of theatres par excellence added, and, all this note-worthy transition of amusement progress is likely to be accomplished fully within the next eighteen months.

CENSORSHIP IS CALLED DEGRADED GOVERNMENT

At a meeting of the Senate Committee in Albany, N. Y., strong arguments were made by clergymen, publishers and civic organizations in favor of the bill to eliminate motion picture censorship. Rev. N. D. Hillis of Brooklyn pleaded for "freedom of the films" and suggested that should a man use the screen in such a manner to blacken the souls of people, he should suffer a penalty. During the meeting, censorship was characterized as a "degraded form of government."

Miss Ayres is Ill

Agnes Ayres is seriously ill in New York, suffering from influenza and severe after effects. It is believed the contrast between Southern California weather and that of the Atlantic coast is responsible for her illness.

MRS. REID WINS POLICE AID OF LAND

Police chiefs from all parts of the nation will come to Los Angeles during the week of March 26th to assist and witness the making of important dramatic scenes in Mrs. Wallace Reid's film, "The Living Dead," according to a wire received this week by Chief of Police Louis D. Oaks of Los Angeles, from Chief of Police Philip T. Smith of New Haven, president of the International Association of Chiefs of Police.

As a result of arrangements made by the Los Angeles Anti-Narcotic League, of which Dr. R. B. Von KleinSmid, president of the University of Southern California, is chairman, the police chiefs will be able to contribute many valuable suggestions regarding the screen treatment of the drug evil photoplay now being started at the Thomas H. Ince studios under the direction of John Griffith Wray. The film is designed to support the government in its campaign against the narcotic menace.

While here the police chiefs will confer with John P. Carter, former Collector of Internal Revenue, a nationally known authority on the narcotic problem, and with William Allan Pinkerton, dean of American detectives, who already has given Mrs. Wallace Reid many valuable suggestions for the anti-drug photoplay.

Among the other famous police officials who have wired Mrs. Reid, offering their help, are William J. Burns, Director of the Division of Investigation of the Federal Department of Justice; George S. Dougherty and William J. Flynn of New York, and Edward J. Kelley, famous government detective of Washington.

A. D. A. RENEWS LEASE ON HOME USED 5 YEARS

The Assistant Directors' Association of California has again renewed its lease on rooms at 5444 Hollywood Boulevard. The A. D. A. has occupied these quarters since the founding of the Association in 1918 with 25 members. The roster now contains the names of sixty assistants, which represents practically all the large studios in the cinema industry.

The worst in us need not be pronounced. It will speak for itself.

News and Gossip About the Moving Throngs of Movieland

Jackie Gets Glad Hand

A reception which would have gladdened the heart of a king was accorded Jackie Coogan when he descended from the steps of the train that rushed him to Southern California from New York, where he has been visiting the past few weeks. Hundreds of kiddies, and grown-ups, too, were present when the youthful cinema celebrity arrived home. His first move was to deliver a message to Mayor Cryer entrusted to him by Mayor Hyman of New York.

Rudy Disappointed Again

Hereafter Rodolph Valentino will regard the calendar with more care. His inability to keep account of dates caused him to make every preparation for his second and initial legal marriage to Winifred Hudnut. And at the last moment, with the officiating clergyman in waiting, he found another week must fly by before the ceremony could take place. He has it all definitely fixed in his mind now—the last decree will be signed and issued the 10th of this month, and they will be married the 11th.

Miss Brent to Wed

According to an announcement from Evelyn Brent, now under contract to Mary Pickford and Douglas Fairbanks, she will become the bride of Bernie P. Fineman, independent producer, but—not for awhile. Friends, however, declare the marriage will take place within the next few months. Miss Brent has devoted the majority of her time working in pictures produced in Italy, Spain and England.

Money Drive Starts

A drive to raise \$150,000 for the erection of a new Hollywood Studio Club, was started last week, under the supervision of Mrs. Elizabeth McGaffey. The sum of \$30,000 will be sought in Los Angeles and Hollywood and the balance will be subscribed for in the east with the aid of Will Hays. Julia Faye and Vianna Knowlton will canvass the local studios and will make short talks in an effort to raise a portion of the needed funds.

Julian Postpones Pre-View

Due to a delay in the cutting of the film, Rupert Julian's "a la carte" preview of "Merry-Go-Round" for the drama critics of Los Angeles has been postponed to a later date. The original date for the unique preview was March 20 at the Beverly Hills Hotel. However, the job of editing the Viennese spectacle has been a bigger one than was expected, so the preview has been set aside for the present. A definite date for the showing will be announced shortly. Julian is giving this preview while the

film is still in about twenty reels so he can obtain the views of the critics before the final cutting.

Stunt Man Is Killed

Doubling for Harold Lloyd as an exploitation "stunt" for the comedian's latest release, "Safety Last," James Young, the human fly, fell eleven stories to death on the pavement of Broadway, New York, while attempting to scale one of Gotham's skyscrapers. Thousands of awed spectators gazed upon the man as he swiftly ascended the side of the building, and women fainted while men held hands before their eyes to hide the sight of the man as he suddenly slipped and fell forward to his death. The dead man's wife was present when his lifeless body was carried away by police officials.

Carewe Returns to Studio

The Edwin Carewe company, filming "The Girl of the Golden West," for Associated First National, has returned from Sonora, where a majority of the exterior scenes were photographed. Nearly a month was spent by Carewe in the mountains of Central California and during that time he completed one-half of the production. Interiors are now being made at the United Studios. Featured in this production are J. Warren Kerrigan, Sylvia Breamer, Rosemary Theby, Russell Simpson, Joy Winthrop, Wilfred Lucas and Hector Sarno.

Will Fight Blue Laws

Heading a list of prominent New York theatrical producers, William A. Brady has announced that Sunday concerts in Gotham would continue in spite of a recently organized blue law trust consisting of approximately every variety of anti-leagues in the east. With an endowment of \$375,000 and a building fund of \$300,000, the aggregated resources of the different reform leagues included in the merger, this newly established organization will bend every effort towards forcing commercial amusement enterprises to discontinue activities on the Sabbath.

Mowat Unit Progressing

J. A. Mowat Productions, which have been at Truckee for the past two weeks filming snow scenes for "The Man Who Cheated," have returned to the Hollywood studios, where interiors for the picture are now being filmed. Walter Hagen, the British golf champ, is being starred in the picture which also presents Estelle Taylor, Miss Dupont, Earle Foxe, Lucy Beaumont, George Kuwa and others. Clarence Bricker is directing and Walter Griffin is behind the camera.

"Tea" Kicks Up Two Reels

Not less than 22,000 feet of film was "shot" for Halperin Productions' latest satirical play, "Tea—With a Kick," which has just been completed with a cast of 24 stars under the direction of Erle Kenton. Victor Hugo Halperin, who wrote the story and is one of its producers, stated this week that while his company originally planned to release the picture as a five-reeler, it had filmed such a great number of interesting scenes that the company has now decided to present the picture in seven reels. Within the next ten days Halperin will leave the Fine Arts studios for New York to negotiate important matters concerning the picture's distribution.

From "Main Street" to "Fog"

Louise Fazenda, upon completion of her work in "Main Street" for Warner Brothers, will go to San Francisco where she will work at the San Mateo Studios in the Graf production of "The Fog" for Metro. Miss Fazenda will motor up there accompanied by her mother. The comedienne's talents are in constant demand, another interesting engagement awaiting her upon her return from the northern city.

Not Supposing

The manner in which rumors get afloat and fill the air in film-land is little short of remarkable. Now simply because Creighton Hale is co-starring with Isabelle Lowe in "Just Suppose," at the Mason Opera House, Los Angeles, there is an avalanche of reports to the effect that he is going to definitely give up motion pictures for the stage and will go on tour with his present comedy vehicle. As a matter of fact, this production of the A. E. Thomas play was made purely for local edification and Mr. Hale is under contract to play an important role in Richard Walton Tully's screen version of "Tribby," the filming of which will be started very soon.

A Richard of Richness

Richard Blaydon, who is scoring a personal triumph in the amusing role of Bubbles in the stage play, "Just Suppose," now playing at the Mason Opera House, is demonstrating the fact that he is rich in true dramatic talent, and it is interesting to note that he is also (or could be) rich in his native land of Great Britain. The point is, Mr. Blaydon abandoned a life of ease offered him by his wealthy parents to migrate to America and carve out his niche in the ladder of success solely on the merits of his own efforts without any sort of pecuniary aid or inside influence. The fact that he is making a signal success of being

thus courageous shows reward awaits he who refuses to sit in the lap of luxury when there is work to be done.

Actor Ends His Life

Joseph McDermott, a picture actor living at 1267 Western Avenue, became despondent at the thought of losing his mind and took his life by inhaling gas. A note left to his brother in Keewauke, Illinois, read: "Just couldn't make the grade. Feel my mind slipping."

Jeff Heading For Films

According to a statement from Jim Jeffries, ex-champion heavyweight fighter of the world, and who recently entered a voluntary bankruptcy petition, he will soon make his advent into the motion picture industry—as an actor. Jeffries listed liabilities amounting to \$300,000 and declared his creditors would be paid dollar for dollar.

Mrs. Tully Convalescent

Richard Walton Tully has received news from New York that his wife, who became seriously ill while traveling in Paris and who is now recuperating in a New York hospital, is recovering rapidly and will soon be able to journey to California. Mr. Tully is busy preparing for his forthcoming production, "Tribby."

And That's That

Little Bruce Guerin's mother was giving him some lessons the other day in elementary physiology. "And now, tell mother what the stomach does?" she asked. "The stomach," Bruce replied gravely, "holds up your petticoat." Mother Guerin decided to call it a day.

Dick's Next at Ft. Lee

Inspiration Pictures Corporation has leased the Universal studios at Fort Lee for the producing of their next vehicle for Richard Barthelmess, "The Fighting Blade," by Beulah Marie Dix. John Robertson, who recently finished directing Mr. Barthelmess in "The Bright Shawl," will also wield the megaphone for this picture.

Selnicks Face Bankruptcy

Creditors of the Selnick Pictures Corporation filed a petition in bankruptcy last week for claims amounting to \$3,000. It has been rumored for some time that this concern was about to discontinue activities because of financial conditions, resulting from an over-expenditure in the producing of their two latest productions, "Rupert of Hentzau" and "The Common Law." Work on Selnick productions at the United Studios has been temporarily stopped.

PRODUCER PLANS SPECIALIZING IN DANGER

Convinced by his own personal experiences as an independent film producer that the picture-going public is more interested in stories dealing with thrilling danger in which human happiness is threatened than it is in all problems pertaining to sex affairs and the wide variety of love tangles, Clifford S. Elfelt, who has just finished his production of "Danger," will follow it with one called "Dangerous Men" with the definite idea of offering some new dangers for the public to conjure up in its mind.

"It is my opinion that fictitious characters in jeopardy are far more interesting to the average photoplay fan than those who are threatened only by the tedium of humdrum existence," Mr. Elfelt says. "Every feature of my present series has to do directly with serious danger as it might hover low over the head of any human being."

As was revealed at a recent pre-view showing, "Danger" is all the title implies—it is filled to the brim with dangers galore and each one contributes something towards thrilling most anyone. Now its sequel, "Dangerous Men," will go even farther in visualizing precariousness of positions as men and women are angled into them by Fate. J. B. Warner, who is the star of "Danger," will also play the stellar role in "Dangerous Men."

Mr. Elfelt is collaborating with Frank Howard Clark in writing the scenario, which will be completed within a few days. Actual photographing of this newest Elfelt production will be started at the Fine Arts Studios, Hollywood, on about March 15.

THOMAS FINISHES FIRST OF NEW SERIES OF FILMS

"The Silent Accuser," a six-reel screen melodrama produced and directed by Richard Thomas at the Hollywood Studios, has been completed. Editing and titling is now in progress.

This production is described Particular stress is placed upon as a "different" crook picture. certain elements of the plot, which call for a graphic display of criminal finger printing.

The cast of "The Silent Accuser," which was photographed by J. W. Fuqua, consists of Carmel Myers, Kathryn McGuire, Melbourne MacDowell, Clyde Fillmore, Carol Holloway, Spottiswoode Aitken and Edward Borman.

Doris Baker has completed a role in Charles Ray's "The Courtship of Miles Standish." She was on this picture eight weeks.

FATE INTRODUCES NAVAL OFFICER AND SCREEN STAR IN AN ODDLY ACCIDENTAL WAY

A small piece of orange peel, a small child, a high-heeled slipper and a long flight of steps, all in coincidental conjunction, might have caused serious injury to Ann Little, motion picture star, had it not been for the quick wit and agile strength of a naval officer at Long Beach this week.

Here's how it happened:

Little Buster Brewster, four-year-old son of a visitor at the Virginia Hotel, was playing about the veranda, and eating an orange. He was very careful, as he stripped the yellow peel from the fruit, to toss each piece of peeling off the porch.

One piece must have escaped his tiny fingers, though, because as Miss Little emerged from the hotel, where she had been having tea with a party of friends and film fans, the French heel of her slipper struck the small piece of peel.

And right then things began to happen.

Usually, Miss Little faces danger—thrilling stunts on land, sea or in the air—without a quiver.

But when something unexpected happens, like stepping on a slippery piece of orange peel, who wouldn't squeal.

And that's just what she did.

Capt. Quinby, an officer of the United States Navy, heard the squeal. He was ascending the stairs, perhaps a dozen steps below the actress, and as he looked up to determine the



Ann Little

source, the actress plumped into his arms. She almost knocked him off balance, but he recovered in time to brace himself and save the actress from a painful, if not serious fall. The extraordinary feature of this unusual occurrence is, Capt. Quinby declares Miss Little is the first screen star he had ever met.

Miss Little has been in Long Beach, on location, for several days, with the Universal company filming the serial, "The Eagle's Talons."

STAR HAS CAUSE TO GRIEVE OVER \$25,000 LEGACY

How would you like to inherit \$25,000 in hard, cold cash, and then find that your "inheritance" was only a joke, a hoax played on you by some well-meaning friend or admirer?

That's the experience that fell to the lot of Virginia Brown Faire, motion picture star, this week.

In the early mail Monday Miss Faire received a letter from a firm of attorneys in Brooklyn, New York, her old home, advising her that Max Rosenblatt, ostensibly a wealthy clothing manufacturer of New York's across-the-river neighbor, had left her \$25,000 in cash, and asking her what disposition she wished to make of the legacy.

Miss Faire remembered Mr. Rosenblatt; she had been present several years ago when he was injured in an automobile accident in Central Park, New York, and had helped care for him until the ambulance arrived. At that time, Miss Faire said, he had offered her a gift of \$1,000, which she had refused.

So she wasn't mystified or anything of the sort when she received the letter Monday.

However

At once she sat down and

composed a telegram, brief and to the point, and directed it to the firm of attorneys—Meyer & Meyer, with offices in the Rosenblatt Building, Brooklyn.

"Send it to me"—those were the only necessary words, Miss Faire thought, that the telegram should contain.

Then she sat herself down to spend her fortune—that is, part of it.

First on the list was a new car; her old one wasn't running just as it should. Then came clothing, and her pet charities; gifts for her mother and dad, and several friends, and several other little things that she'd been wanting for some time.

But Tuesday rolled around. Oh, fateful day!

And with Tuesday came a message from the telegraph company, almost as brief as hers had been:

"Unable to deliver; can't locate party."

Tough? Well, rather!

But she isn't disheartened; she still wears the same old smile. However, she's determined to find out just who played the joke on her—which of her old friends back east—and even things up, even if it takes a hundred years

"POOR-RICH" HEIR FINDS HAVEN IN FILMS

George O'Hara, star of the H. C. Witwer "Fighting Blood" series and Mal St. Clair, who is directing the pictures, have found in Craig Biddle, Jr., heir apparent to some of the millions of the famous Biddle family of Philadelphia, the manly type they have been seeking for the pictures now under production at Powers studios, Hollywood.

The scion of the house of Biddle recently left a Wall street career behind him and came to Hollywood to enter motion pictures. When the story appeared in a Los Angeles newspaper of the real hardships the young man has endured for a motion picture opportunity, Mr. O'Hara, upon reading the article, exclaimed as he passed the paper on to St. Clair:

"This young chap looks promising, I'll bet he'll make good!"

Mr. St. Clair thought the same, sent for young Biddle and immediately signed him up for the rest of the pictures. Mr. Biddle was delighted with the opportunity and is determined to make good. Mr. O'Hara has him in hand and is initiating him in all the secrets of make-up. As the company is like one family, Mr. Biddle no longer feels like a stranger, but is one of 'em, and having the time of his young life.

"COVERED WAGON" TO FOLLOW "ROBIN HOOD" AT GRAUMAN EGYPTIAN

According to authentic reports, it has been definitely decided that the Paramount production of "The Covered Wagon" will be the successor to "Douglas Fairbanks in Robin Hood" at Grauman's Hollywood Egyptian Theatre at an early date. The run of Doug's masterpiece has been phenomenal in all the term implies, including the financial sense, and it is an enviable record difficult to emulate. However, "The Covered Wagon" is considered one of the greatest film productions of all time and it is argued it should remain popular at Hollywood's new de luxe movie house for several months at least.

It is interesting to note that Alan Hale, who so brilliantly plays the character of Little John in "Robin Hood," has even a more important role in "The Covered Wagon" and he will therefore have the honor of being prominently in the casts of the two first successes to be exhibited at this unique playhouse.

Mort Blumenstock and Fred Stanley have arrived in Hollywood from the east to assist in exploitation of First National pictures.

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

We'll say the ex-Kaiser is starting all over again. But, one thing is sure—It won't be another Crown Prince.

An actor who cannot make a close-up mean something should not expect a close-up to make him mean something.

At any rate, whoever does play the title role in "Ben Hur" will have a hard time dodging fame. It'll be a chariot-ride cinch.

Our idea of a real misfortune is to be silly enough to fortune a Miss who cares naught about making you fortunate therefor.

If you must criticize, do it according to your size, and, don't get confused to the extent of saying you know what you really only think!

Camera! favors every deserving underdog now out of favor. We implicitly believe there is room for some altruism even in the movie game.

Any time anybody tries to please everybody, everybody is bound to laugh at anybody for the folly of trying to do the utterly impossible.

The return of the serial craze seems assured—so much so that producers are vying with each other in spending huge fortunes on them. This is food for serial thought.

Better pictures are always easy of accomplishment and the producer who cannot offer improvements occasionally is not much of a benefit to the business which benefits him so financially.

Wall street may control a big share of the picture business, but little old Main Street will decide how much the profit for control shall be and here's hoping film producers will not lose sight of the fact.

The announcement to the effect that Will Rogers is going to make a new series of two-reel comedies is a powerful answer to the pessimists, who refuse to admit there is anything good in store for the screen. Where there's such a Will there's a way—to better things and laughter.

Civilization is an empty boast so long as all this acrimonious bickering and freeze-out dicker-ing continues in such popular vogue and it behooves all people within all filmdom to take the initiative in fostering toleration and making sincere efforts to squelch silly jealousies. Life is too fine a game to be either uncivilized or uncivil about it.

FILM PACE AND NEWS-
PAPER SPACE

At times it seems that some of the Los Angeles newspapers are on the very verge of ignoring the motion picture industry entirely. If one single paper would print all the news of filmdom every day, it would be to Los Angeles what the leading daily of Detroit is to the motor car industry there, and, it would become the biggest publication in the local field overnight. The contents of all the newspapers in this city combined so far as film news is concerned does not cover more than ten per cent of the news all of which some part of the public would like to know. Of course there is some excuse in the fact that the film industry has grown so fast that the matter of keeping up with it has been at least difficult.

Pardon us for butting in, but did you read that one about John Goatt refusing to allow his son, William, to go to the movies on Sunday and how he all but murdered the boy for disobeying him? It was no "kid" with that old duffer and if we were that son, we'd Billy-Goat him until sitting down for a little rest would be the maximum in excruciating pain. A strait-laced man is bad enough, but when his name is Goatt and his proclivity is vicious punishment, we are in favor of strong methods such as a Goatt would be likely to recognize.

If it is true the Zukor-Lasky combination has any sort of a design on perfecting a trust, it is reasonably certain the design will be mused up considerably before Uncle Sam concludes his job. Camera! still hopes both Mr. Zukor and Mr. Lasky are too patriotic and too grateful for having the freedom of America to delude themselves into any hallucinations anent getting a corner on the bulk of the film business.

The influx of foreign Thespians into the Hollywood field is becoming quite remarkable and it will be a fine tribute to the bigness of the motion picture industry if it succeeds in assimilating all the best genius of many lands without depriving the American artists of any of their just opportunities. It is to be hoped the recruits from afar will evince a spirit coinciding with that of the people who welcome them with such unstinted hospitality and magnanimity.

Charlie Chaplin and Pola Negri have patched it up again, but they should not take the chance on running out of patches. Anyway, lovers' quarrels are not conducive to the best of publicity.

Los Angeles is pushing New York and Chicago for high honors as a picture-going city. This going record is one more proof of the fact that this is a coming city.

HOT SHOOTIN'

Weekly Impressions

By Harry Davis Bowers

If there were fewer looking-glasses and gentlemanly liars, there'd not be so many foolish little girls pondering over what Mary Pickford will say when she hears about them coming to Hollywood to take her place? Some of their mammas ought to give this a thought, too.

Don't worry about habitual "kickers." Any jackass can do that.

The chap who sticks to it is less liable to get stuck by it.

They sat on the bench in the park.

The moon was not out; it was dark.

They were making good time

When a cop yelled, "Sublime—But retard jist a little yer spark."

When there's a will, there's a way to break it.

They say you can tell a lie so many times that you get to believe it yourself. Why not tell the truth and get the same kick?

It used to be proper for a young man to make an agreement with a young lady and say—"Shake." Now its vulgar.

Marriage is a Union. A lot who join it go on a strike at once, or get sick of it—and the Union rarely provides sick benefits. The grand finale leads to Reno, where both members seek to obtain the same union suit.

Rollin' stones accumulate no fungii. But rollin' bones shur do attrac some niggahs.

Roses is red—violets is blue. This ain't no poem—I'll leave it to you.

Hitch your wagon to a star—but don't pick a comet.

At that, Coue doesn't seem to cover the field with his rake of suggestion, for getting better day by day is bound to let such leaves slip through as night-watchmen, lovers, and milkmen. We need someone else to tell us what to do with our nights.

Some girls live as a "matter of form." Others have brains.

Dad is usually the most gifted one in the family. And he pays for every one, you bet.

Belles who are free with their kisses are most patriotic. Sort of "liberty belles"—don' cha know?

Successes should inspire. Fail ures should perspire.

EXHAUSTS

By Al Martin

Mrs. Harold McCormack, who was the wife of Mr. McCormack until a judge pronounced them man and alimony-wife, claims that in another life she was the wife of King "Tut."

This claim of her's is the bunk, as I was king "Tut" himself and I don't even remember her.

She might have been around the place and I could easily have forgotten her in all these years, but if she were my wife, I would never forget.

Ed Sturgess, who is with Owen Moore when he isn't around the Christie Hotel, can verify this King stuff as I knew him in the old days.

Fact is, I had to have him be-headed because he was trying to "cop" my girl.

Before he tried this "stunt" he didn't use his head, and after our little be-heading party, he couldn't.

We often mention our other life, but not in public nor for publication.

We were discussing this non-publication item the other evening, when a lady approached Mr. Whipple who is the night diplomat of the Christie Hotel. This lady told him that she was looking for her husband.

This being unusual in the wood of holly the gang sat down and sang that little ditty entitled, "No Matter How Cold the Night May Be, She's Still Your Mother."

Ed, my sphinx-like boy friend, sang what he called bass, I sang for a tenor, and Monty Banks chirped in very non-operatically.

To stop all this noise George Rigas invited us all in to John's restaurant for a cup of coffee apiece.

We were all nervous for fear George would get a cramp in his hand when the waiter presented him with the check.

And our fears were well grounded, for he ignored the check completely.

We then all fought for the check, that is with the exception of myself, because my mother always tells me not to fight.

After all is said and finished, what excuse can we give the eastern people for our late rain?

"No, lady. Foot-pads will not cure chill-blains."

CREIGHTON HALE TO BE FEATURE OF "TRILBY"

Richard Walton Tully has contracted with Creighton Hale to play the role of "Little Billie" in his all-star production of "Trilby," which is to go into production very soon at the United Studios. In this selection Mr. Tully's peculiar talent for proper casting is again manifest.

De Maurier might have visualized Mr. Hale writing the story, so perfectly does he fit the author's description of the character, in appearance, physique and mannerisms.

Mr. Hale has enjoyed a most interesting and successful career both on the stage and screen. His latest stage triumph was scored in "Just Suppose" at the Mason Opera House this week.

Creighton Hale is well known to footlight fans through his work with Lady Forbes-Robertson in "The Dawn of a Tomorrow"; he appeared with John Mason and Martha Hedman in "An Indian Summer," and with Holbrook Blinn, Edmund Breese and Gareth Hughes in "Moloch," besides other notable stage engagements.

His work in pictures is equally well and favorably known. He will be remembered in the role of the professor in "Way Down East," and in support of May Murray in "Fascination." He has recently starred in "Her Majesty," and has just completed "Tea With a Kick," as one of a most extraordinary cast.

Andree Lafayette, who recently arrived from Paris to play the title role in "Trilby," is highly pleased over Mr. Tully's selection of Creighton Hale.

"I am very happy," smiled Mr. Tully, "in securing Hale's services. He is Little Billie in the life, and his contract is simply another step in the accomplishment of the determination of Jimmie Young and myself to make the cast for 'Trilby' as nearly perfect as possible. Young, who is to direct the production, is as enthusiastic as myself over Miss Lafayette and Mr. Hale. Svengali? Not yet, but we expect to have an announcement soon that will prove interesting."

Mary Signs Swedish Genius

Svend Gade, the noted Danish art director, has been engaged by Mary Pickford to design the pretentious sets to be used in her new production. Mr. Gade is internationally known for his brilliant work, among which of the more noted are: Esther Neilsen's film production of "Hamlet," the European stage production of "Faust" and the presentation of "Johannes Kreiser," which ran at the Apollo in New York.

COMPETITION IN SHEIK BUSINESS GETS KEENER

Sheiks, and near-sheiks—watch your turbans!

Also, watch your reputations, and be sure your contracts are safely locked in the little old safe deposit vault.

Pedro Viadero is in Hollywood.

Maybe that name doesn't mean much in the average life of the average, or above average, motion picture player today.

But it's going to mean something some day, and that something is going to be not a little bit, but a whole lot. Take Pedro's word for it.

He arrived in the film capital only a short time ago, from Spain, where he was a matinee idol for three years in Madrid, despite his comparative youth; he's only twenty-one now.

So it's up to the present-day sheiks—Valentino and Moreno, Ricardo Cortez and Ivor Novello, to look to their laurels.

Even though Pedro himself declares he doesn't intend to follow in their footsteps, but to develop, if possible, an individual brand of art all his own.



Pedro Viadero

BUSHMAN AND MISS BAYNE BACK IN FILM NOVELTY

Nation-wide interest which has been aroused over the big production that Francis X. Bushman and Beverly Bayne are now producing as a combination stage and screen attraction in which they are to appear in person in the big theatres of the largest cities of the country, comes to a head this week with the announcement by American Releasing Corporation that it has obtained the distribution of this big attraction.

Simultaneously, first announcement is made of the title of the picture which is being produced by F. X. B. Pictures, Inc., under the supervision of Whitman Bennett of the Whitman Bennett Studios in Yonkers.

The story selected for the personal appearances of Mr. Bushman and Miss Bayne, acting a twenty-minute episode in the picture, in the large first-run picture theatres of the country is "Modern Marriage," by Dorothy Farnum from the widely-known novel, "Lady Varley," by Derek Vane.

Production of this picture is practically completed under the direction of Lawrence Windom and its first presentation as a combination attraction will be made in a large eastern city the first week in April, after which Mr. Bushman and Miss Bayne are to be booked for a twelve-week tour in as many cities.

The real drones in the busy film hive are the know-it-all and the do-nothing—with emphasis on the former.

GOLDWYN EXTENDS ITS EXPANSION CAMPAIGN

Emmett J. Flynn, director of "The Connecticut Yankee in King Arthur's Court" and "The Count of Monte Cristo," two of the most successful pictures of the last year, has signed a long-term contract with the Goldwyn Pictures Corporation.

Mr. Flynn will head a production unit at the Goldwyn studios, now teeming with activity. His first picture will be adapted from one of the best known American novels, the name of which will be announced soon.

The signing of young Mr. Flynn—he is now only thirty-one—follows the acquisition by the Goldwyn company of many of the best known directors and actors. In fact, the Goldwyn expansion is attracting sensational interest in film circles.

Recently added to the Goldwyn list of directors have been Victor Seastrom, the Swedish director, King Vidor, George D. Baker, Charles Brabin, Tod Browning, Lambert Hillyer and Clarence Badger.

Marshall Neilan, director-producer, is making his second production at the Goldwyn Studios. Erich von Stroheim as about to start his first, and Rupert Hughes is just finishing his most ambitious effort. Hugo Ballin is about to produce his second under the lion banner.

Richard Walton Tully's new executive staff includes Ray Coffin, who will head the publicity department during the filming of "Trilby," which is to be a First National release.

PHOTOGRAPHER TO HAVE UNIQUE STUDIO

Walter Frederick Seely, prominent artist and photographer who recently opened his new studio at 1448 Wilcox Avenue, Hollywood, in the group of buildings generally referred to as "Bohemian Row," has begun extensive alterations and additions to his quarters which promise to establish them as the most unique of their kind in Hollywood. The general theme of decoration bespeaks the true artist, it being Mr. Seely's wish to do away with the commercial appearance of the modern photographic studio and substitute therefore what he believes to be the ideal setting for the creation of artistic portraiture. In its suggestion of great height and length it is strangely reminiscent of the film studios, and the odd wall coverings give a very bizarre and restful touch.

"I want this studio to express myself, just as I want my work to bear my own individual touch," Mr. Seely says. "Because I am seeking this expression everything that I work with must be made to carry out my own ideas. Therefore I have designed my own lights, have had my lens made to my own prescription, and am using effects that will insure the utmost beauty in the finished picture. I don't believe that any artist, working in a studio that does not reflect colorful beauty in its walls and ceilings, is doing his best work. He cannot, for his surroundings are not in harmony with his ideas. This studio will be of and by myself, and I believe my work will be far better because of it."

In the very near future, possibly in the early summer, Mr. Seely will exhibit some of his work, much of which has appeared in some of the leading fan magazines and art publications.

ROBERT BRUNTON DIES SUDDENLY IN LONDON

A cablegram from Jack Brunton, brother of Robert Brunton, founder and former owner of what is now called the United Studios, disclosed the news of the death of his brother in London last Sunday. The deceased was one of the wealthiest and most prominent figures in film-dom, having established himself as a successful producer almost at the time of the inception of the picture industry. It was Mr. Brunton's plan, after an extensive tour of Europe, to resume his picture activities in Los Angeles, on an elaborate scale. He had been ill only three days.

Is That So?

Michael Tellegen presents this:

"You know Max?"

"Max who?"

"Max no difference."

Who's Who and What's What in Filmland This Week

Carl Gerard is supporting Anita Stewart in her first Cosmopolitan production, "The Love Piker."

Ethel Grey Terry is at work at Universal City on a new Jack Conway production, "What Wives Want."

Lillian Lawrence has been added to the cast of Buster Keaton's new special comedy "Three Ages."

Cullen Landis is in San Mateo with the Metro company making "The Fog," under the direction of Paul Powell.

Wallace MacDonald is at work at the Goldwyn studio on the revival of "The Spoilers." In this MacDonald plays the Broncho Kid.

Myrtle Stedman is completing "Out of the Night," a Thomas H. Ince production. Work was held up on the feature because of the change in directors. Joseph de Grasse and Del Andrews are alternating at the megaphone.

"Freckles" Barry is touring the northwest as a personal appearance artist in connection with his latest picture, "Heroes of the Street." He expects to arrive in Los Angeles some time next month to begin work on his next film, "Little Johnny Jones."

The task of selecting the cast for Mrs. Wallace Reid's anti-narcotic film production is now under way. John Griffith Wray, who will direct the picture, has cast Harry S. Northrup to interpret the leading heavy role in support of Mrs. Reid, who will play the stellar role.

Over-work and exposure to driving rain storms resulted in an attack of influenza for Rowland V. Lee, while he was producing his latest picture, "Desire." The editing and cutting of the film will be discontinued until Mr. Lee has recovered from his illness.

William Fox will complete the filming of the latest Charles (Buck) Jones starring vehicle, "Snowdrift," in which Dorothy Manners, the leading lady, will be a feature, on about March 20th, after which date, it is said, Mr. Jones will sever his connections with this firm.

Bert Woodruff, who won immortality with Charles Ray for his portrayal of many true to life characters in the home-spun of Ray pictures, yesterday put his name to the dotted line on a contract to work on Frank Borzage's first production for Arthur H. Jacobs which he is now casting.

Arthur Stuart Hull is supporting Herbert Rawlinson in a new Universal production tentatively called "Twenty Dollars."

Rights to Hall Cain's latest novel, "The Master of Man," have been purchased by Goldwyn Pictures Corporation.

Beth Kosik has just completed a five-week engagement in "The Right of the Strongest," under the direction of Edgar Lewis.

Michael Dark is at work on the Warner Brothers production "Main Street," in which he is playing Guy Pollock, the lawyer.

Huntley Gordon has left for Del Monte with the Lasky company to make the first scenes for Gloria Swanson's next starring vehicle "Bluebeard's Eighth Wife."

Taylor Graves has been engaged to play a prominent role in the new William de Mille production, "Only 38." Taylor will have the love interest opposite May MacAvoy.

Eva Novak is compiling a book of "Beauty Hints for the Blonde," a collection of a series of articles now running in various newspapers throughout the country.

Lew Cody will play a leading part in the forthcoming Paramount production of "Lawful Larceny," to be filmed at that concern's Long Island Studios under the direction of Allan Dwan.

Baby Peggy, winsome child star of Century Comedies, is back in grease paint and starts her first picture for 1923 under the direction of Harry Edwards. Edwards was chosen from many applicants for the wielding of Peggy's megaphone because of his splendid handling of Buddy Messinger.

Virginia Brown Faire, famous for her unusual characterizations in such successes as "Omar the Tentmaker" and "Monte Cristo," wishes to deny the rather sensational story, recently published, to the effect that she is an Egyptian. She is an American girl, born and reared in Brooklyn.

Victor Potel, the elongated comedian who helped to make Essanay famous back in the old days, has been cast for an important role in the James Horne production of "When Jerry Comes Home," now being photographed at the Robertson-Cole Studios and which is scheduled for release during the late spring.

William H. Bender, Guy Bates Post's personal representative and legal adviser, has just returned from a trip to New York in the interests of his client.

Lincoln Stedman returned to the legitimate stage for one performance the other evening at the Writer's Club. He appeared in a one act adaptation of the "Sabine Women."

The Clarence Badger company, now filming the latest Goldwyn production, "Red Lights," is on "location" in Mexico, shooting exteriors for this popular stage success.

Benny Alexander has been selected to play the role of Penrod in First National's production of "Penrod and Sam," which is to be made at the Hollywood studio. William Beaudine will direct. Martha Mattox, one of the screen's most versatile actresses, will also appear in an important part in this picture.

Dereyls Perdue, former stage dancer who is now portraying an important role in Emile Chautard's production of "Daytime Wives," will hereafter be known as just plain Ann Perdue. A magazine contest was held recently in quest of a more suitable name for the actress, and from among the thousands of suggestions, "Ann" was selected.

Martha Mattox, whose performance in "The Hero" is one of the bright spots in the picture, according to newspaper critics, will follow this motherly role with one of the most villainous characterizations ever offered by an actress, in the Universal picturization of "The Attic of Felix Bavu." Miss Mattox is one of the most versatile character artists in films today.

Carl Miller, playing opposite Edna Purviance in the Charles Chaplin vehicle, "Public Opinion," which the comedian is directing, is working for the first time since the picture went under production in the open air, the photography heretofore being confined to interiors at the studios. Hence an excursion to the Wilshire district, where a beautiful home formed an exterior, offered a thrill.

Creighton Hale, now dividing stellar honors with Isabelle Lowe in the stage play of "Just Suppose" at the Mason Opera House, Los Angeles, will play one of the principal parts in Richard Walton Tully's film production of "Trilby." Mr. Hale's remarkable eccentric characterization in D. W. Griffith's "Way Down East" stamped him as one of the silversheet's foremost artists.

Sidney Franklin is to direct Constance Talmadge in "Dulcy," a First National release, which will be in production about the middle of March.

Do you resemble Wes Barry? If so, call Mr. Furtheman at the Service Bureau. He is looking for a youngster about thirteen years of age who is endowed with a wealth of freckles to push Wesley for honors.

Clyde Cook, whose contract with William Fox has just expired, is now under a long-term agreement with the Lou Anger Productions, for whom he will specialize in the producing of two-reel comedies, at the Buster Keaton Studios.

Actual filming will soon start on "Trilby," under the direction of James Young at the United Studios. Andree Lafayette, the imported French beauty, will be featured, supported by John Bowers, Marguerite De la Motte, Pat O'Malley and Marjorie Daw.

Otto Matiesen, who played the part of Napoleon Bonaparte in Hugo Ballin's recently completed "Vanity Fair," will play Philippe de Vilmoren in "Scaramouche," which is to be produced by Rex Ingram. Production begins in about fifteen days.

Jack Giddings, who, as a movie stuntman, has flirted with death so many times that he has lost count of them, will hereafter flirt with leading ladies as a juvenile leading man, and there will be some skeptical enough to doubt whether or not his new occupation will prove any safer!

Mr. and Mrs. Pierre Garon, parents of the little screen flapper, Pauline Garon, are expected in Hollywood in the near future for a visit with their daughter. Their home is in Montreal, where they are prominent in French-Canadian circles. At the present time, sister Lorette, who is with Pauline, is doing her best to enact the part of father, mother and general secretary to the busy little film lady.

When Lewis Sargent finishes his present engagement as juvenile leading man in support of William Desmond in the Universal serial, "The Phantom Fortune," he will have fought exactly seventeen fist fights, which observation is interesting because it focuses attention on the necessity for finding substitutes for gun-play as a source for serial thrills. The censors have put the ban on the popular tactics in chapter plays of yore, much to the damage of actors' knuckles.

FILM WRITERS TO GET DATA DIRECT

Eleanore Coffee and John Goodrich, who have been engaged by Principal Pictures Corporation to adapt the series of Harold Bell Wright stories for the screen, are preparing for a novel trip in quest of data pertaining to the first of the Wright Series, "The Winning of Barbara Worth."

These film folk, accompanied by Michael Rosenberg, secretary of Principal Pictures Corporation, will leave shortly for the Arizona home of Harold Bell Wright and will spend considerable time at the famous author's ranch near Tucson. Here they expect to obtain interesting facts pertaining to the author's ideas of the stories shortly to be filmed.

Harold Bell Wright is probably one of the most unique story writers in the world. He has his own methods of creating stories which are keenly interesting and in all his novels, he has used living models with which to surround his tales. He is anxiously awaiting the arrival of the film people and is quite interested in the forthcoming filming of his books.

After their visit with author Wright, Miss Coffee, Mr. Goodrich and Mr. Rosenberg will depart for Imperial Valley, the scene of action of "The Winning of Barbara Worth." Here they will meet and talk to the people whom Mr. Wright used in this famous story. Practically all of the characters of the tale are still alive and living in the romantic valley of the southland.

In almost every instance, Wright has used California as the background for his world famous books and both Miss Coffee and Mr. Goodrich expect to obtain some interesting and vital data on each of his books which will be put to use in the adaptation.

The continuity for the George M. Cohan stage success, "The Meanest Man in the World," was arranged by Miss Coffee and Mr. Goodrich. This production will be started immediately.

English Star in "Six Days"

The first selection for the cast to appear with Corrine Griffith in "Six Days," her first Goldwyn picture, is Claude King, the English actor who has just finished the important role of Dr. Isaacson in "Belladonna" with Pola Negri. "Six Days," which will be directed by Charles J. Brabin, will be Mr. King's fourth picture in the United States, although his pictures in England have made him a screen favorite throughout the Empire. He came to America in 1919 to support Ethel Barrymore in "De-classe."

NEILAN NOW DIRECTS WIFE'S FIRST "LEAD"

Blanche Stewart's first leading man, Charles H. West, is now appearing in her husband's picture—Marshall Neilan's "The Eternal Three." West was the "Biograph blonde's" chief support in her first leading part D. W. Griffith's direction in a two-reeler—called "a civil war picture." Bobby Harron played the part of his brother.

West also recalls Kathleen Williams' first appearance before a camera. She portrayed his sweetheart in a picture in which Mary Pickford had the lead. He remembers arguing that Miss Williams was not too tall for pictures, and after convincing the director, assisted her with her first make-up.

79 NOTABLES IN ONE PICTURE, A RECORD

With the filming this week at the Goldwyn Studio of the final scenes in "Souls for Sale," Rupert Hughes' story of motion picture life, a new record is set up for the number of recognized screen luminaries appearing in a single production.

Thirty-three leading stars and directors of the screen, aside from the all-star cast itself—which boasts forty-six players—will be on view to the public when "Souls for Sale" is eventually released.

These celebrities consented to appear briefly before the camera in order to enhance the realism of Major Hughes' story, a representation of life as it is actually lived in the motion picture colony.

The stars composing this resplendent galaxy are: Marshall Neilan, Blanche Sweet, Erich von Stroheim, Mabel Ballin, Hugo Ballin, Florence Vidor, King Vidor, Fred Niblo, Hobart Bosworth, Ernest Lubitsch, Robert Edeson, Claire Windsor, Raymond Griffith, Elaine Hammerstein, Claude Gillingwater, Milton Sills, Zasu Pitts, Chester Conklin, Johnnie Walker, Bessie Love, Alice Lake, Dagmar Godowsky, John Sainpolis, Elliott Dexter, Kathryn Williams, Barbara Bedford, Anna Q. Nilsson, Anita Stewart, William H. Crane, T. Roy Barnes, George Walsh, Kenneth C. Beaton—K. C. B.—and Thomas G. Patten, western representative for Will Hays.

The principal players in "Souls for Sale" constitute in themselves a fair percentage of the Motion Picture Blue Book list. Among them are such screen notables as Eleanor Boardman, Mae Busch, Barbara La Marr, Richard Dix, Frank Mayo, Lew Cody, Arthur Hoyt, David Imboden, Roy Atwell, William Orlamond, William Haines, Dale Fuller, Snitz Edwards, Rush Hughes, Aileen Pringle, Sylvia Ashton and Jed Prouty.

More than a thousand persons all told took part in "Souls for Sale."

Mabel Julienne Scott, who has achieved her greatest success in "The Power of a Lie," has been cast by Clarence Bricker to play the role of a vamp in his initial picture for J. A. Mowat Productions, "The Man Who Cheated," starring Walter Hagen.

WHEREIN FLIRTING CAUSES AUTO WRECK

When a passing motorist seeks to stage a little impromptu flirtation while en route down the boulevard, it is high time for the modest girl to "step on the gas" in her car and show a burst of get-away speed in resentment. This is precisely what Alberta Vaughn, leading lady of many comedy film triumphs, did last Thursday evening, but with unusual results. The would-be masher persisted doggedly and in racing his car to overtake the popular movie star, he allowed his attention to be centered too much on his determination. The upshot of it was, a crash—a collision in which the flirter's machine was the worse for violent contact with a telephone pole.

When she heard the crash, Miss Vaughn brought her car to a standstill and hastened to the scene of the wreck with the idea of returning good for evil by being of whatever aid she could.

However, she found the man unhurt and made apologetic by the fright occasioned by the close call. The actress graciously forgave the stranger and resumed her journey to her home.

Many pedestrians witnessed the accident, but only Miss

DENIAL REVEALS LEADING MAN IS ONLY 19

It took a denial of a rumor to bring about a divulging of the fact that Lewis Sargent, now playing in "The Phantom Fortune," a Universal serial in the course of production, is the youngest leading director in motion pictures at present. The rumor had to do with an alleged long-term contract with Universal. An over-zealous and ambitious news gatherer, new to the field, had caused the publishing of a story in which it was stated that he had signed up with the Carl Laemmle organization for five years.

"It's untrue—I'm too young to sign a contract," he declared in asking for a retraction.

This opened the way to the questioning which led Mr. Sargent to admit he is only nineteen years of age. A little consulting of all available records on the part of an investigating editor revealed the fact that no other leading man in motion pictures is so young by four years.

Mr. Sargent has played juvenile leading roles in several feature photoplays and at the age of eighteen he was starred in a series of Universal comedies. He is the juvenile "lead" in "The Phantom Fortune."

He was signed for this one picture and will probably be found at another studio within the next three weeks, which he could not do if he was under a long-term contract with Universal.

Vaughn understood fully the cause of the disastrous effect. She says she is more convinced than ever that flirting does not pay.

THIS SCREEN CHILD IS CALLED A HUMAN FISH

Prominent among the budding starlets of Hollywood is Mickey McBan, three-and-one half years of age, who is also noted for his aquatic prowess, having won five medals for supremacy in water feats.

He won his first two awards at the age of two when he made a six-foot dive, and a fifty-foot swim. Recently he has acquired three others for a fifty-yard backstroke, a ten-foot dive and general swimming excellence.

He is what might be termed a "human fish," but certainly not a poor fish, for he has been working almost incessantly before the camera, with the exception of a short period of illness. He is at present playing an important role in Emile Chautard's "Daytime Wives" at the R-C studios, which marks his thirty-seventh appearance on the silver sheet, and the third time he has been with Chautard.



Mickey McBan

STAR FINDS MANY WILL HELP HER CHANGE NAME

Fritzi Brunette wants to change her name.

She doesn't like her present professional cognomen so well, she says.

In a recent interview, with a feature writer for an eastern eastern paper, Miss Brunette let it be known that she wished to change her name.

Like a lot of impetuous type-writer pounders, though, the interviewer got the wrong slant, and wrote his story to the effect that the feminine lead of "The Other Side," Hugh Dierker's latest production, was looking for a husband.

Can you beat it?

Well, the value of advertising was graphically illustrated to Miss Brunette in a very forcible manner.

Immediately the mail which daily arrives at Dierker's office for Miss Brunette began to increase, until last week, when the peak load was reached, with a total of 38 letters, seventeen of which contained proposals of marriage.

One came from Alaska; a gold-hunting miner who was seeking a mate. A farm hand in Kansas also put in his bid for the fair actress' hand, and a prize-fight promoter in New York, whose name is withheld for obvious reasons, also wanted to change Fritzi's last name to correspond with his.

Miss Brunette, though, wants it distinctly understood that she's not seeking a husband, but merely a better name, for picture work, than the one she's now using; which, by the way, is her very own.

"Tut" Film From "Tut" Novel

The screen version of "Tutankhamen," the story of old Egypt and its famous Pharaoh which is being made ready for the films by William P. S. Earle, is an adaptation of the 200,000 word novel by Blanche Taylor Earle entitled "Tutankhamen of Luxor." Mrs. Earle has only recently completed the writing of the novel which will be published almost simultaneously with the presentation of the photoplay version on the screen, and it was started long before the scientists announced the opening of the now famous King "Tut's" tomb.

Ruth Abandons Serials

Ruth Roland, known throughout the world as "the serial queen," on account of her starring roles in thrilling screen serials, is to abandon this type of offering for a time, and will do regular feature productions. Miss Roland recently completed her Pathe serial, "Ruth's Millions."

FROM "WITHIN THE LAW" TO "VENGEANCE" IN JIFFY

Norma Talmadge does not believe in hesitating long between pictures.

Art and activity are not at odds with each other in her scheme of things. Temperament, so called, to her means work—more opportunities for self-expression. Her art is her life; to be happy she must be busy.

Almost immediately upon completion of "Within the Law," the huge machinery of the Joseph M. Schenck organization was set in motion to prepare for Miss Talmadge's new vehicle, "Ashes of Vengeance," which is from the prolific pen of H. B. Sumerville. It is to be a romance of Old France—the France of Charles IX, of Henry of Navarre, of Margaret of Valois and the Huguenots. The action takes place in the picturesque France of the latter part of the sixteenth century. It was, indeed, the age of romance and chivalry, of graceful women and scheming men, and of grim, historical drama.

C. M. A. Endorses Expo

A resolution commending the motion picture industry for its initiative in planning the American Historical Revue and Motion Picture Exposition, to be given in Exposition Park, Los Angeles, July 2 to August 4, commemorating the Monroe Doctrine Centennial, was unanimously adopted by the California Industrial Council and the California Manufacturers Association recently assembled at Paso Robles. These two organizations represent the biggest business and manufacturing concerns in the state. Virtually every trade and every form of business in California was represented at the Paso Robles meeting.

To Say It With Music

A modern picture studio is like a symphony.

Ignace Jan Paderewski says so. The famous pianist was the guest of Thomas H. Ince during his recent appearance in Los Angeles and was so impressed with the technical perfection, the life and the bustling activities that he declared his intention of writing a "Studio Symphony" which would translate the things he has seen and heard into music.

Eastern Exhibitors Visit Here

Max Balaban and Morris Katz, members of the firm of Balaban and Katz, owning and controlling the finest moving picture temples in Chicago and surrounding territory, are visitors in Los Angeles. With the theatre magnates is also Floyd Brockell, general sales manager for Associated First National Pictures, Inc., of New York City.

Yes, Eloise, the fellow who is so heroic on the screen is sometimes a miserable coward in private life.

FOX WROTE AND WILL DIRECT "MAN BETWEEN"

Finis Fox, author, director and independent producer, has started work at the Fine Arts studios on his third independent production, "The Man Between." This new play, which was written by Mr. Fox and adapted to the screen by Lois Zellner, has its scenes laid in the quaint old city of Quebec and the French-Canadian portion of Canada.

Announcement of the production is made by Robert Beaty, general manager of the Finis Fox Productions. The cast engaged for the picture includes such well known artists as Allan Forrest, Philo McCullough, Edna Murphy, Vola Vale, Kittie Bradbury, Fred Malatesta and Doreen Turner. Sam Landers is behind the camera and Finis Fox himself is directing.

Mintz With Century

Another well known "gagman"—a writer of clever comedy sequences and situations—has been engaged by Julius Stern, president of the organization making Century Comedian. He is Jack Mintz, who has been placed with the Herman Raymaker unit making Centuries.

WITHEY WILL DIRECT BEERY IN "TALISMAN"

Chet Withey has been engaged to direct Frank Woods' initial production, a screen version of Sir Walter Scott's "The Talisman," featuring Wallace Beery in the role of Richard the Lion Hearted which he made famous in Douglas Fairbanks' interpretation of Robin Hood.

This picture will represent the first of a series to be put out by the Associated Authors, made up of Frank Woods, Elmer Harris and Thompson Buchanan. The productions are to be released through the Allied Producers and Distributors Corp., owned by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, and a subsidiary of the United Artists.

Work will commence on the Woods offering about March 25th, by which time it is expected that the scenario will be complete.

Irvin VanOsdell, who for the past two seasons played center-field for the Salt Lake baseball club, has been engaged by Finis Fox to assist him in the direction of his latest story for the screen, a melodrama, as yet untitled.

FOR SALE The entire plant of the World Famous Balboa Studios

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(Ready for operation)

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Private Offices, Dwellings, Stages, Shops, Garage, Dressing Rooms, Store-Rooms, Electric Department
Concrete tank for under-water Pictures

Ground area of three acres near the heart of this flourishing city. Real Estate value equals price asked. Vault contains unreleased pictures, stock scenes, untitled film, etc.

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EXCLUSIVE SELLING AGENTS

Pulse of the Studios

For Week Starting Monday, March 12

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|------------------|---|------------------|--------------------|----------------------------|-----------------|
| BACHMAN STUDIO. | | 831 Windsor Rd. | | | | Glen. 1933-W |
| BALSHOFER STUDIO. | | 1329 Gordon St. | | | | Holly 1918 |
| Shell Craft Productions. | | Edwin Smith, Gen. Mgr. Jolley Comedies. | | | | |
| Jack Carlisle | All-Star | G. E. Kline | Thayre Roberts | Ben D. Meadors | Comedies | Schedule |
| BERWILLA STUDIO. | | 5821 Santa Monica Blvd. | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. | | 4811 Fountain Ave. | | | | 598-146 |
| Sunset Productions. | | A. J. Xydias, Mgr. 578-162. | | | | |
| R. N. Bradbury | Jack Hoxie | Bert Longnecker | Jack Pierce | Frank Clark | "Desert Gold" | 4th Week |
| BRONX STUDIO. | | 1745-51 Glendale Blvd. Kenneth Bishop, Casting. | | | | WILSHIRE 4275 |
| Smith-Thompson | All-Star | Thompson | | Eugene Vogt | 5-Reel Outdoor | 3d Week |
| BURBANK STUDIO. | | Burbank, Cal. | | | | Burbank 54-R |
| CENTURY STUDIO. | | 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Archie Mayo | Brownie | Jerry Ash | Zion Myers | Jim Davis | "Enter Brownie" | Editing |
| Al Herman | Jack Cooper | Billy Williams | Mark Sandrich | Herman-Neufeld | "Fare Enough" | 1st Week |
| Harry Edwards | Baby Peggy | Jerry Ash | Leslie Goodwin | Harry Edwards | "The Orphan" | 1st Week |
| Eugene De Due | Fred Spencer | Geo. Larson | Wm. Quinlan | | "Gasoline Love" | 1st Week |
| CHAPLIN STUDIO. | | Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | Holly 4070 |
| Regent Film Company. | | (United Artists release). | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 16th Week |
| CHOICE STUDIO. | | 6044 Sunset Blvd. | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Irving Ries | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. | | Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. | | | | Holly 3100 |
| Scott Sidney | Jimmie Adams | Peterson | Clemens | Robert Hall | Two-reel Comedy | Editing |
| Al Christie | Dorothy DeVore | Nagy | Hagerman | F. R. Conklin | 2-Reel Comedy | 3d Week |
| COSMOSART STUDIO. | | 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. | | | | Wilshire 2115 |
| W. J. Irving Productions (B. P. S. release) | | | | | | |
| Paul Hurst | All-Star | Joe Walker | Paul Wilson | W. J. Irving | "The Blood Barrier" | Casting |
| FINE ARTS STUDIOS. | | Individual Casting. 4500 Sunset Blvd. | | | | 598-165 |
| Fred Caldwell Productions. | | | | | | |
| Chas. R. Seeling Productions. (Ayon-Photocraft) | | | | | | |
| Charles R. Seeling | Big Boy Williams | | Park Frame | Charles R. Seeling | "Valley of Romance" | 4th Week |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | Victor Milner | Nick Grinde | Dorothy Yost | "The Other Side" | 6th Week |
| Amalgamated Productions. (Metro) | | | | | | |
| G. M. Anderson | | Irving Reis | Frank Couce | Staff | Comedies | Casting |
| Sacramento Pictures Corp. W. H. Jobelmann, Vice-Pres. & Gen. Mgr. | | | | | | |
| Clifford S. Elfelt Productions. | | | | | | |
| Finis Fox Productions | | | | | | |
| Finis Fox | All-Star | Sam Landers | Irvin Van Osdel | Lois Zellner | "The Man Between" | 1st Week |
| Phil Goldstone Productions. | | | | | | |
| W. K. Howard | Dick Talmadge | | Fred Robinson | Thompson | "Danger Ahead" | 2nd Week |
| Johnnie Walker Productions. | | | | | | |
| John Grey | Eddie Polo | | Ray Grey | Jenkins-Grey | Mining Story | 2nd Week |
| FOX STUDIO. | | C. A. Bird, Casting. 1401 N. Western Ave. | | | | Holly 3006 |
| Jack Blystone | Stock | | | | Comedies | Schedule |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Noel Smith | Stock | | | | Comedies | Schedule |
| Blm Summerville | Clude Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Henry Otto | Shirley Mason | David Abel | G. Hollingshead | Furtherman Quirk | "The End of the Road" | 5th Week |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Willers | Lynn Reynolds | "The Gun-Fighter" | 5th Week |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Journey of Death" | 7th Week |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthalon | Strumwasser | "The Trail" | 5th Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | 5th Week |
| GARSON STUDIOS. | | 1845 Glendale Blvd. | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Geo. Archainbaud | Clara K. Young | Charles Richardson | Leo McCarey | Frank Beresford | "Cordelia the Magnificent" | 5th Week |
| GOLDWYN STUDIO. | | R. B. McIntyre, Casting. Culver City. | | | | 761711 |
| King Vidor | All-Star | Charles Van Enger | David Howard | King Vidor | "Three Wise Fools" | 7th Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 7th Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 10th Week |
| Von Stroheim | All-Star | Ben Reynolds | | | "McTeague" | Casting |
| Cosmopolitan Productions. | | | | | | |
| Charles Brabin | All-Star | | Rayback | Onida Berene | "Six Days" | Casting |
| HORSLEY STUDIO. | | 6050 Sunset Blvd. | | | | Holly 7945 |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Al Neitz | Snowy Baker | Jackson Rose | Ralph Stuab | Staff | "Small Town" | 5th Week |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Bob Horner | All-Star | Al McLain | Bob Horner | | Underworld Drama | 5th Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|--------------------|-----------------|--------------------|---------------------|---------------------------|-----------|
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| Triograph Production Co., 1439 Beachwood Dr., Holly 7945. | | | | | | |
| Carpenter-Bertram | Bill Patton | W. C. Thompson | W. H. Patton | Bill Patton | Western Drama | 5th Week |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. Holly 1431 | | | | | | |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Frank Grandon | Carlton King | | Carl Widen | Harry McCabe | Comedy-Drama | Schedule |
| Richard Thomas Productions. | | | | | | |
| Richard Thomas | All-Star | Jack Fuqua | Wilbur McGaugh | Wm. Lester | "Silent Accuser" | Editing |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Lloyd Ingraham | Douglas McLean | Ross Fisher | George J. Crone | Raymond Griffith | "Going Up" | Editing |
| J. A. Mowat Productions. | | | | | | |
| Clarence Bricker | Walter Hagen | Walter Griffin | Wm. Van Vleck | G. B. Manly | "The Man Who Cheated" | Editing |
| Irving Cummings Productions. Charles Woolstenhulme, Production Manager. | | | | | | |
| Irving Cummings | All-Star | Martinelli | Edward Sinclair | Hope Loring | "East Side—West Side" | Editing |
| J. K. McDonald Productions | | | | | | |
| Wm. Beaudine | Ben Alexander | Ray June | Geo. Webster | Loring Leighton | "Penrod and Sam" | 2nd Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. 761731 | | | | | | |
| Regal Pictures Corp. | | | | | | |
| Palmer Photoplay Productions. | | | | | | |
| Jos. de Grasse | Lloyd Hughes | Henry Sharp | Frank Gerahty | Kate Corbaley | "Out of the Night" | 7th Week |
| Cortland Productions | | | | | | |
| Robert Thornby | Guy Bates Post | | Frenchie de Ruelle | Jas. Oliver Curwood | "Man From Ten Strike" | Casting |
| Mrs. Wallace Reid Productions | | | | | | |
| J. Griffith Wray | Mrs. Reid | Henry Sharp | Ross Lederman | C. Gardner Sullivan | "The Living Dead" | 1st Week |
| KEATON STUDIO. 1025 Lillian Way. Holly 2814 | | | | | | |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | 9th Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. Holly 2400 | | | | | | |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| James Cruze | Non-Star | Karl Brown | Vernon Keys | Thomas Geraghty | "Hollywood" | New York |
| Joseph Henabery | Walter Hiers | Faxon Dean | Dick Johnson | Grant Carpenter | "60c an Hour" | 7th Week |
| Sam Wood | Gloria Swanson | Alfred Gilks | John Waters | Sada Cowan | "Bluebeard's 8th Wife" | Suspended |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Begere | "The Cheat" | 3d Week |
| Wm. de Mille | All-Star | Guy Wilky | Geo. Hippard | Clara Beranger | "Only 3x" | 1st Week |
| LONG BEACH STUDIO. A. J. Thorine, Gen. Mgr. Home 609 | | | | | | |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. Lincoln 2120 | | | | | | |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| John M. Stahl | All-Star | E. Palmer | Sydney Algier | | "Climbing" | 3d Week |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | 8th Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "April Showers" | 6th Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalem | Olga Printzlau | "Mother-in-Law" | 7th Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalem | Olga Printzlau | "Daughters of the Rich" | 2d Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. Holly 4485 | | | | | | |
| Rex Ingram Productions. (Metro release) | | | | | | |
| Rex Ingram | All-Star | John Seitz | Curt Rehfeld | Willis Goldbeck | "Scaramouche" | Casting |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Chuck Reisner | Bull Montana | Floyd Jackman | Doc Joos | Staff | "Hard Boiled" | 2d Week |
| Louis Burston Productions. | | | | | | |
| Jackie Coogan Productions. | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901 | | | | | | |
| United Artists Release. | | | | | | |
| Ernest Lubitsch | Mary Pickford | Charles Rosher | Jim Townsend | Edw. Knoblock | "Rosita" | 2d Week |
| R-C STUDIO. Melrose and Gower. 780 Gower St. Holly 7780 | | | | | | |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Christopher of Columbus" | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Walter McNamara | "Home Comfort" | Schedule |
| Chester Bennett | Jane Novak | Jack McKenzie | Douglas S. Dawson | Bennison-Garwood | "Divorce" | 6th Week |
| Emile Chautard | All-Star | Lucien Andriot | Voshell-Lena | Gittens-Bergman | "Daytime Wives" | 5th Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. 598-141 | | | | | | |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | 12th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. 761-721 | | | | | | |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Fred Jackman | "Buck" | | | Van Loos | "Call of Wild" | 5th Week |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 11th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackney | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Randall H. Faye | "Our Gang" | Schedule |
| George Jesky | Stan Laurel | | | | 2-Reel Comedy | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. Wils. 1550 | | | | | | |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| T. R. Wallatt | Billy Bevan | Crockett-Wagner | McNeil | Bonnie Gray | "Domestic Economy" | 3d Week |
| Richard Jones | Phyllis Haver | Lyman Broening | Neggie Morris | Mack Sennett | "The Extra Girl" | 1st Week |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. Holly 4080 | | | | | | |
| Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.) | | | | | | |
| Frank Borzage | All-Star | Clot Lyons | Bunny Dull | Johnston-Dozey | "Terwilliger" | 3d Week |
| Edwin Carewe Productions. (First National release.) | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Hellbron | "Girl of Golden West" | 6th Week |
| Lloyd Hamilton Corporation. (Educational release.) | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | Bob Dewar | Archle Mayo | Comedy | Schedule |
| Joseph M. Schenck Productions. (First National release) | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Ashes of Vengeance" | Casting |
| Sidney Franklyn | Constance Talmadge | Norbert Brodin | Millard Webb | Emerson-Loos | "Dulcy" | Casting |
| Maurice Tourneur Productions (First National release). | | | | | | |
| Maurice Tourneur | | Arthur L. Todd | Scott R. Beal | | "Brass Bottle" | Casting |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-----------------|----------------|-----------------|------------------|--------------------------|------------|
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | | "Wandering Daughters" | 6th Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | McGill-Linden | Rea Hunt | Jack White | Comedy | Schedule |
| Fred Fischback | Cliff Bowes | Francis Corby | Ben White | Fred Fischback | Comedies | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Herbert Blacle | Herb. Rawlinson | Alen Davey | Ross | Chas. Kenyon | "Twenty Dollars" | 4th Week |
| Duke Worne | Little-Thomson | | Jay Marchant | | "Eagles' Talons" | 4th Week |
| Hobart Henley | Valli-Denny | | Thomas Regan | A. P. Younger | "Up the Ladder" | 5th Week |
| Jack Conway | All-Star | Ben Reynolds | McDonough | A. P. Younger | "What Wives Want" | 5th Week |
| Edward Sedgwick | Hoot Gibson | | Tummel | Edward Sedgwick | "Shell Shock" | 3d Week |
| King Baggot | Gladys Walton | | Joe Barry | Hugh Hoffman | "Crossed Wires" | 4th Week |
| Edw. Laemmle | Art Acord | Vic Milnar | Frank Messenger | Robert Dillon | "Oregon Trail" | Serial |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | Serial |
| Scott Darling | Lewis Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Warren Lynch | A. Thompson | | Comedy | Schedule |
| Wallace Worsley | Lon Chaney | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 11th Week |
| Edgar Lewis | All-Star | Vernon Walker | Doe Feldman | Edgar Lewis | "Right of the Strongest" | Editing |
| Joe Rock Productions. Leon Lee, Prod. Mgr. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Kenmat Productions. Wm. Matthews, Production Mgr. | | | | | | |
| Fred'k Reel, Jr. | All-Star | Fowler-Veer | Tom Gubbins | Reel | "Scarlet Shadows" | 2d Week |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| Semon-Peebles | Larry Semon | Koenekamp | Joe Basil | Larry Semon | "The Show" | 4th Week |
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| Harry Beaumont | All-Star | Nate Watt | Homer-Scott | Julien Josephson | "Main Street" | 10th Week |
| Chester Franklin | All-Star | Frank Good | Charles Watt | Franklin-Lyton | "Wolf-Fangs" | 5th Week |

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"Drifting" has been completed. The
spectacular film play of China, adapted from
the John Colton stage success, in which
Priscilla Dean has given the starring per-
formance before the camera, has gone into
the editorial department following four
months' solid work with the cameras.
"Drifting" has every quality of a perfect
Dean vehicle in the opinion of Universal
executives, and it is said to mark a definite
point in her career.

Miss Dean will spend a vacation period
supervising the finishing touches in decora-
tion and furnishings of her new home in
Beverly Hills, the exclusive residential sub-
urb of Los Angeles, ten miles from Uni-
versal City.

A bachelor always, Alfred Allen, famous
character actor and pioneer in the motion
picture profession, has played the role of
father to nearly every beautiful actress of
the screen. In the role of Jim Travis, Texas
cattleman, his parental role takes a different
turn as he appears in "Shell Shocked" as
the Dad of the rollicking cowboy played by
Edward (Hoot) Gibson.

In this current vehicle, Allen breathes
again the atmosphere of his old stamping
ground, as he virtually made his home at
Universal City five years.

The all-star character of the impressive
cast supporting Lon Chaney in "The Hunch-
back of Notre Dame" at Universal City has
been further heightened by the addition of
Gladys Brockwell, who for years was one of
the most popular stars of the silversheet.

Miss Brockwell will play the role of the
mother of Esmeralda, the gypsy dancer who
is impersonated in the picture by Patsy
Ruth Miller. The role is dramatic and has
those emotional possibilities which Miss
Brockwell can always be expected to realize
to the fullest extent.

Wallace Worsley, director, Perley Poore
Sheehan, adapter, and Chaney are de-
termined that every character of the
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Edward (Hoot) Gibson is hard at work on
"Shell Shocked," the story of one of 'em who
came back from "over there" with a distinct
tendency toward nervousness and the rest
of the troubles that go with shell shock. It
is a real characterization for Gibson, to fol-
low "Dead Game," "Single-Handed" and
"Double-Dealing" among his releases.

"Sets" and The Artistic Smart Set*Continued from Page 5*

of the Art Department of Universal City to give one of these models to the Museum of Los Angeles.

Elmer Sheeley, head of the Art Department at this studio, is a specialist in handling miniatures and has developed this line of work to such a remarkable extent as to surmount unbelievable difficulties and save the company thousands of dollars.

One usually speaks of great feature productions in terms of dollars and cents. Art is its secondary thought. The mind of an American audience is generally influenced by how much a thing cost. If that was necessary at all in this picture, it would stagger the public to know what has already been spent on the "sets" alone. But in "The Hunchback of Notre Dame" art will lead and the work of the combined efforts of the entire "unit" will prove that above everything real merit in every way is necessary to make a great production. From the head of the stupendous plant, who makes the picture possible, to the lowliest workman who handles pick and shovel in due praise or blame.

Not more than fifteen years ago for moving pictures were unknown. Even ten years ago it was often necessary to go "on location" into homes, banks and churches to find what was needed to suit the story. It is a gigantic step in the development of the industry to meet its requirements now, when it is necessary, to make a reproduction of such an edifice as Notre Dame Cathedral, supplying every detail and realism, then not content to have this structure alone, to reproduce from the imagination the buildings and environment surrounding it.

Frances Raymond, who has just been cast for an important role in Dustin Farnum's new picture, "The Grail," and, who long since established herself as a cinema character actress par excellence in screen hits ranging from the time of Bryant Washburn's triumph, "Skinner's Dress Suit," to "Shadows" and "Hungry Hearts," was the most popular soubrette on the American comic opera stage twenty-five years ago, when she appeared in stellar roles in extravagant productions of her late husband, David Henderson, then the Zeigfeld of the nation.

Monty Banks has just started his third-to-the-last comedy for Federated release. Upon the expiration of this, his third annual contract with this concern, Mr. Banks will turn his stellar comic antics to features of four, five and six reels instead of the regulation two-reeler.

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FLASHES FROM FRISCO

Continued from Page 6

Joseph Kerr, exploitation manager of the Paul Gerson Picture Corporation, and Berthold Berger, executive officer of the Company, will leave for New York this week. They will take with them the first print of the company's latest feature production, "The Cricket on the Hearth," also first prints of the first of the series of two-reel comedy-dramas from Peter B. Kyne's "Tiberius Tinker" stories in the *Saturday Evening Post*. They will arrange releases for these pictures and future productions.

Max Graf has discovered a new heir for Roscoe Arbuckle's laurels in John J. Perkins, an entertainer at Coffee Dan's, and now also playing the country hotel clerk in "The Fog." John J. is just twenty-four, weighs a merry little two hundred and sixty-eight pounds, and best of all, has a really funny face.

Al Christie was in San Francisco last week enroute to Truckee.

The Co-Operative Motion Picture Productions, Inc., Ivor McFaddon production manager, has taken rooms in the Golden Gate Building and expects to begin work on a picture shortly. They claim to have discovered a young man star who will make Richard Barthelmess look to his laurels.

Another motion picture company has been started in San Francisco, so quietly that no word of its formation was made public until after its first picture was under way. It is the Kenmat Productions and they are already making "Scarlet Shadows" at Universal City, although all future productions will be done at San Mateo. It is a closed corporation, with only three men interested and no stock for sale. "Scarlet Shadows" is being directed by Fred Reel, Jr., who wrote the story, and has a cast including Noah Beery, Thomas Santschi, Stuart Holmes, Eileen Sedgwick, Arline Pretty, Anna May Wong, Zella Gray, and others.

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Vol.V.

SATURDAY, MARCH 17, 1923

No. 49

From the Editorial Observatory

As for the very next King Tut joke, tut, tut!

It is highly probable that the Ruhr may become a Rue for the French.

A Fritzi Blonde has arrived in Filmland to try her luck in pictures. Beware, Fritzi Brunette!

Rubber is going up in price. In other words, they're taking advantage of its stretching possibilities.

A Professor Bugg predicts the end of the world will come in the year of 1942. This IS a "Buggy" idea.

Speaking of all these proposed theatre projects, let us add: the prospect of having such an increase in amusements is delightfully amusing, and the realization of it all will be even more so.

The Los Angeles dramatic critics seem to be unanimous in the decision that the one reason why "The Wheel of Life" rolls on at all is, Elsie Ferguson (in person) is the main spoke. But then it is a spoken drama.

Pola Negri's first American-made photoplay, "Bella Donna," has failed to "knock 'em dead," but this failure may be intentional—Pola may want to be sure of having some live patrons left for her next American-made picture.

This is a good time to once more caution a few bad actors against their persistency in neglecting the mending of their breaking ways. There may be a "kick" in carousing and wild-party life, but it is certain there also will be a kick-back.

They can send music from New York to New Zealand via radio now. There is much of the new in this, to say nothing of the abundance of the truly marvelous. Pretty soon you'll be able to radio a kiss all the way around the world and back right on your own dear cheek.

Somebody on a certain morning newspaper must be simply wild about "Bull" Montana. There is nearly always one story about him, and sometimes there are two of them on the same page the same day. But you can't blame Montana for wanting to be on the map.

China is still making demands on Japan. Is it that something must be done to protect the chop suey interests, or has demanding become the national sport of China? At any rate, Japan continues to be immune to all demands except its own, and it wants America to meet most of those.

The Prohibition officers claim they are close on the trail of a powerful Hollywood bootlegging ring. On the square? (The suggestion of skepticism is the result of a natural amazement over the revelation that after all these years, the Prohibition officers should get on a trail hundreds have been traversing with intoxicating regularity.)

Now that Hollywood is assured a couple of new million-dollar theatres, and a couple of others a little less costly, it is to be expected that some long-haired, long-winded reformer will burst into print soon with the unqualified declaration that this city is going straight to perdition. If such commendable progress is that, come on perdition!

Helen Ferguson, the film star, has made the discovery that perfumes nowadays are inferior. She dropped a little of it in the corner of one of her famous brown eyes to produce tears for a motion picture scene, and she almost went blind because the perfume contained a very crude and inferior grade of wood alcohol. Ye gods! Can it be possible that the unscrupulous bootleggers also control the perfume business? If so, we're off of perfume, too.

According to the latest reports, Mary Pickford and Douglas Fairbanks are serious in their determination to join the West Coast-Grauman organization in promoting the construction of a million-dollar theatre in Hollywood. Since it is a foregone conclusion that such an enterprise will be a good financial proposition, it is well worth all the seriousness anyone can muster. Moreover, Mary and Doug had just as well be serious enough about it to insure themselves a neat profit as anybody else.

Speaking of journalistic wares (not necessarily hard), Camera! enjoyed its little theatre "scoop" last week. When a weekly publication can beat a half dozen newspapers in divulging an important news story pertaining to Filmland, it is one more proof of the fact that the Los Angeles dailies cover the film-production field very weakly. All the real film news published in all the local newspapers during a whole week is set forth in two pages in Camera! on Saturday as a resume, and the remainder of the contents, or about fifteen pages, are occupied by news and gossip overlooked or neglected by all other publications. Presumably, Los Angeles newspapers are none too proud of the great film industry.



From U to You

By BEN WESTLAND



Within the next two weeks production of a series of high-class two-reel comedies presenting to the motion picture public the famous Gump family will begin at Universal City. The pictures will be produced by Samuel Van Ronkel and distributed by the Universal Film Exchanges, Inc., and will be known as Samuel Van Ronkel Productions. Plans are practically completed and casting is under way.

Picturization of the activities of the Gumps, made famous by Sidney Smith's comedy strip in the daily newspapers, will include the love affair of Uncle Bim and the widow Zander, which caused nation-wide interest a couple of years ago and nearly caused a panic at newspaper information bureaus by questions from "fans" who were following the affair. Chester and Min, "Old Timer" and his good wife of Shady Rest will have important roles in the Universal screen attraction.

Mr. Van Ronkel's contract with Sidney Smith extends over a period of five years and the pictures to be filmed will follow the Gump's activities to a considerable extent as they appear in the daily comedy strip.

All of the characters for the comedies have not been chosen, although many screen tests have been made during the last few days. It is a particularly delicate task to pick these characters because of the unusual physiognomy of the Gump family, especially Andy and Uncle Bim.

"The comedies are not to be of the ordinary slap stick variety so common in 'two-reelers' but will be of the very subtle order," Mr. Van Ronkel said.

Marion Orth, popular fictionist and playwright, has been added to the scenario staff at Universal City. She was engaged by Raymond L. Schrock, head of the scenario department, to write seven original screen stories within the next year.

For the last three years Miss Orth has devoted her time exclusively to writing motion picture plays. Previous to that time she was for several years a short story

magazine contributor and came west from Chicago three years ago at the invitation of Miss Lois Weber, noted playwright and motion picture director, who had purchased two of her stories, "The Price of a Good Time" and "Borrowed Clothes," for filming at Universal City.

Among well known picture plays which Miss Orth has written are "Midnight Romance," "To Please One Woman," "Too Wise Wives" and "The Lure of Jade."

Recalling the excellent work of Ethel Grey Terry in "Under Two Flags" it is logical to expect a fine characterization from her in "What Wives Want," an all-star production just finished.

"What Wives Want" is a novel screen discussion of the marital problem, affording good dramatic opportunities for Miss Terry, Niles Welsh, Ramsey Wallace, Vernon Steele and others, directed by Jack Conway. Perry Vokroff wrote the story.

Katherine Perry, wife of Owen Moore and well known screen actress, has been engaged to play the feminine lead in "Twenty Dollars," Herbert Rawlinson's latest starring vehicle now being filmed at Universal City under the direction of Herbert Blache. Miss Perry has appeared in pictures a year or two and has played leading roles in all-star attractions. She is best remembered for her work in "Sooner or Later" and "The Chicken in the Case."

Zach Sanderson, graduate of the State University of Michigan, and for the past six years associated with the George H. Putnam Publishing Company, has been added to the scenario staff at Universal City.

Ann Little, "Queen of the outdoors," has been signed by the Universal Pictures Corporation.

She will co-star with Fred Thompson, all-around world's champion athlete, in a forthcoming Universal chapter play production, "The Eagle's Talons," which will exploit the

thrill of outdoor life and the interest of adventure in the open spaces. Miss Little's screen history includes achievements in every type of role, but for years she has been known primarily as one of the most courageous of outdoor women. She was born in Sisson, California, went into pictures first with Ince, followed her initial experience there with engagements at Universal, American, Lasky, Arrow and other studios, and spent practically all of 1921 and 1922 traveling over the entire world. Two of her best appearances were in "The Squaw Man" and "Nan of Music Mountain."

Thompson has held the world's amateur athletic championship for some time and is rapidly gaining fame in pictures. He is of the clean-cut outdoor type, entirely likable in personality.

To further insure the finest personality interest possible in a serial Universal City executives have engaged Al Wilson, one of the world's most famous aeroplane stunt fliers, to handle a role of featured importance in the story.

Another element which guarantees the best possible story value is that "The Eagle's Talons" was written by Theodore Wharton, "the father of the serial." He has prepared some of the greatest chapter play successes which the screen has known, among them the very first produced.

Doris Pawn, a star in her own right and one of the very finest artists on the screen today, is playing a featured leading role opposite Herbert Rawlinson in "Twenty Dollars," now in the course of production under the direction of Herbert Blache. Miss Pawn has a long list of silversheet triumphs to her credit, but most critics think she appeared to her best advantage in such successes as "Trey of Hearts," "Tower of Ivory" and "The City of Dim Faces," although her very latest appearance in "The Hero" has brought a veritable avalanche of high praise her way. Miss Pawn is quite in a class of her own and she seems assured of an extraordinary future of artistic achievement.

I KNEW 'EM WHEN—

Claire Windsor admits she started her film career as an extra girl with no stage experience whatever.

Clarence Badger's father was a theater manager, and once hired David Warfield as an usher.

Cecil Holland, make-up wizard who practices his greasepaint magic at Goldwyn studio, has played more than 2000 different characters.

Kate Lester, grande dame of Goldwyn films, made her screen debut in "Mollie Make Believe" in 1915.

Erich von Stroheim has acted in nine motion pictures in his career. He played a villainous character in nine of them.

Gretchen Hartman, wife of Alan Hale, is making a double-header of her return to the screen after an absence of three years due to the necessity for devoting her whole, undivided time to Alan, Jr. She is being seen almost simultaneously in two different William Fox features, namely: Tom Mix in "Do and Dare" and Dustin Farnum in "While Justice Waits."



Miss Betty McCoy, well known Hollywood dancer, is now in Mexico City, at the National Theatre

DIRECT FROM FILMLAND

Dick Sutherland, whose face is so intriguing in its ugliness as has proven in his characterization of the tramp in support of Harold Lloyd in "Grandma's Boy," has been requested to make personal appearances because of a demand of many movie fans to be allowed to see with their own eyes whether or not he is as ugly in reality as he photographs when engaged in make-believe. Mr. Sutherland is undecided as to what he will do about the request. He is more prone to give a negative answer because of the fact that he has been asked by directors on several occasions to add make-up which tends to hide some of his natural facial features. "I'm afraid the fans will think my face is my misfortune although I regard it as my greatest fortune," he says.

Monty Banks, the popular comedy star, is turning out two-reelers at a merry clip just now. During the thirty days ending last Saturday he made two complete comedies for the Federated program. Both were promptly accepted by the high-ups as O. K. The first one, entitled "Oil's Well," is said to be especially funny while the second one, "Please Arrest Me," is claimed to be entirely up to standard. Ruth Holly is Monty's leading lady in both of these films.

Eyes and a Slide Down a Coal Chute

If Helen Ferguson hadn't had more than the ordinary amount of nerve and perseverance when she started working in motion pictures, she might now be pounding a typewriter in a glue factory, or sitting in the cubbyhole office of a tanyard somewhere with a telephone receiver strapped over her ears, taking the latest market reports on leather and tallow.

However, Helen had that nerve and perseverance, and as a result she's now one of the screen's most prominent stars.

Back in the heyday of the old Essanay company's success, at the studio in Chicago, Helen started as an extra girl.

She wasn't getting much of a "kick" out of life then, however, and her big brown eyes, unlike they are today, continually held a rather sad, woe-begone look.

So strongly did this wistful, beseeching optical expression grate on the nerves of Essanay's casting director that it became a daily habit for him to "fire" Helen and tell her not to come back again.

But return she did—time after time, after time!

Then one day the director, his patience at the breaking point, told her to get off the "lot," with a fusillade of blankety-blank-blank gratuities thrown in, and never, never come back.

The next morning, bright and early, the director walked through the waiting room, picking his types for the day's work. Casting hadn't been reduced then, by the way, to the science which it is now.

Hurriedly he made the rounds, choosing a girl here and there.

Then—
Suddenly he stopped, threw back his head and roared with rage.

There in her accustomed place, on her favorite bench, sat Helen, unperturbed and her eyes more haunting than ever. Her face was streaked with coal dust, the make-up, which she had so laboriously put on in the morning, was begrimed and utterly ruined.

"How in the world did you get in here?" queried the director, when his rage had subsided enough to give his voice a chance. He had given strict instructions to all gatemen to the effect that she wasn't to be admitted to the studio under any circumstances.

"Through the coal chute," Helen replied, her eyes, staring sadly even in her triumph.

And that very sympathy-winning lustre in her eyes, which since have become famous the world over, started her on her career.

Simply because there was no way to get rid of her, that casting director gave her what he thought to be a "bit" in an Essanay two-reeler starting that memorable day, and when he saw the picture projected later, he discovered the girl had made it the biggest part in the story because she accidentally got a chance to use her eyes to a distinct advantage before a camera in close-ups for the first time.

Emboldened even more by this slight taste of getting into a movie enough to be seen, Miss Ferguson marched herself majestically up to the office of the production manager, knocked at his door and breezed into his sanctum without awaiting a response.

"If you'll give me a chance and I find out I'm not good, I'll promise to never come back to your studio again," she proposed.

"And, are you to do the deciding as to whether or not you are good?" he asked, much amused.

(Continued from Page 22)



HELEN FERGUSON

ONE DULL WEEK IN HELEN'S LIFE

Helen Ferguson is the possessor of several degrees in the superlative. In the first place, she is considered one of the most intellectual photoplayers on the screen, and, in the second place, she is quite generally conceded to be one of the most active. It is interesting to note how she spends a dull week. Witnesseth:

Monday—She finished playing the stellar role in Edgar Lewis' "The Right of the Strongest" at 6 p. m., and at 8:30 p. m., of the same day, she was attending a meeting of the Twinkler's Club she helped to found.

Tuesday—She returned to the studio for several re-takes, went shopping, posed for six portraits and that evening was the hostess at a surprise dinner she gave in honor of Mr. Lewis.

Wednesday—Started at 8 a. m., and spent the whole morning helping to raise funds for the new home of the Studio Club, which cares for gentle aspirants to screen honors who aspire under the disadvantage of a financial shortage. At noon she was the principal speaker at an important meeting in behalf of Better Films. At 2 p. m.

Continued to page 20

Casts of Pictures Now in the Making

William P. S. Earle Productions

Hollywood Studio
EGYPTIAN STORY

W. P. S. Earle, Director
Joe Cronjager, Cameraman
Dick L'Estrange, Assistant Director
Blanche Taylor Earle, Scenarist

CAST

| | |
|------------------|----------------|
| Carmel Myers | Sam De Grasse |
| June Elvidge | Iris Ashton |
| Malcolm McGregor | Zack Williams |
| Bertram Grassby | Cybilla Reeves |

Jesse D. Hampton

announces the following cast and organization for the producing of Rex Beach's story to be filmed at the Goldwyn Studios entitled,

"THE SPOILERS"

Director, Lambert Hillyer
Assistant Director, Les Manter
Cameras, John S. Stumar, Dwight Warren
Art Director, Cedric Gibbons

CAST

| | |
|-------------------|-----------------|
| Milton Sills | Anna Q. Nilsson |
| Ford Sterling | Robert Edeson |
| Sam de Grasse | Barbara Bedford |
| Wallace MacDonald | John Elliot |
| Noah Beery | Mitchell Lewis |
| Robert McKim | Louise Fazenda |
| Rockliffe Fellows | Gordon Russell |
| Kate Price | Alec B. Francis |

MARY PICKFORD

In a Dramatic Romance of Old Spain
in the Empire Period

The Title of Which Is Undecided
Ernst Lubitsch, Director

James Townsend, Assistant Director
Charles Rosher, Cameraman

CAST

| | |
|------------------|----------------------|
| Mary Pickford | George Walsh |
| Holbrook Blinn | Clare Eames |
| George Periolat | Snitz Edwards |
| Charles Belcher | Bert Sprotte |
| Doreen Turner | Donald McAlpin |
| Phillip De Lacey | Mme. de Bodamere |
| | Mme. Mathilde Camont |

Metro announces the following cast and organization for "Snowed Under," the sixth "Bull" Montana comedy, a Hunt Stromberg Production.

"BULL" MONTANA

in

"SNOWED UNDER"

Directed by Hunt Stromberg
Photographed by Floyd Jackman
Edited by Robert Parker

CAST

| | |
|--------------------|----------------------|
| The Man..... | "Bull" Montana |
| Dr. Jekyll..... | "Chuck" Reisner |
| The Girl..... | Florence Gilbert |
| Midnight..... | Douglas Carter, Esq. |
| A Spy Patient..... | Val Harris |

Filmed in the Tahoe National Forest at Truckee, California

Max Graf Presents

"THE FOG"

Pacific Studios, San Mateo
(Metro Release)

Director, Paul Powell
Assistant Director, Leigh R. Smith
Cameraman, John Arnold
Scenarist, Winifred Dunn
Story by William Dudley Pelley

CAST

| | |
|------------------|-----------------|
| Louise Dresser | Louise Fazenda |
| Mildred Harris | Ann May |
| Cullen Landis | Ralph Lewis |
| David Butler | Frank Currier |
| Marjorie Prevost | Edward Phillips |
| | Ethel Wales |

B. P. Fineman presents

"DON'T MARRY FOR MONEY"

Director, C. L. Brown

Assistant Director, Charles Dorian
Cameraman, Mr. Balboni
Assistant Cameraman, Rodger Heman
Electrician, Jack Monroe
Production Manager, Bill Carr

CAST

| | |
|----------------|------------------|
| Ruby De Remer | House Peters |
| Eileen Pringle | Charles Wellsley |
| Cyril Chadwick | Christine Mayo |

Walker-Polo Productions
(Fine Arts Studios)

Presents

EDDIE POLO

in

"THE REAL THING"

Director, John W. Grey
Cinematographer, Alfred Gosden
Assistant Director, Ray Grey,
Scenarist, Burke Jenkins

CAST

| | |
|-------------------|---------------|
| Katherine Bennett | Jack Carlisle |
| George Williams | Max Wexler |

Principal Pictures Corporation presents
"THE MEANEST MAN IN THE WORLD"

An Adaptation from George M. Cohan's
Stage Success

Director, Eddie Cline
Assistant Director, Norman Manning
Cameraman, Martinella

CAST

| | |
|-----------------|------------------|
| Bert Lytell | Blanche Sweet |
| Bryant Washburn | Maryon Aye |
| Helen Lynch | Lincoln Stedman |
| William Conklin | Forrest Robinson |
| Frances Raymond | Victor Potel |
| Lionel Belmore | Ward Crane |
| | Frank Campeau |

Goldwyn Pictures Corporation presents
"THREE WISE FOOLS"

Director, King Vidor

Assistant Director, David Howard
Cameraman, Charles Van Enger

CAST

| | |
|---------------------|----------------|
| Claude Gillingwater | Alec Francis |
| William H. Crane | John Sainpolis |
| Eleanor Boardman | Brinsley Shaw |
| William Haines | Martha Mattox |
| Frederick Esmeilton | Fred J. Butler |
| Charles Hickman | Zasu Pitts |

San Francisco, Calif., March 12.—Week by week the list of San Francisco producing corporations grows longer and longer. The latest addition is The Bellineo Film Corporation, with offices at 619 Chronicle Building. Their aim is to make better pictures with a psychological punch. Their first picture will be from a story by Grace Sanderson Michie, well known as the author of "The Finger of Justice," and other scenarios. She will be scenario editor for the company. Louis William Chaudet will direct with Richard Scherer as assistant director. Work on the picture will be begun in the very near future in one of the southern studios, with some exterior locations in San Francisco.

Walter Hiers and his bride arrived in San Francisco on Friday for our fat friend Walter to make personal appearances for a week, at the California Theatre, with the world's premiere of the first picture in which he has been starred, "Mr. Billings Spends His Dime."

Louise Dresser, well-known star of vaudeville, the stage and screen, arrived in San Francisco last Wednesday to play a prominent part in "The Fog," now being shot by the Grafs at the Pacific Studios.

Mrs. Emily Johnson, author of "The Third

Flashes from Frisco

Alarm," spent several days last week in San Francisco.

Ralph Lewis, one of the leading members of the cast of "The Fog," has been very ill for a week at the Hotel Plaza with a severe attack of the "flu." Mrs. Lewis arrived the first of last week to look after him.

Harry McKenzie, president of the Kenmat Productions, left on Saturday for Los Angeles, where their first picture, "Scarlet Shadows," is being filmed at Universal City. It is announced that the future productions of the company will be made at the Pacific Studios at San Mateo.

Leo Goodstadt, casting director for Lasky, is in town with his wife enjoying a well-earned vacation; in fact, it's the first time he has been off duty in several years.

Victor B. Fisher, of the Fisher Productions, went to Los Angeles again last week, where Lillian Ducey has almost completed the continuity for "Youth Triumphant." While in the south Mr. Fisher will complete the cast for the picture, work on which will be begun at the Pacific Studios in about ten days.

Winifred Dunn, recently appointed scenario editor for Metro, and who is the author of the screen version of "Quincy Adams Sawyer," and many other successful films, spent last week in San Francisco completing the continuity for "The Fog." Five minutes after Miss Dunn's arrival at the Palace Hotel the hotel was on fire, which had never happened before, but then Miss Dunn had never been in town before.

Georgé Rigas, well known to the silver screen, was in town several days this week enroute to New York.

Richard Bret Harte, grandson of the famous writer, is making his headquarters at the Hotel Plaza while he completes his arrangements for the filming of "The Ward of the Golden Gate," first picture of the Bret Harte productions. Work on the picture will be begun next month, in and around San Francisco.

H. A. Sebastian, of the Belasco Productions, returned from New York last week where he has been assisting in the distribution of "Her Accidental Husband."

The return of Eric Von Stroheim, with his company, has once more been put off. This time they are due on Tuesday, to begin the shooting of "Greed" on Wednesday morning.

Filmland's Indoor Sport, a Famous Bed and a Broken Leg

By RAY H. LEEK

First nighting with the film favorites still continues to be the most popular of indoor sports here.

Possibly it is because we have the opportunity to obtain a double eyeful of our idols—both in their celluloid personalities and as their true selves in the orchestra chairs—that we continue to line up before the box offices, eager to find standing room at every big picture.

At any rate, the opening of Gasnier's production of "The Hero" the other evening proved a magnet for Angelenos and tourist-visitors alike. Carriages, street cars and sidewalks disgorged the throngs who were eager to see the film version of the famous stage production and those who had made it possible.

recesses of the rear of the theatre sat Gasnier. And nobody was disappointed. In the dim ton Glass who enacts the title role in the picture, with a galaxy of stars about him such as would have been the envy of any director. Mae Murray, hurried away from her own opening a few doors away, to be a member of Gaston's party. "Bob" Leonard, her director-husband, also was among those present.

Barbara La Marr forgot her newly acquired role of mother (acquired through the

adoption of a baby boy) to view her modified vampire self on the screen. Doris Pawn, playing in a stage production a few blocks away, found time to attend the opening and see herself in what has been declared to be her most ambitious dramatic role.

John Sainpolis, whose work in the picture was picked by a big national magazine as the outstanding characterization of the month, also was present, along with practically every other member of the big cast. B. P. Schulberg, whose organization produced the picture, was elbowed by the good-natured throng as wholeheartedly as were the "grips" and electricians who also share in the general interest in "their" pictures.

"And then they all wept glycerine tears."

There was a time, and not so long ago, when the motion picture critic who wrote those words was justified in doing so. But glycerine, as the basis for the picture tear, has become a tradition. Unfortunately, like most traditions, it remains in fiction long after its cause has ceased to exist.

The director who would permit a player to attempt to simulate emotion by facial movements alone, without actual sympathy and feeling for the part, would not continue

as a director under the new regime.

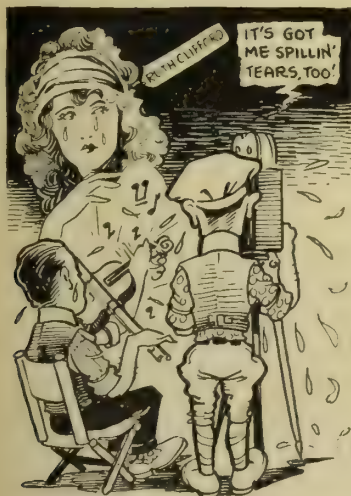
Gasnier, who has won directorial fame through the production of highly dramatic pictures, insists that every player actually feel the emotion he seeks to portray. Music, "quiet hours" and sympathetic discussion of the story often are used, alone or together, to bring about the desired effect.

In "Mothers-in-Law," Gasnier's latest production, the tears which were shed by Ruth Clifford, by Edith Yorke and Vola Vale doubtless will convince the most unbelieving that glycerine, as an agency of emotional expression, has passed into history.

When the newspapers recently chronicled the fact that Alan Holubar had broken his leg, they only told the half of it. For the director also broke a record when, hobbling about on crutches, he filmed his latest picture, "Slander the Woman," in five weeks, which has caused the query to be propounded, "What marvels might he not accomplish if he would break both of his legs?"

If the wraith of the late Parisian beauty, Gaby Deslys, ever wanders about on this

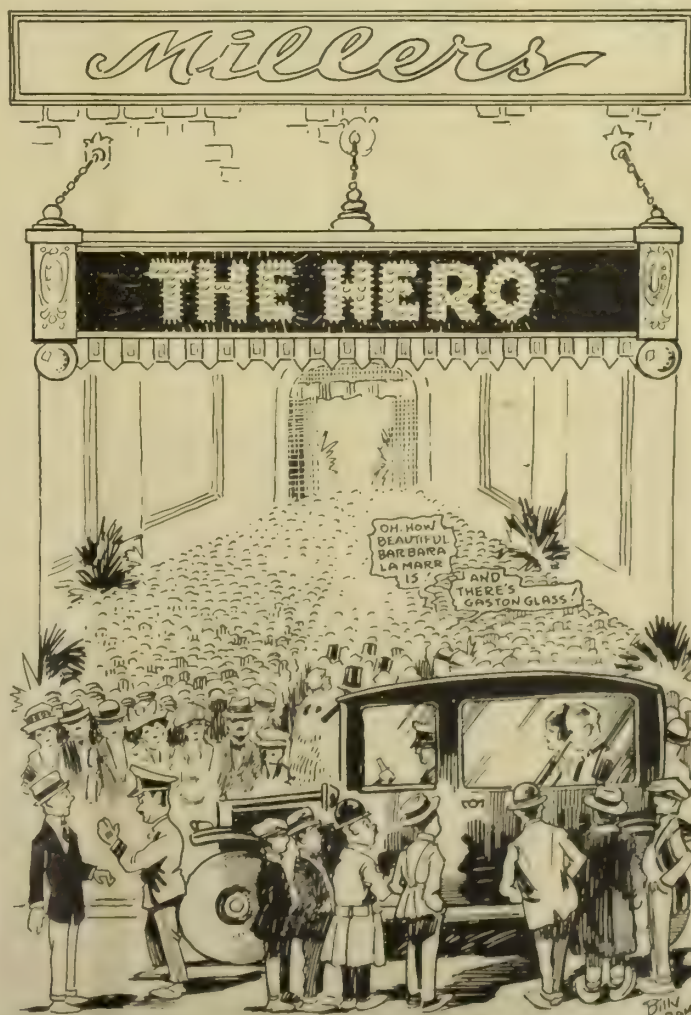
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REAL TEARS FOR GASNIER IN HIS LATEST "MOTHER-IN-LAW"



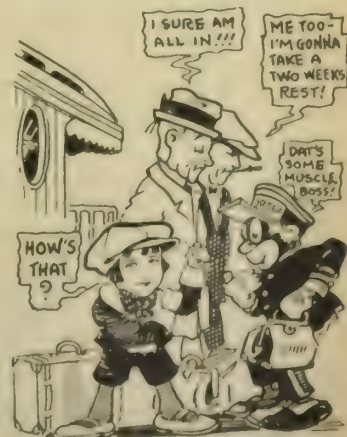
HOLUBAR BROKE HIS LEG AND A RECORD WHEN HE FILMED HIS LATEST PICTURE



FIRST NIGHTING WITH MOVIE IDOLS STILL IS GREATEST OF INDOOR SPORTS IN LOS ANGELES



GABY DESLYS' HISTORIC BED HAS BEEN FILMED AT LAST IN "DAUGHTERS OF THE RICH"



JACKIE RETURNS FROM NEW YORK IN FINE FETTER

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

There is no disposition on our part to be unkind, and in fact, we strive incessantly to be magnanimous, considerate to a maximum degree and cognizant of the ever-present possibility of our opinion being entirely wrong. But, it does seem to us that it is likely "The Woman Conquers" is at least one of the reasons why Katherine MacDonald decided to abandon the screen temporarily, if not permanently. This picture is an impressive example of the utter futility of producers continuing an obviously fallacious proclivity for wallowing around in hackneyed shreds in frantic attempts to piece together one single thread of a story. Indeed, this feature is one of the best arguments in favor of fostering and developing a new school of writers trained to create new literature for the new screen. "The Woman Conquers" essays a contrast of the tedium and boredom of high society life with the rough crudities of outdoor life in the far north, where men are brutes on occasion. Every situation undertaken is so thread-bare that despite Director Tom Foreman's consummate skill in handling his whole picture, there is not a single instant when one feels as if he might start to get excited over it. Miss MacDonald is, as usual, a feast for the eyes—she is beautiful and she does deserve the title of "the American beauty," but her performance is that of the weary. She seems on the verge of stopping short and asking in despair: "Oh what is the use?" Verily, there is no use and there should be a sharp and immediate turning away from such material as this photoplay contains—a turning away process in which all producers should participate for the sake of the common film weal. And, if there is not some such diverting from the old beaten paths in a voluntary spirit, the public is liable to force a precipitate retreat which will resemble a débacle.

If Director Austin Huhn was trying for a program picture when he made "A Clouded Name," he got what he was after: a fairly good program picture. It certainly would not be proper to advertise it as a special. Moreover, it certainly is not a mark quite worthy of being "aimed at." It is not "up to snuff." However, few such pictures serve a purpose and that purpose is to supply smaller theatres with passable attractions at small cost. The cast is not particularly brilliant, Gladden James carrying off the few honors possible. Norma Shearer, the heroine, would have done better if her part had justified it—she shows much promise as a truly artistic interpreter of the silent drama. In conclusion, perhaps the most glaring of all the defects in this production are in the titles which could easily be improved by most anybody.

There is no use considering extensive globe-trotting in quest of locales in which to photograph story action as vital to the fidelity of back-ground for a motion picture. Douglas Fairbanks had more of merry, old England's scenic atmosphere on his Hollywood "lot" than could be found any place in England and on this star's "lot" was the only place he could hope to find the conveniences of equipment to make such a production as "Robin Hood" at all feasible. Yet, company after company spend fortunes sending big companies of photoplayers to Hawaii, for instance, for what? Not one single element of Hawaiian scenery which

TENDENCIES TERSELY TOLD

Gradually the screen is gaining new and powerful friends among both state and national legislators and this undoubtedly constitutes a handwriting on the wall such as insures a consideration more replete with fairness than has been given in some halls of law-making heretofore. In short, it means the more intelligent men of power are recognizing the futility of the efforts of a few narrow-minded reformers to stifle the great American cinema art.

Just as might be expected, there are plans for a veritable avalanche of photoplays based on the King Tut idea, no less than six features on the subject being proposed already. The very human tendency of crowding into a single thoroughfare until there is serious traffic congestion flourishes in filmdom just as it does in a busy business district.

A quiet though impressive battle royal is on among several promising contenders for the honor of being called "the greatest child artist of the screen." Although Jackie Coogan has started the idea by showing the possibility of kiddies of tender years eclipsing most grown-ups as screen favorites, all indications point to the certainty of his having really serious competition within a very short time. One releasing concern is now spending a great deal of money advertising another child artist as "the greatest."

Practically every juvenile leading man bearing the slightest resemblance to a Latin has been striving with much might to win the coveted honor of being Mary Pickford's leading man in her new picture, but the merry rivalry has been ended by the selection of George Walsh to play the part. This decision puts the Walsh family very much in the saddle at the Pickford-Fairbanks Studios, as Raoul Walsh has been chosen to direct Douglas Fairbanks in his next picture.

The older film releasing organizations are being challenged more and more seriously every day nowadays. In fact, some of the newer concerns seem to bid fair to attain even previously unheard-of proportions of importance from a big business standpoint. The very fact that the development of such additional competitors is possible at all indicates clearly the growing demand for motion pictures.

There is no prospect of the early decadence of the fad for all-star casts. On the contrary, producers continue to vie with each other in the matter of "getting the most big names in their casts." A few weeks ago it was considered amazing to have fourteen stars in one cast. Now a current release has eighteen and two others are to follow soon with considerably more than a whole score of stellar luminaries in one aggregation.

cannot be produced right here in Southern California much cheaper! There have been several demonstrations as to how futile such long-distance expeditions are in reality and now comes Paramount with another one in "The White Flower" in which Betty Compson is starred. In the first place, the correctness of the atmosphere is not indispensable to the story involved. A clever suggestion of such an atmosphere would have served just as well and would have saved thousands of dollars. The outstanding high-light of this picture is the love story unfolded with commendable smoothness. That love story could have been enacted with equal forcefulness right on the Lasky "lot" amidst "sets" carefully designed and executed as replicas of the locales desired, and, we have no doubt but what the whole filming process would have been under far better influences than those to be had in any part of Hawaii, which, as a place for sight-seeing, is disappointing to more people than any one highly-touted place in the world. The point we desire to score with as much emphasis as possible is that the tendency of producers to incur the tremendous expense of sending costly troupes of photoplayers to the four corners of the globe for "shots of alleged realism" is not justified in a vast majority of cases and "The White Flower" is one of those cases. By sticking more closely to the Southern California field, which offers everything possible in one locality, the producers will save themselves money, will save the exhibitors money and in due turn will save the patrons of picture theatres money. Such is a goal worthy of all manner of efforts to reach. Let the slogan of the times be: Make the whole picture in Southern California!

Another "miss" is "Woman of Bronze" and Clara Kimball Young as the Mrs. in the story contributes her full share of causes for this picture missing the mark by oodles of points. Whoever has seen Margaret Anglin in the stage version of this splendid play is bound to be "at sea" over this cinema adaptation. Miss Young's lowering of her own high dramatic standards is inexplicable and one just naturally wonders what really was her conception of the character she is portraying. When she has her opportunity to rise to strong emotional heights, her performance becomes almost mediocre, and, seemingly, she did not even have it in her mind to make a serious effort to win any sympathy for Vivian Hunt. It is bad enough to have to contend with one of the time-honored twists of the eternal triangle without having to watch a popular star play her part in it with about the same amount of finesse required of the leading lady in a cheap western two-reeler. Lloyd Whitlock, who plays the role of the artist-husband, was either imbued with the same idea as Miss Young was at the time of the photographing of the story or else it was a role he did not understand at all. Likewise is Kathryn McGuire unsatisfactory, largely because she essayed a role not in her line. The late Edwin Stevens is in this cast and his performance is easily the best of any in the picture. King Vidor directed and at times misdirected, but it probably was not entirely his fault.

"The Midnight Guest" in which Grace Darmond plays the stellar role, looks like a top-
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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MARCH 17, 1923

RECORDS TO BE BROKEN IN ERECTING EXPO BUILDINGS

Architects for the American Historical Revue and Motion Picture Exposition have completed all plans for the principal buildings to be erected in Exposition Park and it is probable that construction will begin by April 1. Motion picture demands have taught extraordinary speed in making dream cities become realities and for that reason the motion picture exposition will appear as if by magic when the time comes for the waving of the magic wand.

Charles H. Kyson, the architect, has adapted the early Spanish-American types of buildings including those that indicate Aztec influences to the demands of the exposition and a quaint and colorful city is promised. Mr. Kyson and his assistant, Lester G. Scherer, have made the most careful study of the history of all the Americas, which are to be represented in the exhibits, and have adapted their plans most cleverly to the needs as well as the traditions of the various countries.

Mr. Scherer is an anthropologist as well as an architect, and as president of the Alpha Epsilon Sigma, honor society of the anthropologists, studied many things now most useful in his exposition work. He has traveled through Mexico, New Mexico and Arizona, making studies for the big fair. His familiarity with the Indian traditions has enabled him to apply many charming touches in modeling decorations and suggesting color schemes.

Included in the general scheme is landscape gardening in which semi-tropical plants and flowers will be featured so that the exposition city will appear as if it had existed a century or more.

It is the intention to make the exposition "set" the most unique and most alluring that has ever been provided for any big fair. As it is to form the background for many daily "shots" of visitors and pageants the exposition city will become familiar to theatre-goers everywhere and will advertise California in a way never before attained.

Temporary buildings are to be placed in the park next week when the Esplanade and other streets will be surveyed. The exhibit bungalows are in such demand that there is no doubt the Exposition City will show the same sort of phenomenal growth that distinguishes Los

Angeles. The principal buildings on the Esplanade will house collections of exhibits from Central and South America as well as from all parts of the United States.

Exhibits of costumes are being prepared and these will include many that have interesting histories as well as hundreds that have been worn in pictures now famous.

REPORTS DEARTH OF STORIES IN N. Y.

Milton E. Hoffman, Metro production manager, returned to Los Angeles from New York where he spent several weeks conferring with Metro executives regarding the six special Viola Dana pictures, the six all-star productions and the Technicolor picture that are to be made under his supervision at the Metro studios during the coming year.

According to the present plans as announced by Mr. Hoffman on his arrival, actual production on Miss Dana's first picture and on the initial all-star feature will be started about April 1st.

Encouraged by the success of the first Technicolor picture, "Toll of the Sea," which was released by Metro recently, another color production will be made in the near future. Several important improvements have been made since the filming of "Toll of the Sea," which makes Technicolor the most successful process of its kind to date.

While in the East he started negotiations for a number of stories for Viola Dana as well as for the Metro all-star production. Mr. Hoffman reported an alarming scarcity of good original stories suitable for screen productions.

Mower to Star in Serial

Jack Mower has signed a long term contract with Universal for whom he will be featured in a historical serial, the actual filming of which will start about March 20th. The serial, consisting of fifteen episodes, will be entitled "Daniel Boone," and will be directed by J. Marchant and Frank Messinger. Eileen Sedgwick will be co-featured.

STAR HAS EVERYONE "ON THE PICTURE" AT DINNER

Helen Ferguson, one of the most prominently active film stars in Hollywood, can always be depended upon for a surprise. She's as full of them, say her friends, as a bakery plum pudding isn't full of plums.

Saturday afternoon, out at Universal City, final scenes were filmed for "The Right of the Strongest."

At the conclusion of work, Miss Ferguson, star of the picture, told all of the cast, on the quiet, to meet her that night at Ye Bull Pen Inn, down in Los Angeles.

Some of the boys—she invited everyone, from the principals down the line to the junior assistant property boy—didn't know where the place was; but a motion picture employe, of any capacity, generally can be depended upon to find anything, if given time.

Promptly at 8 o'clock, Miss Ferguson walked into Ye Banquet Stall, where her guests had assembled. With her was Edgar Lewis, director of the picture, in whose honor she had arranged the affair.

When it came time for the speeches, some thought the prop boys and other lesser lights who had worked on the sets would be stumped. But not so.

"They made the best speeches of the whole lot," Miss Ferguson declared.

OMAHA EXHIBITOR IS HONOR GUEST AT PARTY

In honor of Walter Brandes, who is the manager of the Rialto Theatre of Omaha, Neb., a party was given at the home of Harry Dunkinson, who is a well-known figure in the motion picture world.

Alberta Vaughn, popular leading lady with Clyde Cook, presented her conception of various dances, assisted in a few numbers by William Curran.

The following were guests as per invitation, but later everyone took a turn on the entertainment committee:

Frederick Truesdale and wife, "Smoke" Turner, Mrs. Fanny Lacalzy, Marion Nixon, Adamae Vaughn, Mr. and Mrs. Preston, Stanley Blystone, Marie Brandes, Marguerite Lacalzy, Marion Skinner and Al Martin.

Trib's Critic is Here

Harriett Underhill, motion picture critic for the *New York Tribune*, has arrived in Hollywood, where she intends to devote her time to composing a series of stories relative to the social lives of film celebrities.

MILLION-DOLLAR THEATRE FOR HOLLYWOOD

Hollywood is to have a million dollar theatre!

This announcement comes from Messrs. Sid Grauman, Sol Lesser, Joseph M. Schenck, Adolph Ramish, Michael Gore, and others of the West Coast Theatres, Incorporated, organization.

Plans are now being drawn up and a site will be definitely decided upon immediately, according to Sid Grauman.

Lesser, vice-president of the West Coast organization, expressed himself as follows:

"Hollywood has enjoyed a truly remarkable growth. It is a beehive of prosperity and business is booming. The success of Grauman's Egyptian Theatre in this cinema center has more than proven the desire of Hollywood citizens and film folk to have nothing but the best. We feel that Hollywood has now reached the state where it can support a million dollar theatre."

"The new theatre," says Grauman, "will certainly be the show place of the country. It will represent the finest in cinema temples. Work will start at once and I feel safe in saying we will be ready to open the doors within six months."

The new theatre will seat between 1500 and 2000 people. It will face Hollywood Boulevard and will be in the heart of the film colony.

The West Coast Theatres Incorporated have a joint interest in the present Grauman Theatre in Hollywood. They also operate the Hollywood, Apollo, Wilshire, Paramount, Granada and several other Hollywood theatres. Their chain of houses exceeds 100—all in the State of California. It is regarded as one of the biggest theatre chains in the country.

One of the features of the house, it is understood, will be a full-fledged orange grove in a patio of the new temple. Oranges will be grown and cared for by fruit growers of Southern California and many other innovations will be a part of the new million dollar Hollywood theatre, according to the executives.

Mary Pickford and Douglas Fairbanks have joined forces with Joseph Schenck, Sid Grauman, Sol Lesser and officials of the West Coast theatres, in their plans to erect in Hollywood, a \$1,000,000 theatre which will be dedicated to the spoken drama

RADIO SUCCEEDS IN TESTS AS STUDIO AID

A radio device whereby a motion picture director may personally page his actors or the members of his staff over an entire studio was tested before Goldwyn officials this week.

Known as the "public address system," it carries the voice over any area desired up to a radius of three-quarters of a mile.

Thus its use could be confined to the one set on which the company is working, or the director's voice may be broadcasted widely over the studio grounds.

Should the radio device prove practical Goldwyn officials will install it as part of the regular equipment at the Culver City studio.

The tests were supervised by A. L. Santee of the Western Electric company.

The instrument would save much time and money if successful. It would supplant the call-boy system of sending messages from stages and sets often half a mile from the dressing room tiers.

The invention would also prove of great value in directing mob scenes in which hundreds of persons appear, it is believed. Heretofore directors have had to depend on a corps of assistants to direct large mobs from sidelines or within the mob. This direction can be handled by the director without raising his voice by means of the public address radio.

The instrument amplified the voice 9,000,000,000 times.

It was installed on a large set Marshall Neilan is using for "The Eternal Three," and Neilan directed a scene with its aid.

HOLLYWOOD MEASURES UP TO FRENCH DREAMS

"I certainly was pleasantly surprised when I arrived in Hollywood! I never thought it was such a big, spread-out place, but it was, nevertheless, the Hollywood of my dreams. And the climate, warm and balmy sea breezes, just like those that sweep over Nice and the Riviera."

This is the impression advanced by Alphonse Martell, recently arrived on the scene of our film activities, from the gay whirl of Paris and Monte Carlo. He is making no extravagant claims for immediate success here, for he knows the motion picture game, having been with Gaumont, Pathe, and other big European film organizations. However, his make-up kit is ready for action.

Adamae Vaughn, who is playing the part of Mary Chrackstone in support of Charles Ray in "The Courtship of Miles Standish," was selected personally by Mr. Ray because of her work in his picture, "Two Minutes to Go."

Former Montreal Society Belle Seems Destined to Become Favorite Screen Belle

There was as much of a stir in Montreal social circles three years ago as British social circles ever allow themselves to be stirred.

Norma Shearer, accounted the season's loveliest debutante, announced her intention of setting out for Los Angeles to become a motion picture actress. She persuaded her father that he could conduct a gigantic lumber business alone for a while and started out with her charming mother for fame and fortune.

She found it this week, and the Louis B. Mayer studio was almost as stirred up about it as Montreal will be when the gossiping wires tonight speed the word that Norma Shearer is destined to become a star.

At the moment it is not quite definite what her first role as a leading woman will be for Mr. Mayer. She may find herself

with a colorful characterization of the northland in Reginald Barker's big production of "The Law Bringers." She may even come under the admirable direction of Fred Niblo in "Captain Applejack." Perhaps it will be her fortune to find a part with John M. Stahl in the new picture which he is now preparing.

Since her arrival in Los Angeles Miss Shearer has done excellent work for a number of independent companies, particularly in "The Stealers."

She came to the attention of Irving G. Thalberg, vice-president of the Louis B. Mayer studios, when she was selected for a leading role with Reginald Denny in "The Leather Pushers" series.

"To be a part of a big organization," she says, "is realization of my ambition to do big roles in big pictures."

Vera With Montana

Vera Steadman returns to the screen in "One Wild Day," the new Hunt Stromberg-Metro comedy starring "Bull" Montana. Miss Steadman, who is one of the original Mack Sennett bathing beauties, has been featured in Christie Comedies and appeared opposite Charles Ray in "Scrap Iron."

Lloyd Hughes the Man

Agnes Christine Johnston, who wrote the scenario of "Terwilliger," from the magazine story, had Lloyd Hughes in mind when she wrote the script, and when asked by the producer whom she considered the best young man to portray the character, promptly named Hughes, whereupon he was more promptly engaged by Arthur H. Jacobs after Director Borzage had heartily approved the scenarist's choice. The picture is to be released through Associated First National, as the first of a series of Borzage films.

Forrest Does Dual Role

Allan Forrest, popular leading man, is playing his first dual role in "The Man Between," the new Finis Fox production, which is now being filmed at the Fine Arts studios under the direction of Fox himself. One of the characters being portrayed by the actor is that of a young waster, a devil-may-care son of a French-Canadian family of wealth and position, while the other is of a grim, silent man of mystery, cruelly victimized by Fate.

Back From Frisco Engagement

Reggie Morley, who created the character of Dude Busbee in the Plum Center Comedies, supporting Dan Mason, has returned to Hollywood from San Francisco. Robert Eddy, the director, and Mr. Mason are at present in New York making arrangements for a new series of Plum Center comedies to be made here.

Starts Film on Pat's Day

St. Patrick's day has been selected by Rex Ingram for the launching of the filming of "Scaramouche," his first 1923 production which will take six months' time in the making. Arrangements had been made to "shoot" the initial scene on March 15th, but Mr. Ingram elected to wait two days in order that the picture might be started under the most propitious circumstances. Possibly the fact that he is a native of Dublin, Ireland, had something to do with it.

James Harrison is Back

James Harrison, prominent and popular Los Angeles film leading man, is back in town after an absence of nearly two years during which he has been playing in eastern-made pictures. Harrison accompanied Charles H. Christie to Los Angeles this week. He was with the Christie company for three years and played in about fifty of their pictures before going East to appear in feature productions.

Saunders Directs New Unit

A new production company under the name of The H-F Productions have permanently located at the Cosmosart studios, and is making extensive preparations for production to start about April 20. It will make a series of six two-reel comedies under the direction of R. D. Saunders, formerly casting director at the Hollywood studios. Hattie Carson is writing the continuities for these comedies which will feature Ted Henderson, well-known comedy actor.

Sing a song of hard luck.

Pocket full of rye.

Met a Volstead agent—

Tried to pass him by.

But the agent smelled it,

Thereby hangs a tale.

Pocket now is empty.

Owner now in jail.

EFFORTS UNITED TO BRING U. S. SOLONS HERE

Plans for bringing a large delegation of Congressmen to Los Angeles for the American Historical Revue and Motion Picture Exposition in July are meeting with general approbation throughout Southern California, according to reports at Exposition headquarters. Nearly every county in Southern California is seeking Federal aid for some important project and the coming Revue and Exposition is looked upon as the magnet that will draw influential government officials to Southern California so they may learn at first hand what assistance is needed in building up the vast domain of the West.

Leading business men of Los Angeles started the movement to bring 100 or more members of Congress to the Revue and Exposition as guests of Southern California, so these legislators could be shown the trade possibilities at Los Angeles harbor. Orange County immediately joined forces with Los Angeles in the undertaking, as Orange County for several years has been seeking government assistance in the development of Newport harbor as a feeder to the port at Los Angeles.

Civic leaders at San Diego showed the same enthusiasm. San Diego, with its important naval station, is anxious to show a representative Congressional delegation the great possibilities of that port. Imperial Valley, although an inland district, is reclaiming thousands of acres of arid lands and is vitally interested in the irrigation possibilities of the vast Boulder Dam project.

Tucson, Ariz., has even started a campaign to have the official delegation from Washington, coming to Los Angeles for the Premiere of the Revue and Exposition, travel through that thriving section. The whole Southwest has evinced the greatest enthusiasm over the plan to bring here the largest possible official delegation for the event next summer. President Harding himself has accepted the invitation of Southern California to attend the Revue and Exposition Premiere on the night of July 2. The Exposition management is planning a special transcontinental train, to run from Washington to Los Angeles and return to bring the official government party West for the motion picture industry's celebration of the Monroe Doctrine Centennial.

Jules Cronjager, well known cinematographer, who was responsible for the fine camera work in "The Common Law," "One Week of Love," and other productions, will be chief cameraman for the filming of "Tutankhamen."

FILMING OF LIFE OF LINCOLN STARTED

The Rockett-Lincoln Film Company announces the beginning of production on their picture, "The Dramatic Life of Abraham Lincoln," after eighteen months of research and preparation. Philip E. Rosen, recently of Famous Players-Lasky, is directing. Al Kelly is assisting and Robert Kurre is chief cameraman.

The Rockett company has sprung a great surprise in the disclosure that George A. Billings, an actor entirely outside the motion picture industry, has been cast for the role of Abraham Lincoln. Both Mr. Rosen and Mr. Billings have been in training for their respective jobs several months. Mr. Billings is pronounced by Al and Ray Rockett to be the greatest Lincoln of stage or screen. The picture is to be, not an educational, but a photo-drama twelve reels in length and will be given lavish production.

A copy of the finished work will be presented to the U. S. Government for deposit in the Smithsonian Institution at Washington, D. C., to be preserved till the 300th anniversary of the birth of Lincoln, or for a period of 186 years.

The world premiere of the picture will be given in Washington, D. C. next fall before the President, Congress and official America in general.

SEEKS SECOND PLOT AND TITLE FOR FIRST ONE

With camera work completed on "Out of the Night," the first Palmer Photoplay Corporation film production, which was made at the Thomas H. Ince Studios, the heads of the producing-educational institution are turning their attention toward the problem of choosing a story for their next photoplay. Of course, only "originals" written by writers trained in the corporation's educational department will be used. "Out of the Night" is the working title only of the first Palmer-play, and a "still hunt" for a good title is also under way.

The position of the Palmer Corporation as a producing as well as educational organization is unique in film history. The ideal toward which the organization has been working since its inception four years ago is that of creating a literature of the screen, distinct from all other branches of creative writing, and open to the trained outsider. A vast storehouse of genius has been tapped, and according to the heads of the company's Educational Department, the product of that genius is steadily rising in quality and quantity.

AN APOLOGY ARRIVES MUCH BELATED AND THE PRICE ISN'T RIGHT

Just a little less than ten years ago Albert Hart, already an accomplished thespian, was preparing for the premiere of a three act "melodrammer" in a small town not far from Chicago.

Nervous? Yes, a trifle, but not so perturbed that he felt the need of opening a quart bottle of champagne which an admirer had sent to him at the theater.

There it reposed on his dressing table, all wrapped 'round with tinfoil, and with the cork tightly secured with a strong little wire.

The curtain call came. Hart left the dressing room, took his stand in the wings, and waited for his "cue."

Another member of the cast though, was more afraid of the opening ordeal than Hart, and felt the need of stimulants, so he took Hart's champagne.

After the show, none would admit taking the bottle, and Hart had to celebrate the success of the show with a glass of beer.

This week, Hart, who is now finishing his role in "The Phantom Fortune," at Universal, received a letter from William Gibbs, and the following explanation:

VIRGINIA IS LOATHE TO GET OFF HOLLYWOOD MAP

Stardom!

Ever since Virginia Brown Faire won the beauty contest in Brooklyn several years ago that started her on her screen career, she's dreamed of that word, night and day.

She's worked hard, too, to attain a star's estate; studying, learning; "unlearning" that which she found to be wrong, and learning anew.

But now that she has a chance to star in her own right, she doesn't know whether to accept or not.

This week Miss Faire received a cablegram from an American producer making his headquarters in Paris. It read:

"Want you star Egyptian film. Can't make without you. Cable acceptance."

Miss Faire is a canny young

Spurns Vaudeville For Films

Doris Baker, who recently completed a part in Charles Ray's production of "The Courtship of Miles Standish," has turned down an offer from one of the leading vaudeville circuits for a 42-week engagement throughout the country, giving as her reason her desire to stay in Hollywood, and engage in motion picture work. She played over eastern vaudeville circuits for several years, and this particular type of work no longer appeals to her. Several years ago she was one of the most famous kiddies of the screen, and today she makes her reappearance as one of filmdom's promising ingenues.



Albert Hart

"Remember that quart of champagne in Rockford? Well, I took it, and I've thought about it lots of times since."

He enclosed a \$5 bill, in payment. He evidently hasn't tried to buy a quart of champagne at bootleggers' prices recently, though, Hart thinks.

lady, though, despite her youth. She has learned that contracts should be written in black and white, and in most cases submitted to an attorney, before they are signed.

Also, she has been the object of tempting baits from independent producers before this. So she sat down, wrote the producer a cablegram, and requested him to give her further details of his proposition.

Even then, however, she may not accept, if they're tempting to a degree. Several productions are now being prepared in which she can choose one of several principal roles; and she isn't sure, for another thing, that she'd relish learning all over again the new values of French money. She knew them once, but the war has changed everything.

Finishes First Starring Film

"Green As Grass," the rural comedy which introduces Jimmie Adams as a Christie comedy star, has been completed under the direction of Scott Sidney, and will be released in April through Educational Film Exchange. In the cast with Adams are Charlotte Merriam, William Irving, Earl Rodney and William Chapman. The story introduces a wonderful horse, declared to be a "find" by the director. The plot, which was written by Walter Graham centers at a County fair, where the horse "Chillblains" wins the Pike County derby and romps home with the price of a good farm mortgage.

NEILAN COMEDY IS "SHOOTING" MEXICO

The castle of President Obregon at Chapultepec, Mexico, and possibly the President himself may play an important part in Marshall Neilan's "The Eternal Three."

Armed with a letter of introduction from the Nogales Chamber of Commerce to President Obregon, Mr. Neilan's company of players and technical men left the Goldwyn studio last Tuesday to film scenes for this production in Mexico. In the diplomatic negotiations necessary, Neilan acted as his own representative and arranged all international matters—even to having his entire company vaccinated against smallpox.

Mexico City has been selected because of the beauty of the Spanish architecture, and because, cinematographically, it "has not been shot to death," as expressed by Neilan.

Hobart Bosworth, Claire Windsor, and William Orlamond, principals of the cast, Frank Urson, director, Tom Held, assistant director, and Clyde DeVinna, cameraman, are among the members of the company to make the trip. Mrs. Bosworth will be the honorary guest of the party. They will return within ten days.

The location scenes include those at a beautiful hacienda where Bosworth, as the famous surgeon, seeks to regain his health as the guest of his old friend, William Orlamond. He meets Claire Windsor, a wealthy ranch owner, and she becomes his bride. These scenes will practically round out "The Eternal Three," and immediately upon completion of the picture, Miss Windsor will leave for New York—her first visit to the metropolis.

H. AND B. FINISHES ITS FIRST FEATURE

The H. and B. Film Co., finished its first production of a series of eight outdoor dramas at the Bronx Studio this week. The story, an original by Eugene A. Vogt, and finally titled "Scarred Hands," is now being edited and a preview will be given in a local theater in the near future.

Cliff Smith directed and played the lead. W. C. (Bill) Thompson co-directed. Eileen Sedgwick had the principal feminine role. Others in the cast were: Lew Moshan, Myles McCarthy, Ben Corbett, Eugene McKay and Ada Pope. Kenneth J. Bishop acted as production manager. F. F. Hedden is president of the company.

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

One of the best signs of the times is, the exhibitors sign for more pictures so many times.

The picture business is largely a business of keeping busy progressing in spite of the carping of a lot of straight-laced reformers.

Anent that Coue film—we don't want to "knock," but it must be admitted as an incontrovertible fact that it is not getting better and better.

Here's hoping the present wave of prosperity may become so tremendous as to drench the whole nation with gold—and happiness.

The easiest thing in the world is to encounter difficulty. So let's try something more difficult, which is the matter of either dodging difficulty or facilitating the tasks it incurs.

There are several dashing, young leading men within film-dom who need to be reminded as to what happened to Roscoe ("Fatty") Arbuckle. Such a word to even the unwise should be sufficient.

When Camera! contemplates the present situation in the picture production field, it is constrained to announce that the motion picture industry is well out of its infancy and is more like a healthy young giant.

Why go to Palestine to make a motion picture when it can be made to more closely resemble that locale right in Southern California? Anyway, why not refrain from invading the field which belongs to the scenics?

If President Harding does come to Los Angeles to formally open the great Motion Picture Exposition next July and if he makes a tour of inspection of the various studios, he will no doubt wonder why one of the largest concerns has the shabbiest, most unsightly groups of barn-like buildings. It will be natural for the Chief Executive to wonder about this since everybody else does.

Independent production is living up to the meaning of the term by not being dependent on the whims of any one powerful group for its prosperity and it behooves everyone to encourage the independents since they are performing yeoman service in check-mating monopolistic tendencies. All those having the best interests of this great industry at heart must stand unyielding in the spirit of the imperative command that "no trust shall pass."

THAT UNDER-DOG

If the arm of supernumeraries ever get a Napoleon to lead them, they're going to capture something if it is only the right to have screen credit since all other credit is denied most of them. They are more important than some people seem to think if you take into consideration that without "supers" it would be difficult to make super-productions. Moreover, the ranks of the "extras" are always providing the recruits for the select company of stars and from those lowly ranks have come many of our present-day stars including such commanding figures as Charles Ray, Gloria Swanson, Agnes Ayres, Helen Ferguson and numerous others. A little more consideration for the "extra" at every possible opportunity would not be amiss or a bad idea. The spear-carrier who is the plebeian of today may be the king tomorrow and it is gloriously typical of the American spirit that he should have his every chance.

HOLLYWOOD, THE GREAT

The growth and development of Hollywood as a metropolis is one of the outstanding marvels of this decade and already it is so delightfully cosmopolitan as to deserve classification as being unique. Five years hence Hollywood will be a city of two or three hundred thousand people, very many of whom will be the world's greatest geniuses. Forsooth, few communities have ever boasted such a large number and such a wide variety of masters of the fine arts and intricate sciences as dwell in this film capitol even now. Verily, Hollywood is worthy of the most laudatory comment and its future seems a foregone conclusion by way of justifying all possible civic pride on the part of her populace. It is an ideal home for the incomparable cinema art.

Are we really civilized so long as brothers under the skin persist in kicking each other viciously on the shin? And, is there anything even smacking of civilization in the continued proclivity of parents for smacking the daylights out of their own off-spring. Wonder if compulsory education in the subjects of harmony and unity would act as a panacea? By all means, let something be put into effect to force the issue against all this monotonous perpetuating of acrimonious issues.

The anti-censorship campaign is gaining momentum surprisingly and it may yet come to pass that the blue-law cranks will be begging "anti" for mercy like a Dutch uncle.

Theatres galore are in the wood for Hollywood and that's a concrete fact.

'Chasing a dollar is no more difficult than following a cent.

HOT SHOOTIN'

Weekly Impressions

By Harry Davis Powers

One of these problem play men is thinking of filming a story called "Is Your Wife Sensible?" in seven parts. It is suggested by a mere "fan" that he'd be glad to have his wife sensible in one part.

There'd be more skeletons in the closet, only some of us live in tents.

Monkeys hang by their tails. Men occasionally hang by their tales.

Their love was damp throughout its course;

And here's the reason why: She SPRINKLED him with kisses,

And he SOAKED her in the eye.

Superstition is the chief attribute of ignorance. It becomes the meal-ticket of mediums, fortune-tellers, and healers. It causes heart-breaks and home-breaks. It leads to jail-breaks. Heaven help those who spread its creed, and place clubs in the hands of the intelligent, backing them with the will power to wield these sticks of righteous chastisement.

Move—and the world moves with you. Stop—and be shoved along.

A lie is most fickle. Invariably it returns snarling to its first love—the liar.

Marriage is often spoken of as an institution. We never have been able to find out if the institution is for education, research, or the insane. Perhaps a mixture of all.

He who is afraid to dive to the bottom rarely comes up with a pearl.

Loan sharks are no poor fish.

I stood in line two hours. And so I got into the picture show. I placed my hat beneath the seat. By stepping on ten pairs of feet, And begging pardons here and there.

The motion picture industry is far too big and too important to be even slightly neglected by any newspaper in all Southern California. Every newspaper in Los Angeles and Hollywood, especially, could well afford devoting considerable more space to the news of film-land and its people than is given it now. In fact, all papers could double their allotments of space to this field and still fall short of meeting the demands of the growing public interest.

At last, however, from my chair I ground my teeth—I felt that mean—
And watched a picture I had seen.

The guy that died because of the jaw-bone of an ass had no endurance. Most of us have to put up with that every day, now.

"A skin you'd love to touch" is any motor-cop's hanging care-less-like, hemp-bound to an oak limb, sun-kissed, moon-kissed, and bee-kissed.

Women will have the last word, be it in arguments or "teddy bears."

Necessity may teach us how to do without, but intelligence alone will teach us what to do with.

Go west, young man, if you would see the movie stars.

Anthony was a funny guy. He said: "Lend me your ears, and be silent that you may hear." The poor dumbell really meant to have them park their tongues outside so they couldn't help but be silent. And how in the name of the kitty's whereabouts could he expect them to hear if they put their ears in hock as he suggests? No wonder Cleopatra ran him out of town.

"No, lady," said the truthful(?) real-estate agent, "this soil is not suitable to grow shredded wheat. There's a reason."

The most polished gentlemen make the best "slickers."

"Isn't she a little bear?"
"One less thread and you couldn't find enough material to make a pair of tights for a flea circus."

Jazz may not have a lot in its favor, strictly speaking. However, it does put motion into a lot of parlor-snakes who would never wiggle without it.

Mash is all right for chickens—if you're sure of the chicken.

It's mighty nice of people to come all the way from Iowa, Kansas and a few other great agricultural sections to Southern California to tell the picture-producers how to make motion pictures and the picture people how to live. The greatest nicety of it is, how do they get that way!

The E. H. Martin company is now headed by Mr. Martin, who will act as business chief, supported by Robert V. Quick, who will act as production manager.

LYTELL DEFENDS AS RUDDY SLAPS

"The Sheik" calmly rejected a \$10,000 offer to appear in a Los Angeles hotel ballroom for a week and there display his tango talents, according to report.

Valentino gave for his reason that an audience composed of motion picture players would be entirely too critical, and that he would not appear in public dance exhibitions in Hollywood or Los Angeles for any amount of money.

Bert Lytell, popular stage and screen star, this week put a bomb under the Valentino statements, claiming that, on the other hand, motion picture stars and players were the most enthusiastic audience he has ever had the pleasure of appearing before.

"In my brief vaudeville engagement in Los Angeles recently," says Lytell, "I have seen hundreds of picture players in the seats before me at each performance. If applause, smiling faces, letters of appreciation and congratulations mean anything—and I feel they do—then I have only words of gratitude for the enthusiasm of these audiences of motion picture folk.

"I do not think Rodolph judges the picture people correctly. I do not believe they are critical toward one another. And I feel that were Valentine to make a dance appearance in Los Angeles he would be a tremendous success, and the greater portion of his audience would, no doubt, consist of his brother workers of the silent drama."

Lytell resumed his picture work this week, enacting the role of "the meanest man in the world" for Principal Pictures Corporation.

FLYNN GIVES SISTER WORLD TOUR AS GIFT

To celebrate the contract he signed to direct pictures for Goldwyn and to celebrate his sister's birthday at the same time, Emmett J. Flynn has sent his sister, Florence Flynn, on a rip around the world.

Miss Flynn is a teacher in the Los Angeles public schools. She left the classroom this week for a stateroom on the President Harrison, and sailed from San Pedro for South America. There she will spend the first three months of her vacation, and after a thorough rest, will proceed to encircle the globe.

Emmett Flynn directed "The Connecticut Yankee" and "Monte Cristo" the past season. He will head his own producing unit at Goldwyn's.

VICTOR POTEL VENTURES TO TELL A NEW FISH STORY

If you happen to see a tall, thin, solemn-looking man walking down Broadway or Hollywood boulevard, with a gold-fish bowl filled with water hanging from one of his hands, don't think he's doing it on a bet, or is being initiate into some sort of U. R. A. D. P. secret society, because he's doing nothing of the kind.

The reason is, the elongated comedian, who is Victor Potel, himself, walked on the "lot" at the Robertson-Cole studio and proceeded to tell all and sundry a fish story; so rank, in fact, was the story that the fish must have been dead.

However, to proceed—

Victor awoke from one of Abou Ben's well known deep dreams of peace the next morning, yawned lazily, stretched and slowly climbed out of bed. He craved water; cold, wet water, and went to the kitchen to get it. Half asleep, he raised the glass to his lips, took a large mouthful, and suddenly spat it out.

Wide awake now, he glanced down into the sink, to see a



Victor Potel

small minnow, perhaps an inch long, wriggling about.

Well, Vic told the story. His associates gave him the order of the raspberry—blah, blah, blah.

And now Vic is carrying the fish around in a gold-fish globe, to prove to his friends and other skeptical persons that the fish story wasn't one of his highly paid press agent's dreams.

EDITOR SAYS MOTHERLY ART SAVES "THE HERO"

It is very, very seldom that an editor compliments an actor or actress on their work in pictures, or on the stage.

Most critics, it seems, have a penchant for slamming all and sundry productions which pass before their cynical eyes; cynics, maybe, would be a better word than critics in designating them.

However, there's one editor in the world who makes it a practice to compliment artists for their work; not in the publication which he represents, because it doesn't carry a dramatic criticism department, but by means of personal letters to the parties themselves.

This unusual writer is Burt M. McConnell, member of the editorial staff of the Literary Digest.

Martha Mattox is the latest known object of his personal commendation, having lately received a letter from Mr. McConnell in which he wrote:

"I don't have much time for pictures, but last evening I dropped into a Procter theater here (New York) and saw 'The Hero.' I was well rewarded by the performance you gave as the mother. You have every other 'mother' in the movies beaten forty ways. The picture was too long, in my opinion, but your natural motherliness throughout, in my estimation, saved it as a picture."



Martha Mattox

AND "MEETINGLESS" CLUB IS QUITE MEET

Hail the United Studio Press Club!

It came into being yesterday at the United Studios. Clarke Irvine is its organizer. The object is good fellowship.

There are ten husky ink spreaders as members, with no officers, dues or meetings except the round table held every noon in Mother Brown's studio cafe.

Every publicity writer on the lot is a member, and the personnel now includes Jack Neville, Pete Smith, the Harrys Wilson and Brand, Ray Coffin, Scoop Conlon, Mort Blumenstock, Fred Stanley and Irvine.

WHILE IT'S FAIR WEATHER, BUY A HOME

Bring on your skeptics, your knockers, who say that motion picture actors aren't model citizens!

Let Joe Roberts show them up.

Joe has realized for a long, long time, that the time to save money, and prepare for that rainy day in the future, is the immediate present.

He knows the logic of it, from long observation of actors, prize-fighters and other public idols who have made big money in their prime, squandered it, and died in poverty when their popularity waned.

So Joe is preparing now for that autumnal period in his life when he can't any longer waddle his 300 pounds before a movie camera for a fat weekly check.

He is now building a beautiful home on Rossmore boulevard, in the famous Wilshire district of Los Angeles, which will cost more than \$25,000. More than \$10,000 will be spent for furnishing the new home, when it is complete.

And it will all be paid for, take Joe's word for it.

"No mortgages, or foreclosures for me," he said. "All cash, that's my motto."

Joe has played many heavy parts, in which he has foreclosed many mortgages, perhaps, on unfortunate money borrowers. Also, he has registered the sorrow of the borrower, in his comedian roles, so the fear of mortgages might be a real part of the big actor.

He has just finished the leading "heavy" role in Buster Keaton's new feature comedy, "Three Ages."

SCREEN STAR'S FIRST SONG IS SCORING HIT

Marguerite de la Motte, who portrays the leading feminine role in "Wandering Daughters," the initial James Young production for First National, is coming to the front as a musical composer.

"Mediterranean Moon" is her first contribution to the music publishers, and it is likely to prove a hit as the favorite motion picture orchestra leader, Max Fisher, has made this alluring fox-trot a feature number. Many of the Los Angeles cafe orchestras are featuring Miss de la Motte's composition every night.

If the star had not met Douglas Fairbanks accidentally a few years ago, she would no doubt have continued her successful stage career as a dancer. It took a leading role to lure her from the art of ballet and toe dancing in which she had won the praise of the great Palova.

Who's Who and What's What in Filmland This Week

Tom Regan is directing a publicity picture for Universal on "The Hunchback of Notre Dame."

Continuity work on the next Constance Talmadge picture, "Dulcy," is nearing completion at the United studios.

The wardrobe department of Joseph M. Schenck Productions has begun work on thousand soft costumes to be used in Norma Talmadge's next First National picture, "Ashes of Vengeance."

Elsa Lorimer has returned from New York where she went some months ago to fill a stage engagement. Immediately upon her return she was cast for the mother role in "Terwilliger" the Borage company at United.

An English motion picture company recently photographed the famous St. Paul's Cathedral in London, using powerful arc lights in order to record the exquisite beauty of St. Christopher Wren's masterpiece of architecture.

J. Stewart Woodhouse, scenarist, who has several original screen stories to his credit, has moved his residence to San Fernando, where a new Spanish bungalow, located in a five-acre orange grove, furnishes him quiet for the spinning stories.

Princess Thais Kalkonsky, beautiful and accomplished Russian refugee, whose father, the Cossack general, George Kiseloff, was slain by Bolsheviks, is the ballet dancer in James Young's First National attraction, "Wandering Daughters."

Edward J. Montagen has completed the titling of "The Common Law," an all star Selznick production, with Corinne Griffith, Conway Tearle and Elliot Dexter in the line-up. Montagne also adapted the novel for the screen. "The Common Law" will soon be seen at the California Theatre.

Having finished for Goldwyn the scenario for "Six Days," Ouida Bergere left last week for New York, whence she will leave shortly for Europe, Miss Bergere is, in private life, the wife of the noted director, George Fitzmaurice, and has prepared the continuity of most of the features directed by him.

Universal's next series of two-reel comedies to be produced will be an adaptation from Gerald Beaumont's "Rider Up," and which will be released on the screen under the title of "The Information Kid." Nat Ross, who guided Edward (Hoot) Gibson in several starring vehicles, will direct the series.

John Cossar has finally been persuaded to part with his mustache in order to portray an important part in the Universal production of "The Hunchback of Notre Dame."

Victor Seastrom, the noted film director who deserted Sweden for California, acted on the stage nine months of the year in his native land, and directed pictures the remaining three.

Grant Carpenter of Warner Brothers scenario staff, reports the finish of the first draft of "The Gold-Diggers," the David Belasco play which Warner Brothers will film. Actual production will be started about April 1st.

Creighton Hale, juvenile lead of more than a hundred successful picture plays, has been cast as "Little Billee," in Richard Walton Tully's screen production of "Tilby," which is to be distributed through First National channels.

Harry S. Northrup has completed his part in Charles Chaplin's production "Public Opinion," and is now playing the leading heavy role in "The Living Dead" at the Ince studios under the direction of John Griffith Wray.

Helen Jerome Eddy will start a tour of legitimate playhouses next week with her own company, the first performance to be in conjunction with the premiere showing of her starring photograph, "When Love Comes," at the Pantages Theatre.

When Alberta Vaughn finishes her present engagement as leading lady to Clyde Cook in his latest comedy, she will conclude the fulfillment of a six-month contract with William Fox, and will henceforth devote herself to full-length dramatic productions.

The "Hunchback" cast seems to have a corner on character artists. The latest acquisition is Fanny Warren, character and make-up artist of the English stage who has recently turned her talents toward the screen. She has lately gained prominence through her portrayal of the gypsy fortune-teller in "The Law of the Lawless."

Harry Keaton, who is at the Century studio, shooting comedies, has organized a very good unit, including Jean Hope, who plays feminine lead, Bob McKenzie and Robert Anthon. Keaton is directing as well as starring, and is assisted by Walter Sweeny. The photography is under the supervision of Elmer Edwardson.

Little Geraldine Waggles recently finished doubling for Marguerite de La Motte as a little girl in "Wandering Daughters," and followed this up with an engagement supporting Vivian Rich in an adventure series.

Howard P. Brotherton, who was with Selznick for the past three years as head cutter, has just been engaged by Arthur H. Jacobs to edit the initial Frank Borzage production which is an adaptation of the magazine story "Terwilliger," by Tristram Tupper.

Harry H. McKenzie, president of the Kenmat Productions, now producing "Scarlet Shadows" at Universal City under the direction of Frederick Reel, Jr., is spending ten days in Los Angeles, witnessing the filming of the final scenes.

Philo McCollough has joined the ranks of the two-job men by dividing his time between the Ince Studios, where he is playing in "Out of the Night," and at the Fine Arts Studios where he is in Finis Fox's picture, "The Man Between."

If current rumors have any foundation, Gloria Swanson is about to adopt a six-weeks old baby. The child is now at Miss Swanson's Beverly Hills home, and it is understood preliminary steps have been taken for the filing of adoption papers.

Sam de Grasse, one of the best known character actors of the screen, has been engaged by Jesse D. Hampton to portray the dastardly Judge Stillman, in Rex Beach's novel, "The Spoilers," now being directed at the Goldwyn studios by Lambert Hillyer.

Jackie Coogan will discard his suit of rags worn in his previous film successes and will don the dignified wearing apparel that would befit His Royal Highness, the Crown Prince Ferdinand William Otto, for that is the role he will portray in his next starring vehicle, "Long Live the King," Mary Roberts Rinehart's famous novel.

Kathleen Key has been given a long-term contract by Goldwyn, and is now a member of that organization's stock company. Miss Key made her advent into motion pictures three years ago at the Ince Studios and has since played many prominent roles, notably in "The Four Horsemen of the Apocalypse," and "The Rubaiyat of Omar Khayyam."

Dinky Dean, who plays an important part with Charles Chaplin in "The Pilgrim," a First National attraction, is autographing his first fan photographs in response to letters from people who saw his initial screen efforts during previews of the Chaplin comedy.

Jack Giddings, famous the country over as one of the most daring of all daredevils, having done most everything from leaps from one flying aeroplane to another to bearding the lion's den, announces he has joined the reform elements to the extent of settling down to pursuing his real profession—that of a motion picture actor. He will accept no more parts requiring the precarious performance of precarious stunts if he can avoid it.

Eddie Gribbon is pushing the busiest of movie actors for high honors in the matter of keeping busy. The minute he finished in "Hoot" Gibson's latest picture, "The Poor Worm," he went right into King Baggott's "Crossed Wires," starring Gladys Walton. For several weeks recently he worked in two and three pictures at the same time and one day this week he had five calls from studios wanting to cast him in new pictures.

With the signing of Lloyd Hughes to play one of the all-star parts in his first picture, Arthur H. Jacobs, producer of the new Frank Borzage Productions for Associated First National, has practically completed his cast and is ready for commencing actual camera work. Other members of the Jacobs constellation are Johnnie Walker, Pauline Garon, George Nichols, Bert Woodruff and Frankie Lee. Work is progressing at the United Studios on the large sets which are being erected for this production.

He Wins in Doubles

J. Stewart Woodhouse is author of the original story, "Playing Double," which serves as Dick Hatton's latest starring vehicle, soon to be released in this territory. Mr. Woodhouse seems to have success with "doubles" being author of Wallace Reid's successful screen vehicle, "Double Speed."

No Beans Here

Before moving to Hollywood to take up his work in the cinema world, Francis McDonald was a resident of the city of Boston. When asked recently by a citizen of Boston how he liked Hollywood, he said that it is the bunk. When asked what he meant by that, he said, "You can't get any good baked beans in the whole town of Hollywood."

BLAYDON & GRAY FORM GRAYDON UNIT

Articles of incorporation for the Graydon Picture Corporation were filed in Sacramento March 12th.

The officials of the newly organized concern are L. H. Gray, veteran steamship and railroad official; N. W. Smallwood, prominent Seattle business man, Richard A. Blaydon, well-known theatrical man, and Creighton Hale, prominent star of the stage and screen.

According to a statement issued by Mr. Blaydon, secretary and production manager, his organization intends to produce only the highest quality of dramatic and comedy pictures, the continuity for the first of which is now being prepared.

Mr. Gray, president of the new company, has arranged for sufficient financial backing to assure his organization the best available facilities, he announces.

Although Mr. Hale will not take an active part in the corporation for some time, he is named as second vice-president of the concern and will act in an advisory capacity. Meanwhile he will enact an important role in Richard Walton Tully's "Triby."

Officials of the company are making their headquarters in the Fuller Building, Hollywood.

W. P. S. EARLE SELECTS HIS EXECUTIVE STAFF

A production staff has been organized for the newly formed William P. S. Earle Pictures Corporation, and the company will next Wednesday start the filming of its first big production, a screen version of the novel, "Tutankhamen," by Blanche Taylor Earle. The Hollywood studios have been selected as production headquarters and Director Earle and staff are already supervising the erection of several big sets.

The staff engaged for the company consists of the following department heads: Paul Dodge, designer of sets; Dick L'Esrange, production manager; Capt. Dudley S. Corlette, technical advisor; Paul Tangi, business manager; Xavier Mochado, scenic artist; Tamar Lane, publicity director.

Mr. Earle is said to be using an entirely different process of picture-making than the one now in use among producers and he promises some radical departures in the way of settings and backgrounds.

"When Civilization Failed," the first of the three big specials made by the Leah Baird Productions for Associated Exhibitors release, will be released March 1st, according to an announcement just issued by Arthur S. Kane.

WITH THE CAMERAMEN

Al Gilks is filming "Bluebeard's Eighth Wife," starring Gloria Swanson and directed by Sam Wood.

Frank B. Good, is photographing "Wolf Fangs" for Warner Brothers.

Reggie Lyons is finishing the camera work on the current Joe Rock production.

Walter Griffin has returned from Truckee, Calif., where he filmed location scenes for "The Man Who Cheated," directed by Clarence Bricker.

Truckee evidently is the present location rendezvous of A. S. C. members as Fred Jackman, president of the American Society of Cinematographers, has taken his company there for Jack London's "The Call of the Wild," which he is directing as a special production.

George Schneiderman also has been in Truckee for more than a fortnight shooting a Fox production.

Floyd Jackman, to complete the circle, has been filming "The Eskimo Spy," starring Bull Montana, in the Truckee stamping ground. It is said that it was a matter of difficulty to locate earmuffs for Montana in that land of snow.

Kenneth MacLean is filming the "You Know Me, Al" series, starring Lee Moran and based on a newspaper syndicate cartoon strip character, the brain child of Ring Lardner.

Harry Perry is shooting a forthcoming Cosmopolitan production at the Goldwyn studios.

William Marshall has finished the filming of "Tea With a Kick" and is making preparations for photographing a western production at the Robertson-Cole studios.

Robert Newhard and Charles Stumar, both A. S. C. members, are immersed in the task of bringing the Universal production of "The Hunchback of Notre Dame" to the screen as a photographic masterpiece.

At the open meeting of the American Society of Cinematographers recently, George A. Blair, an official of the Eastman company and vice-president of the Society of Motion Picture Engineers, delivered an exceedingly informative and interesting talk on the manufacture of motion picture film. Blair's comprehension of film-making not only manifested itself at every turn, but he imparted this information in a manner that could not be misunderstood.

In conjunction with his talk, Blair exhibited motion pictures

which illustrated the process of film making at the Eastman plant. The film was very well produced and was enhanced by the cleverness of the illustrations which appeared in the subtitles. While this film may be classed as an educational vehicle, the Eastman company is to be commended on the fact that they gave full screen credit to the cinematographer who shot it. Messrs. Bruletier, German and Connor of the Eastman organization accompanied Blair at the meeting.

Walter M. Griffin has returned to Los Angeles after several months of travel to the four corners of North America as cinematographer for David Hartford productions. His next picture with that organization will be made in Hollywood.

King Gray has signed to film the next Ed Le Saint production.

Harry Fowler is photographing "Rider of Lost Valley," Frederick Reel production.

Henry Sharp is filming "Lost," starring Madge Bellamy.

Ross Fisher "shot" "Going Up," Douglas MacLean's first independent production.

James Van Trees photographed "Rustle of Silk," starring Betty Compson and directed by Herbert Brenon.

Joe Brotherton has completed filming "Chastity," starring Katherine MacDonald.

Francis Corby has returned from San Diego where he went on location in the filming of a Jack White production.

John Arnold is photographing "The Fog," a Graf vehicle for Metro release. For the past several years, Arnold has been filming Metro productions starring Viola Dana whose activities have been halted temporarily due to an attack of appendicitis.

David Abel is making preparations for the shooting of his next Fox production.

Karl Brown, is photographing "Hollywood," a James Cruze production for Paramount.

Faxon Dean is completing the camera work on "Sixty Cents an Hour," Walter Hier's first starring production.

Jack (Curley) Kiehl, who distinguished himself by photographing scenes of the recent Universal City fire while in a precarious position, has been transferred from the Duke Worne company to the staff of prominent cinematographers now filming "Hunchback of Notre Dame."

RACES AT 90-MILE CLIP, SPLINT IN EYE

Ninety miles an hour!

That's the speed attained by William Desmond and Lewis Sargent when they roared around the Beverly Hills Speedway, and crossed the finished wire but a few yards ahead of Frank Elliott and other prominent speed demons.

And although it was a real race, it was just a reel race, as the affair was staged in order to film that episode of the Universal serial, "The Phantom Fortune," in which Desmond is starred and Sargent is seen in the leading juvenile role.

As Desmond piloted his high-powered car around the saucer-shaped bowl, Sargent in true mechanic style, hunched low in his seat and glanced over his left shoulder, in order to ascertain the position of their competitors.

As the actors were making the final lap, Sargent's goggles became loose and slipped from his eyes, endangering his features from the many slivers of wood that were stripped from the track as they sped along. Before the youthful star could regain the protecting glasses, several pieces of wood found their marks around his optics. One of them narrowly missed the pupil of his left eye.

Despite the pain resulting from his mishap, Sargent urged Desmond to continue the race, and sugical assistance was not rendered until the entire scene was "shot."

CALNAY PLANS STARTING THREE NEW UNITS SOON

The West Coast Productions company is to start three producing units immediately, each with an all-star cast, according to an announcement just made.

James Calnay, head of the organization, is searching the field for good material suitable for his release.

Each of the three units is to produce an entirely different type of pictures. One unit will produce fast moving melodramas, one will turn out small-town plays, with home-like touches and human interest, while the third unit will specialize on problem pictures based upon topics of the day.

Story writers, who have suitable material along this line and directors who can handle these types of productions on economical basis, will be welcome at the company's studios.

J. H. Wyrick is casting and Lewis King is director general for all productions.

Some girls are like cheap autos. Too much depends on the finish, with too few real insides to take the finish any great distance after it's on.

News and Gossip About the Moving Throngs of Movieland

West in "Red Lights"

Charles H. West has been added to the cast of "Red Lights," Goldwyn's screen version of the stage play, "The Rear Car," which Clarence G. Badger is directing. West will portray the role of the railroad conductor. He will leave immediately for Carisso Gorge on the Mexican boundary, where the "Red Lights" company is on location with a special train of twelve coaches.

Littlefield In It

Lucian Littlefield, expert make-up man and character actor, has been selected by King Vidor to play the role of Douglas in "Three Wise Fools," a Goldwyn picture. This role gives him the opportunity for similar comedy to that which he played in "To Have and to Hold."

Publicist Pete Free-lances

Pete Smith, who has just returned to Los Angeles, has opened offices to handle publicity and exploitation for independent producers and stars. Arrangements have been closed with M. C. Levee, president of the United Studios, whereby Mr. Smith will make his offices at this studio and handle the publicity of United, Maurice Tourneur Productions and other independent producers.

Kirkwood in Reid Film

James Kirkwood, motion picture star who has been playing the lead in "The Fool," one of the Broadway successes of the year, has given two weeks' notice to accept the leading male role in "The Living Dead," the dramatic film lesson depicting the horrors of the drug evil which is being made here by Mrs. Wallace Reid.

Is Big Chief Temporarily

P. J. Hungate, assistant to Casting Director L. M. Goodstadt, of the Lasky Studio, is temporarily in charge of that important office while Mr. Goodstadt is enjoying a belated vacation of from two to three weeks. Hungate has conducted similar duties alone and unaided in the past for other studios. A number of new Paramount Pictures are now being cast so that "batting for Kelly" in Mr. Hungate's case is proving an active occupation.

Film Favorites to Wed

According to authentic reports from Gotham, the month of April will chime out wedding bells for Raymond McKee, popular leading man, and Marguerite Courtot. Their engagement was made known shortly after their performances in "Down to the Sea in Ships."

SCREEN NEEDS ROGERS, SAYS CHARLES THURSTON

According to a well-founded report, Will Rogers' return to the screen has been delayed because Florence Ziegfeld refuses to release him from his contract as star of the Follies. It is understood Hal Roach had made arrangements to start Rogers in a series of two-reel special comedies two weeks ago, but had to suspend preparations until Ziegfeld closes the Follies for the season. Charles Thurston, who has played important supporting roles in five Will Rogers features, is among those who has expressed regret over this postponement. "The screen needs Will Rogers more than ever now, because with Charlie Chaplin and several other comedians inactive temporarily there is a dearth in high-class film fun-making," Mr. Thurston says. "I regard any shortage of laugh-providers as a serious situation for the movies and Will Rogers can fill a lot of gaps."

Mr. Thurston has just finished playing a heavy character role in "The Gun Fighter," in support of William Farnum.

Biddle Joins M. P. P. A. L.

After convincing himself of the value of the service it offers, Craig Biddle, scion of a rich Philadelphia family, now here to win his way as a motion picture actor, has placed himself under the management of the Motion Picture Players' Association, which makes a specialty of handling the professional affairs of rising photoplayers. Biddle's brother, George, has also signed with this organization and both young men are in the cinema field in earnest about winning their way through merit.

Giving Spurr Credit

Through an unintentional omission, there was no credit given for the super-fine photography which graced the cover of Camera! week before last. The portrait of Craire Windsor, which was featured thereon, was made by Spurr, the popular and artistic photographer, and Camera! hereby gives him the full credit he deserves for achieving much high art in it.

Corralling Scenario Writers

Three scenario writers were added to the Warner Brothers staff. These include Edmund Goulding, who has written most of Mae Murray's and Dick Barthelmess' screen stories, Frank Lazey, who has written the play, "Peter Weston," for Frank Keenan, and Agnes Johnson, who wrote many of Charlie Ray's films.

NEW SERIAL QUEEN IS DEVELOPED BY LAEMMLE

Louise Lorraine, who has scored a decided hit in "The Gentleman From America," in which she plays the leading feminine role opposite Edward (Hoot) Gibson, has a brilliant future as a queen of serials, according to predictions emanating is now co-starring with Art Acord in "Oregon Trail," an especially ambitious chapter-play being directed by Eddie Laemmle. Miss Lorraine's performance in the earlier episodes of this picture seems to have been so impressive as to justify a building up of her part.

Inasmuch as serials seem to be more popularly in vogue now than ever before, despite the fact that censorship has forced a complete revolution in treatment of to-be-continued film, the Laemmle organization is exerting special efforts to develop new stars for this field and Miss Lorraine is said to look like one of their best future bets. However, she has not indicated any decision to specialize in serials.

Error is Fault of Habit

Anna May Wong is so representative of the Orient that whenever a picture is laid in China, her name seems to be naturally included in the cast. This time it was with the Frederick Reel production of "Scarlet Shadows." But this time it was a mistake, because she is not to play in this picture at all. Instead she is engaged to play in the Marshall Neilan production of "The Eternal Three" at Goldwyn studio.

"Cricket" Is Ready

Director Lorimer Johnson this week delivered his screen version of Charles Dickens' "The Cricket on the Hearth" to the Paul Gerson Pictures Corporation of San Francisco. Mr. Johnson made this photoplay at Universal City with an all-star cast headed by Josef Swichard and Fritzi Ridgway. Mr. Johnson has plans for producing a series of pictures independently and he is now looking for suitable stories.

Elfelt to Cast Next Week

With every prospect in favor of concluding the work of completing the continuity of his new story, "Dangerous Men," before many days go by, Clifford S. Elfelt is preparing to select the players for the quite extensive cast at his offices at the Fine Arts Studios. J. B. Warner will play the stellar role, but Mr. Elfelt does not expect to decide on any of the other players until after the scenario is finished. He is collaborating with Frank Howard Clark on this work.

Another Warner Classic

"Tiger Rose," the famous stage success, recently presented at the Morosco Theatre, will be picturized by Warner Brothers, under the direction of Sidney Franklin. Lenore Ulric has been assigned the title role of the story, the filming of which will commence about June 15th. Edmund Goulding, who has just arrived from New York, will adapt the play to the screen.

Mary Anderson Returns

Mary Anderson, who will be remembered for her stellar performances in Vitagraph pictures some years ago, has returned to Los Angeles from New York, where she has been engaged in picture work. Shortly before leaving for the Southland from the East, Miss Anderson completed an extensive personal appearance tour in Southern theatres.

Sues Jackie's Dad

John Coogan, father of Jackie, the youthful film celebrity, has been made the defendant in a law suit in New York instituted by John F. Connolly, who alleges he has received only \$1,700 for his services as personal manager for the little star. Connolly declared in the suit that Coogan Junior earned not less than \$250,000 while under his management. Connolly asks \$17,050 as the balance due him.

Fairbanks Completes Series

William Fairbanks has completed his starring activities with Ben Wilson under whose direction he has made a series of six feature productions. The final one was finished this week, it being a picturization of W. C. Tuttle's Adventure Magazine story, "Sun Dog Trails." Mr. Fairbanks expects to announce his future starring plans early next week. It is likely he will abandon at least temporarily the portrayal of western heroic characters and will enact some dressed-up, conventional roles.

Louise Tries a New One

Louise Fazenda completed work Saturday night as "Bea Sorerson" in Warner Brothers "Main Street" and the next day accompanied by her mother left for San Francisco where at the San Mateo Studios she is cast for the role of "Mille" in "The Fog," Graf production for Metro. The characterization which Miss Fazenda will play straight, is a "sunless" one in the script, but the comedienne will invest it with a certain portion of humor. It is unlike anything she has heretofore essayed. While in great demand for dramatic productions, Miss Fazenda in addition, has plans for future comedies.

Pulse of the Studios

For Week Starting Monday, March 19

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|----------------|--------------------|------------------|--------------------|----------------------------|-----------------|
| BACHMAN STUDIO. | | | 831 Windsor Rd. | | | Glen. 1933-W |
| BALSHOFER STUDIO. 1329 Gordon St. | | | | | | Holly 1918 |
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| Sunset Productions. A. J. Xydias, Mgr. 578-162. | | | | | | |
| R. N. Bradbury | Jack Hoxie | Bert Longnecker | Jack Pierce | Frank Clark | "Desert Gold" | 5th Week |
| BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, Casting. | | | | | | WILSHIRE 4275 |
| Smith-Thompson | All-Star | Thompson | | Eugene Vogt | "Scarred Hands" | Editing |
| Arthur Hilton | All-Star | Titus | | Harry Burns | Comedy-Drama | 2d Week |
| BURBANK STUDIO. Burbank, Cal. | | | | | | Burbank 54-R |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Archie Mayo | Brownie | Jerry Ash | Zion Myers | Jim Davis | Two Reel Comedy | 2d Week |
| Al Herman | Jack Cooper | Billy Williams | Mark Sandrich | Herman-Neufeld | "Fare Enough" | 2d Week |
| Harry Edwards | Baby Peggy | Jerry Ash | Leslie Goodwin | Harry Edwards | "The Orphan" | 2d Week |
| Eugene De Due | Fred Spencer | Geo. Larson | Wm. Quinlan | | "Gasoline Love" | 2d Week |
| Harry Keaton Comedies, H. B. James, Casting. Room 302 Rickenbach Bldg. | | | | | | |
| Harry Keaton | Harry Keaton | Elmer Edwardsson | Walter Sweeney | Harry Keaton | Two-Reel Comedy | 3d Week |
| Arthur Trimble Productions. | | | | | | |
| Jack Dawn | Arthur Trimble | Roland Price | Alex Alt | Jack Wagner | Comedy | Schedule |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 17th Week |
| CHOICE STUDIO. 6044 Sunset Blvd. | | | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Irving Ries | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. | | | | | | Holly 3100 |
| Scott Sidney | Bobby Vernon | Peterson | Clemens | Robert Hall | Two-reel Comedy | 2d Week |
| Al Christie | Dorothy DeVore | Nagy | Hagerman | F. R. Conklin | 2-Reel Comedy | Editing |
| COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. | | | | | | Wilshire 2115 |
| W. J. Irving Productions (B. P. S. release) | | | | | | |
| Paul Hurst | All-Star | Joe Walker | Paul Wilson | W. J. Irving | "The Blood Barrier" | Casting |
| Shell Craft Productions. Edwin Smith, Gen. Mgr. | | | | | | |
| Jack Carlisle | All-Star | G. E. Kline | Thayre Roberts | Ben D. Meadors | Comedies | Schedule |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. | | | | | | 598-165 |
| Fred Caldwell Productions. | | | | | | |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | Victor Milner | Nick Grinde | Dorothy Yost | "The Other Side" | 7th Week |
| Amalgamated Productions. (Metro) | | | | | | |
| Sacramento Pictures Corp. Forrest White, Vice-Pres. & Gen. Mgr. | | | | | | |
| Clifford S. Elfelt Productions. | | | | | | |
| Finis Fox Productions | | | | | | |
| Finis Fox | All-Star | Sam Landers | Irvin Van Osdell | Lois Zellner | "The Man Between" | 2d Week |
| Phil Goldstone Productions. | | | | | | |
| W. K. Howard | Dick Talmaadge | | Fred Robinson | Thompson | "Danger Ahead" | 3d Week |
| Walker-Polo Productions. | | | | | | |
| John Grey | Eddie Polo | Alfred Gesden | Ray Grey | Jenkins-Grey | "The Real Thing" | 3d Week |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. | | | | | | Holly 3000 |
| Jack Blystone | Stock | | | | Comedies | Schedule |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Noel Smith | Stock | | | | Comedies | Schedule |
| Slim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Henry Otto | Shirley Mason | David Abel | G. Hollingshead | Furtherman Quirk | "The End of the Road" | 6th Week |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Willers | Lynn Reynolds | "The Gun-Fighter" | 6th Week |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Journey of Death" | 8th Week |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Berthalon | Strumwasser | "The Grail" | 6th Week |
| Jerome Storm | Jack Gilbert | | | | "Red Darkness" | Editing |
| GARSON STUDIOS. 1845 Glendale Blvd. | | | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Geo. Archainbaud | Clara K. Young | Charles Richardson | Leo McCarey | Frank Beresford | "Cordella the Magnificent" | 6th Week |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. | | | | | | 761711 |
| King Vidor | All-Star | Charles Van Enger | David Howard | King Vidor | "Three Wise Fools" | 8th Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 8th Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 11th Week |
| Von Stroheim | All-Star | Ben Reynolds | Eddie Sowders | Von Stroheim | "Greed" | San Francisco |
| Cosmopolitan Productions. | | | | | | |
| Charles Brabin | All-Star | | Rayback | Ouida Begere | "Six Days" | 1st Week |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|--------------------|-----------------|--------------------|---------------------|---------------------------|---------------------|
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Phil Goldstone Productions. (States Right release). | | | | | | |
| Al Neitz | Snowy Baker | Jackson Rose | Ralph Stuab | Staff | "Small Town" | 6th Week |
| Hallroom Boys Comedies. Harry Cohn, Mgr. Holly 7940. | | | | | | |
| Bob Horner Productions (Independent release). Charles Anderson, Prod. Mgr. 1442 Beachwood Drive. 438-740. | | | | | | |
| Bob Horner | All-Star | Al McLain | | | Underworld Drama | Editing |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| Triograph Production Co., 1439 Beachwood Dr. | | | | | | |
| Carpenter-Bertram | Bill Patton | W. C. Thompson | W. H. Patton | Bill Patton | Western Drama | Editing |
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. | | | | | | Holly 1431 |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Richard Thomas Productions. | | | | | | |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Irving Cummings Productions. Charles Woolstenhulme, Production Manager. | | | | | | |
| J. K. McDonald Productions | | | | | | |
| Wm. Beaudine | Ben Alexander | Ray June | Geo. Webster | Loring Leighton | "Penrod and Sam" | 3d Week |
| William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr. | | | | | | |
| W. P. S. Earle | All-Star | Joe Cronjager | Dick L'Estrange | Blanche Earle | "Egyptian" | 1st Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Palmer Photoplay Productions. | | | | | | |
| Del Andrews | Lloyd Hughes | Henry Sharp | Frank Gerahty | Ethel Styles Middle | "Judgment of the Storm" | 8th Week |
| Cortland Productions | | | | | | |
| Robert Thornby | Guy Bates Post | | Frenchie de Ruelle | Jas. Oliver Curwood | "Man From Ten Strike" | Roy Stewart |
| Mrs. Wallace Reid Productions | | | | | | |
| J. Griffith Wray | Mrs. Reid | Henry Sharp | Ross Lederman | C. Gardner Sullivan | Untitled | Ernst Laemmle |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | 1st Week |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Herbert Brenon | Betty Compson | Jimmy Howe | Harold Swartz | George Hopkins | "Woman With Four Faces" | 1st Week |
| James Cruze | Non-Star | Karl Brown | Vernon Keys | Thomas Geraghty | "Hollywood" | New York |
| Joseph Henabery | Walter Hiers | Faxon Dean | Dick Johnson | Grant Carpenter | "60c an Hour" | Editing |
| Sam Wood | Gloria Swanson | Alfred Gilks | John Waters | Sada Cowan | "Bluebeard's 8th Wife" | 2d Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Begere | "The Cheat" | 4th Week |
| Wm. de Mille | All-Star | Guy Wilky | Geo. Hippard | Clara Beranger | "Only 38" | 2d Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| John M. Stahl | All-Star | E. Palmer | Sydney Algier | | "Climbing" | 4th Week |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | | "Law Bringers" | Editing |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "The Broken Wing" | 1st Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalem | Olga Printzlau | "Mother-in-Law" | Editing |
| Louis Gasnier | All-Star | Carl Struss | George Yohalem | Olga Printzlau | "Daughters of the Rich" | 3d Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Rex Ingram Productions. (Metro release) | | | | | | |
| Rex Ingram | All-Star | John Seitz | Curt Rehfeld | Willis Goldbeck | "Scaramouche" | 1st Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Chuck Reisner | Bull Montana | Floyd Jackman | Doc Joos | Staff | "Hard Boiled" | 3d Week |
| Louis Burston Productions. | | | | | | |
| Jackie Coogan Productions. | | | | | | |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| United Artists Release. | | | | | | |
| Ernest Lubitsch | Mary Pickford | Charles Rosher | Jim Townsend | Edw. Knoblock | "Rosita" | 3d Week |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Christopher of Columbus" | Schedule |
| Carter DeHaven | Carter De Haven | K. G. McLean | Cliff Sahn | Walter McNamara | "Home Comfort" | Schedule |
| Chester Bennett | Jane Novak | Jack McKenzie | Douglas S. Dawson | Bennison-Garwood | "Divorce" | 7th Week |
| Emile Chautard | All-Star | Lucien Andriot | Voshell-Lena | Gittens-Bergman | "Daytime Wives" | 6th Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billv Curran | Albert Ray | "Miles Standish" | 14th Week |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Fred Jackman | "Buck" | | | Van Loos | "Call of Wild" | 6th Week |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 12th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackmey | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Randall H. Faye | "Our Gang" | Schedule |
| George Jesky | Stan Laurel | | | | 2-Reel Comedy | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| T. R. Wallatt | Billy Bevan | Crockett-Wagner | McNeil | Bonnie Gray | "Domestic Economy" | 4th Week |
| Richard Jones | Phyllis Haver | Lyman Brooking | Reggie Morris | Mack Sennett | "The Extra Girl" | 2d Week |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. | | | | | | Holly 4080 |
| Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.) | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | Bunny Dull | Johnston-Dozey | "Sands of Time" | 4th Week |
| Edwin Carewe Productions. (First National release.) | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Hellbron | "Girl of Golden West" | 7th Week |
| Lloyd Hamilton Corporation. (Educational release.) | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | Bob Dewar | Archie Mayo | Comedy | Schedule |
| Joseph M. Schenck Productions. (First National release) | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Ashes of Vengeance" | 2d Week |
| Sidney Franklin | Constance Talmadge | Norbert Brodin | Millard Webb | Emerson-Loos | "Dulcy" | Casting |
| Maurice Tourneur Productions (First National release). | | | | | | |
| Maurice Tourneur | Arthur L. Todd | Scott R. Beal | | | "Brass Bottle" | Editing |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-----------------|----------------|-----------------|------------------|-----------------------|------------|
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | | "Wandering Daughters" | 1st Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | McGill-Linden | Rea Hunt | Jack White | Comedy | Schedule |
| Fred Fischback | Cliff Bowes | Francis Corby | Ben White | Fred Fischback | Comedies | Schedule |
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Herbert Blanche | Herb. Rawlinson | Alen Davey | Ross | Chas. Kenyon | "Twenty Dollars" | 5th Week |
| Duke Worne | Little-Thomson | | Jay Marchant | | "Eagles' Talons" | 5th Week |
| Hobart Henley | Valli-Denny | | Thomas Regan | A. P. Younger | "Up the Ladder" | 6th Week |
| Jack Conway | All-Star | Ben Reynolds | McDonough | A. P. Younger | "What Wives Want" | 6th Week |
| Edward Sedgwick | Hoot Gibson | | Wm. Pummel | Edward Sedgwick | "Blinky" | 1st Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "Crossed Wires" | 5th Week |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | Serial |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | Serial |
| Scott Darling | Lewis Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Warren Lynch | A. Thompson | | Comedy | Schedule |
| Wallace Worsley | Lon Chaney | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 12th Week |
| Erle Kenton | Reginald Denny | | Harry Webb | Staff | Leather Pushers | Schedule |
| Stuart Paton | Roy Stewart | | Ernst Laemmle | | "Burning Words" | 1st Week |
| Joe Rock Productions. Leon Lee, Prod. Mgr. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Kenmat Productions. Wm. Matthews, Production Mgr. | | | | | | |
| Fred'k Reel, Jr. | All-Star | Fowler-Veer | Tom Gubbins | Reel | "Scarlet Shadows" | 3d Week |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| Semon-Peebles | Larry Semon | Koenekamp | Joe Basil | Larry Semon | "The Shop" | 5th Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | Nate Watt | Homer-Scott | Julien Josephson | "Main Street" | 11th Week |
| Chester Franklin | All-Star | Frank Good | Charles Watt | Franklin-Lyton | "Wolf-Fangs" | 6th Week |

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THE SILENT TREND

Continued from Page 8

notch winner on the program. This is one of those mystery stories in which the crook characters interest one to the limit due to the situation into which they are angled with rare skill. The whole production is blessed with action keyed up to tempo which gives no one a chance to become bored. Rupert Julian did a good job of story-writing in this case and George Archainbaud matched that gentleman's literary prowess with some directorial genius which helped extensively. Miss Darmond's performance is par excellence and she holds the sympathy she wins with appealing grace. Mahlon Hamilton and Mathilde Brundage both deserve special mention for splendid characterizations. True, there is something of the hackneyed in the plot, but this has been glossed over with an alluring veneer of tempo, if you "get" what we mean.

"Can a Woman Love Twice?" Yes, and some of them thrice. Could a more assinine title be conceived by mortal man? Does it in any way compare with "The Greater Glory" under which name this picture was filmed? However, fortunately, this is a top-notch photoplay invested with sufficient strength to bear the burden of the bad title. It presents Ethel Clayton at her best and affords her all the opportunities she could desire for impressing her ability to feel and visualize the emotions of an interesting and rather extraordinary woman. Just as there is the refreshing element of originality in this story, there is something original in Miss Clayton's dramatic procedure throughout. She has the advantage of superb support from a cast of supporting players of wide accomplishments in the aggregate. Malcolm McGregor is "just right" while Albert Hart offers a characterization which is something of a classic, stamping him as one of the really true artists of the silversheet. Fred Esmelton, Kate Lester, Wilfred Lucas and Victory Bateman are others who help to make the picture a success. But, Muriel Frances Dana, the four-year-old artist, is as much the starlet of the picture as Miss Clayton is the star of it. Seldom has a child given such a remarkable comprehensive interpretation of an important character in a story; never has any child displayed more of a spark of genuine genius for convincing one that she understands thoroughly the drama involved in the action she is called upon to help move forward. It is certain this picture will go a long way toward making little Muriel Dana quite famous over the length and breadth of the land.

FILM FOLK GOSSIP IN BRIEF

Craig Ward, hero of Reginald Barker's "Heart's Aflame," is finding it the hardest job of his cinema career to resist being tempted back onto the speaking stage. He gets a couple offers most every week to return to the New York stage, but he clings to the movie game in Hollywood.

Dorothy Manners, who has just been elevated to the position of dramatic leading lady by William Fox and is now playing the leading feminine role opposite Charles (Buck) Jones in "Snowdrift," has dropped her legal proceedings against Sally Bosse, who she alleges uses her name without right, because of the fact that Miss Bosse seems to have withdrawn from pictures.

The title of the Robertson-Cole picture, "Wreckage," has been changed to "Storm-Swept" and it will be released February 29th, according to latest report. Much interest attaches to this production because

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it visualizes a man gone crazy and there is some speculation as to what the results will be. Jack Carlyle plays this part and it is said to be a quite remarkable performance.

Cupid has succeeded in disproving the old rule that humor and sentiment cannot go hand in hand. Should Larry Semon succumb to the wiles of the love god in the near future as his friends say is likely to be the case, all of the screen's greatest fun-makers will be accounted for.

Buster Keaton started the epidemic when he married Natalie Talmadge a little more than a year ago. Then began the long series of reported engagements of Charlie Chaplin, culminating in his admitted betrothal to the fascinating Pola Negri.

The latest involves Harold Lloyd and his former leading lady, Mildred Davis, in holy wedlock.

Has anybody heard from Bull Montana?

FILMLAND'S INDOOR SPORT

Continued from Page 7

side of the Atlantic, it doubtless will find a homey, restful atmosphere about the studio setting in which Gasnier is filming one episode of "Daughters of the Rich." For the director has obtained the fair Gaby's favorite bed for use in the rich boudoir setting required by the Edgar Saltus story. And petite Ethel Shannon, in her first big role under her new Preferred Picture contract, is permitted to lie in it!

For the benefit of those who crave details, it may be added that the bed is hand-carved, to follow the general contour of a boat, is heavily gold-leafed and hand-painted, that a golden Cupid guards the foot-board, and a high head-board which may have been intended by the carver as a sail, carries the occupant away to Slumberland.

Surely a luxurious resting place for a king's favorite—or a film queen!

One Dull Week---Cont. from page 5

she was distributing little gifts at an orphans' asylum and that night she made another speech at a Woman's Club.

Thursday—Between 8:30 a. m. and noon she received four different producers offering her engagements in forthcoming pictures. At one that afternoon, she was a guest of honor at a theatre party.

Friday—She devoted the whole day to raising more funds for the Studio Club and the whole evening with newspaper and magazine people in quest of interviews.

Saturday—She was occupied a-plenty with an accumulation of something like a thousand "fan" letters, and, that evening she was the honored speaker at a farewell supper in honor of a prominent movie star about to depart for Europe.

Sunday—At 11 a. m. she delivered a lay sermon at a leading church. At 2 p. m., she started a round of various hospitals to cheer up invalids. At 6 p. m., she entertained at dinner in her own house and that evening she rested by reading manuscripts submitted to her by producers seeking to interest her in certain roles.

Tyrone Power, who at present is appearing in the film version of "Under the Red Robe," and "Fury," caused a sensation in playing the King with John Barrymore's "Hamlet."

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EYES AND A SLIDE DOWN A COAL CHUTE

(Continued from Page 5)

"Yes, I'll know if I'm not and I'll admit it," she promised.

This step taken by the girl in totally unsophisticated precocity was the last straw that broke the fate's back. Without excepting too much the production manager did give her a chance by entrusting to her a leading role in a Henry B. Walthall feature about to be started.

When came the vital moment for the decision as to the quality of her histrionic work, she decided she was "pretty good" whereupon the boss agreed with her, and, she was assigned to the leading feminine roles in Mr. Walthall's next two or three starring vehicles.

So, there is plenty of the element of truth in the statement that when Helen Ferguson slid down the coal chute, she slid down and past the gauntlet of obstacles placed in her aspiring way and that she bounced up to a rung of the ladder of success from which it was possible for her to climb upwards until she became—

Well, everybody who goes to the movies in these days knows Helen and her eyes, eyes no longer sad so incessantly, but now twinkling with bright humor on occasion although they continue to be just about the most haunting, most alluring pair of optics

Helen Kesler, one of the popular little leading ladies of the comedy field, who has done her best work in support of Jimmy Aubrey in Vitagraph fun films, has organized a club to which only comedy ladies are eligible. Her idea is to arouse young women who serve as foils to prominent comedians to the necessity of intelligent study of ways and means to contribute towards the mirth-provoking qualities of such films in the belief that to make people laugh is a mission well worth anyone's time. Miss Kesler recently caused a great deal of comment by abandoning the dramatic field because she did not want to participate in making people sad.

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Vol.V.

SATURDAY, MARCH 24, 1923

No. 50

From the Editorial Observatory

Mary Pickford is shy a title for her new picture. But, we hope she's got the story.

"The really great motion pictures have not been made yet," declares an eastern savant. Gracious, how this will grate on the nerves of some directors!

Actors are supposed to help along the action of a story, but too often they just act, which is different, if you're in the mood to grapple with "a subtle depth."

Wallace Beery has an ambition to play most of the celebrated kings of history before the motion picture cameras. He's been the villain long enough to justify him in being tired of playing the devil.

Help Hollywood grow! Don't stand still and help to make it slow! Nor yet, permit no provincial folk to invade to choke! In short, let's make Los Angeles proud of its grandest chee-ild.

"Fascinating women abound there," writes a well-known author in a recent magazine article dwelling on Los Angeles. Not only do they abound, but they fill men with spizzierinktum. (Wait! Look the word up before you knock us down.)

An investigation just concluded by interested experts reveals the fact that there is absolutely no opium-smoking whatsoever within the entire city limits of Hollywood. Let the strait-laced gentry put that in their pipe and smoke it.

So long as automobiles and babies increase at their present surprising rate in California, it cannot be said that this part of the country is going to the dogs. It is more appropriate to say, it's just simply going.

It is reported the United States government plans on using the radio for publicity purposes. If a movie star were as slow in embracing new publicity mediums as the government is, the world scarcely would know who Mary Pickford is yet.

As we observe the frequency with which outside "angels" continue to come into the film-making field and allow some sharp promoter to deprive him of his fortune, it is but natural to paraphrase: the fool and his fool picture soon start—and finish.

Now that it develops the forthcoming Motion Picture Exposition is going to be a great big triumph in all the term implies, it would be a veritable shock if it escaped some "knocks." There is only one real test of the worth-while and that is, how much it's disparaged.

Whenever a stranger-promoter comes to you bubbling over with enthusiasm because of your chances of making fortunes with him, beware of the bubble! The time has come when Southern California is not such a new country as to make "blue sky" so easy of money-making perpetuity.

We heard a good one this week: romance entered the life of Al Martin and he immediately concentrated on consulting the divorce laws of the various states. This is probably the first time in the history of man that so much foresight has been manifested in a contemplated matrimonial venture.

Theatres galore and then some more! This would be a worthy slogan for the Hollywood Chamber of Commerce, because a proper backing of the movement bids fair to make Hollywood one of the greatest amusement centers of the world and as such it would attract people from all over the world. It is, of course, of equal importance that it be arranged to present the most unique attractions in the world in these said theatres and, according to advance information on the plans of at least two of these projects, superb novelty in the superlative sense will be the program from the inception. If you happen to be rather unfamiliar with the possibilities of the prospects for converting Hollywood into a great rialto of supreme amusements, it would be wise to investigate, for herein lies the film capitol's greatest opportunity to supplement the importance the motion picture industry has attached to it.

Wonder if Police Judge Chambers knows that he has become the terror of most law-abiding citizens while practically all law-breakers have no fear of him at all? His mania for imposing jail sentences on respectable citizens for very slight infractions of the traffic laws while really irresponsible people, often intoxicated, drive about at terrific rates of speed without suffering serious consequences in the way of punishment, does not impress the citizenry as either judicious or plain smart-aleck. It's downright obnoxious law enforcement to incarcerate highly reputed mothers of infant children and business men of true civic spirit for slight errors. A fine is always proper in any case wherein the offense is proven beyond a single doubt, but the jails were built for criminals who may be deemed dangerous if left at large and not to humiliate substantial people who would do as much as Judge Chambers would to preserve law and order. Verily, he is going too far and it is high time that he calls a halt on himself and exercise some common-sense judgement as he metes out justice.

Fewer "Moving" Pictures, More Photodrama

is the present day need of the industry

RECENTLY a famous and widely read author of fiction, one who has worked with the motion picture industry for many months, delivered a scathing denunciation of the industry as it is at present conducted.

Without holding any brief for many of the statements this author made, there is one that is well worth considering. He said,

"Until those who control the motion picture production realize that the fundamental thing is a clean, wholesome story, undistorted by commercialized hokum, they must continue to face the orgy of censorship, well meaning preachers and representative women's clubs."

Unquestionably in this one respect, at least, he has pointed the way which the motion picture industry must follow. And the sooner this direction is taken, the sooner will this great industry cast off its swaddling clothes for the garments of manhood.

People, even those in the heart of darkest Africa, are no longer impressed by the fact that pictures can be made to move. That was the important factor a generation ago, but it has no interest now.

With the passing of the superficial interest in the mechanics of motion pictures, there has come

the opportunity and the need to do the real work for which this medium of expression is admirably fitted, the depicting of life with truth and simplicity.

And until the motion picture industry produces compelling stories of life, there will never be the whole-hearted public interest and support that will carry it to its ultimate success.

The public is long suffering. Yet once aroused, its opinion sweeps all before it. The motion picture industry hangs in the balance. Either it will change voluntarily or it will be forced to change. And the revolution will be neither pleasant nor profitable.

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The Meteoric Rise of a Twice-a-Joy

Only a few short years ago a small, eager, bright-eyed girl sat in the first row of the old Grand Opera House in New Orleans.

Her mother hadn't wanted first row seats at all—too close, she said. But the child, a determined thrust to her tiny chin, had remained firm in her determination to be as close as possible to the leading man.

Almost breathless the child held her breath, as the actor went through the scenes, and when the final curtain fell none applauded more loudly than did little Leatrice Joy.

"Some day I want to be an actress," she told her mother, as they left the theater.

And today she is not only an actress, but one of the most brilliant of film stars, undoubtedly destined to set new high standards of histrionic achievement.

Leatrice Joy, as she is known in films, started her dramatic career in a school conducted in New Orleans by the mother of Herbert Brenon, now one of Lasky's greatest directors.

After the incidents of being elected maid of honor and later queen of the Mardi Gras carnival in the old Louisiana metropolis, she had her first film role in "Pearl From India," produced in New Orleans. Incidentally, the cameraman at the time was John Boyle, who has been quite prominently in the news recently, because of his disappearance while on an expedition into Africa.

Miss Joy's first real picture triumph was scored in George Loane Tucker's "Ladies



LEATRICE JOY

Must Live," in which she played opposite Betty Compson.

Soon afterward she realized a life ambition by becoming the leading lady for the same actor she had admired in her girlhood days in New Orleans—Bert Lytell—in the Metro picture, "The Right of Way."

Her rise after this was rapid, with leading roles in "Down Home," "Buntz Pulls the Strings," "The Tale of Two Worlds," "Night Rose" and "Ace of Hearts."

Then came the very highest highlight of her career, when she was signed by Lasky and chosen immediately for the principal role in Cecil B. De Mille's "Saturday Night."

This was followed by big roles in "Man-slaughter," "The Bachelor Daddy" and "The Man Who Saw Tomorrow." One of her latest hits is as the star in "Java Head," and she also appeared to great advantage in "Don't Deceive Your Wife."

Now comes what she considers her greatest part, the principal role in De Mille's most ambitious production, "The Ten Commandments," work on which will begin about April 1st. The company, it is planned, will go to Palestine on location, remaining there about two months.

She is one of the "biggest names" the Paramount forces ever have boasted and her legions of admirers always stand ready to endorse any promotion she is given and those admirers would naturally be disappointed if she were held back for any reason.

Star Retires to Seclusion as Fame Grows

If Louise Lorraine, petite star of Universal productions, chooses to remain in seclusion for a few days, to avoid an army of reporters who have been on her trail constantly, that's her business.

Maybe Miss Lorraine doesn't crave a lot of notoriety; maybe she's just a wee bit tired, after working for weeks in "The Oregon Trail," which Ed Laemmle has just finished for Universal; and maybe—

Well, maybe she thinks it's her prerogative, if she wishes, to have a little time to herself if she wants.

Last Tuesday a man posing as "Captain" Edward Dawson was arrested by local police, on a warrant sworn to by his landlady, who charged him with having cashed two checks for \$115 for which there were no funds in the bank.

In his room at the time were found two contracts, asserted to bear the signatures of Miss Lorraine and Art Acord, who co-starred with her in "The Oregon Trail." These contracts, the police declared, showed that Dawson intended to organize a film production company, to be known as Louise Lorraine Productions, and to pay the actress and actor \$1,000 a week each for their services, besides depositing \$150,000 to their credit in a local bank.

Since Dawson's arrest, reporters have tried in vain to reach the pretty actress, but without success.

Nor have they had any better luck in finding Mr. Acord.

At both of their homes, however, relatives have declared they knew Captain Dawson, and had been with him considerably within the past two weeks.

Film folk generally in Hollywood, though, can't just get the connection between Daw-



LOUISE LORRAINE

son and the present "intensive search," as the newspapers put it, for Acord and Miss Lorraine.

"What's the big idea," one man asked today. "Is it any crime to sign a contract that would bring in \$1,000 good, cash dollars every week to play in pictures?"

And it's true that if such a thing were a crime, Hollywood perhaps would turn into a hotbed of criminality overnight if every film actor and actress in the profession had the chance to sign such an agreement.

Of course, because of her prominence in the industry, Miss Lorraine would naturally be the "quarry" of reporters and correspondents when such a story "broke" for the papers.

But it's the general opinion in Hollywood, that she has a perfect right to refuse to see them if she so desires.

Meanwhile she has the satisfaction of having it impressed upon her that her popularity as a true screen artist is growing by leaps and bounds, and, there is an unmistakable and very pronounced demand for pictures in which she appears so winningly.

DO YOU REMEMBER WHEN—

Cullen Landis was appearing in Christie comedies opposite Billie Rhodes?

Clara Kimball Young was a comedienne and made "Goodness Gracious" with the late Sidney Drew?

Sidney Ayres, now dead, was the good looking leading man at the old Flying A studio?

Myrtle Stedman played Indian heroines for the old Selig company?

Anita Stewart made her motion picture debut in "The Wood Violet?"

From U to You

By BEN WESTLAND

Friends of Colonel Gordon McGee, the research expert on Universal's spectacular filming of "The Hunchback of Notre Dame," in which Lon Chaney is starring with the support of seventy-five recognized artists, believe that in this effort he has achieved the highest point of his career.

Colonel McGee has been technical adviser with Maurice Tourneu, Geraldine Farrar and other prominent figures of the industry. On "The Hunchback of Notre Dame" he has charge of the costuming of thirty-two hundred players impersonating citizens of fifteenth century Paris as described and sketched by Victor Hugo. The costumes all had to be made from authoritative drawings and descriptions, no duplicates of that period being in existence.

Additions to the scenario staff at Universal City during the last few days include three well-known writers of stage and motion picture plays.

Theodore Wharton, known as "the father of the serial," who has contributed many a thrill to the screen in "Perils of Pauline," "The Exploits of Elaine" and "Patria," will write serials for Universal. Tommy Grey, whose specialty is vaudeville and comedy hits, will write laughs for the funsters and inject humorous situations wherever they are needed, and Joseph La Brandt, author of stage plays, will write original stories for Universal feature productions.

Jack Hoxie, one of the cleverest riders in the country and star of many western photo-plays, has signed a contract with Universal to star in five-reel westerns.

Hoxie got his early training on an Oklahoma cattle ranch and won many prizes for trick and fancy riding at some of the biggest rodeos in the Southwest. He has been in pictures for several years. Among his best known pictures are "Dead or Alive," "The Man from Nowhere" and "Cyclone Bliss."

Aside from his skill as a "buckaroo" of the old school, Hoxie has unusual dramatic ability.

The thrills and humor of the race-track

will live on the screen in "The Information Kid."

"The Information Kid" is a new series of two-reel real-fact humor epics which Universal is planning to make, and which it is hoped will be just as big knockouts as the famous Universal-Witwer series of "The Leather Pushers," the prize ring stories in which Reginald Denny is starred.

Gerald Beaumont, popular and successful fictionist, wrote a series of race track stories compiled under the general title of "Rider Up." "The Information Kid" is the hero and that will be the main title of the series.

Nat Ross, who directed some of the best Hoot Gibson vehicles and "The Ghost Patrol," will guide the filming of the series. Two continuity writers are now working on the adaptations.

Reginald Denny, star of the famous Universal humor epics, "The Leather Pushers," and who has just completed a starring vehicle of the most elaborate type, Jack London's "The Abysmal Brute," has been called by popular demand back into "The Leather Pushers." A new series of six of what the leading critics called "the best two-reelers ever made" will be filmed.

Erle Kenton, director of comedies and short reel subjects for many different producers, has been engaged to direct the new series. Two of the supporting players in the last series of "The Leather Pushers," Hayden Stevenson, the manager and Elinor Field, "the girl," have already been engaged for the new productions. Ed Kennedy, formerly a director, has been signed for a principal role also.

This change in Denny's plans means that he will not be with Virginia Valli in "Up the Ladder." Popular applause for "The Leather Pushers" makes it evident that "more of the same" is the logical step right now. "Up the Ladder" will be temporarily shelved until Denny is released from the new series of "The Leather Pushers" in order that it may be a Valli-Denny effort under Hobart Henley's direction.

When Edward Laemmle thought he was almost through with "The Oregon Trail,"

Universal's chapter play or Northwestern history in which Art Acord stars with the brilliant support of charming Louise Lorraine and others, executives of the Universal City studios decided that the value of this historical document warranted the most picturesque scenic effects possible. Consequently the unit went to Big Bear Valley and Laemmle directed additional scenes which required two or three weeks to make.

But now the company is back at Universal City and the final scenes of the dramatic story of the great Northwest are being shot. One more week and "The Oregon Trail" will be completed and another screen history will be on its way to the fans who love facts with their entertainment.

Virginia Valli, who was to have co-starred in "Up the Ladder," with Reginald Denny, will star under Hobart Henley's direction in Frances Hodgson Burnett's wonderful story, "A Lady of Quality." Denny will do more of "The Leather Pushers," the famous two-reel epics of the prize ring in which he jumped into popular favor, because the public has demanded more.

"A Lady of Quality" has remarkable possibilities for Virginia Valli, and as might be expected Hobart Henley will choose a cast of all-star character similar to the casts he has used in "The Flame of Life," "The Flirt" and "The Abysmal Brute."

Carl Laemmle, president of the Universal Pictures Corporation, gave a serial director and a star the thrill of their lives yesterday.

Robert Hill, who directed "Around the World in Eighteen Days" and "The Phantom Fortune," two chapter plays in which William Desmond is starred, will produce features with Desmond as the star.

Hill has been serial-ling for four years. His "Tarzan" series was his first attempt in directing continued features. Hill has made several serials for Universal, and Carl Laemmle has made him a feature director.

William Desmond has starred in feature productions before he signed with Universal, but he has been the featured player in four chapter plays produced at Universal City.

So the Multitudes May Go "On Location"

Interest in the American Historical Revue and Motion Picture Exposition exhibits will center largely in "The Location." This will in a way correspond with the midways of previous expositions, but like all the other attractions at the Monroe Doctrine Centennial will be "different."

"The Location" will belong especially to the studios, since it will contain all the exhibits of the motion picture producers. Here in Spanish-Colonial buildings which are to be adapted to the needs of each display will be shown all the mysterious processes which must be accomplished in the making of a motion picture. The evolution of pictures as well as their present-day production will be demonstrated in a manner sure to focus attention.

Although the motion picture industry has

its center in Los Angeles, where it is estimated more than fifty per cent of all the films in the world are produced, comparatively few residents are familiar with the many actual steps involved in the intricate task of staging and "shooting" a drama for the screen. To the general public the newest of the arts, for motion picture production is an art composed of many arts, is all a mystery and one that intrigues the imagination. There is more curiosity concerning the persons concerned in the making of pictures than now centers on any other class in the United States today, for players are known to hundreds of thousands of theatre-goers and the names of directors, dramatists, scenarists, photographers as well as producers are household words. All these have been touched by the magic of the camera and it will mean much to be able to see how they work.

For the first time in its brief history the motion picture industry is thus to reveal it-

self by showing pictures in the making and visitors from every state in the Union will find in "The Location" attractions never before offered at any exposition. The possibilities of the various exhibits are unlimited and various producers have announced their intention of making the most of the opportunity to reveal the wonders of the studios.

"The Location" will be free from all the usual cheap catch-penny devices familiar to persons who attend expositions. It will be exceedingly attractive in its environment, for all the buildings will be surrounded by gardens and most of them will have charming patios. No admission will be charged and there will be the sort of hospitality extended that will not only draw the crowds, but inspire them to linger in the most novel department ever devised for an exposition.

The work of building is to be started without delay and construction is to be pushed rapidly, for everything must be complete on July 2, the opening day of the celebration.

For Every Tree Isn't a Family Tree

Why is it, especially in the motion picture world, that a man and a woman can't be good friends without a lot of long-tongued gossips immediately hooking up their names in the latest engaged-to-be-married rumor?

That's something no one connected with the industry has ever been able to understand or explain.

Only a few weeks ago Andree Lafayette, darling of the French theater-going public, arrived in Hollywood to play the leading role in Richard Walton Tully's new production, "Trilby."

At once she started to work, and worked verree, verree hard; she wants, above everything in the world, to be successful in American pictures.

All was well—everything was pretty, in fact, to use a popular expression.

Then along came Maurice Canonge—and the tongues started wagging.

Maurice was signed for a part in the same picture; he'll be "Zou-Zou."

Daily they were together on the lot. Why shouldn't they be? They talk the same language, eat the same foods, and like the same books.

And nightly, too, they were seen together, at various hotels and cafe dinner parties and dances.

Again—why shouldn't they be seen together?



Andree Lafayette and Maurice Canonge...and
Tree...Not a Family Tree

Still the tongues wagged. The curious couldn't understand that they've known each other for years—both were favorites on the Parisian stage, where Canonge was as high a star as Miss Lafayette, who has risen in her branch of the art.

This week a reporter, scenting a story in the air, approached them.

"Are you engaged to marry Maurice Canonge?" he asked the petite mademoiselle. No finesse, no diplomacy; just a plain question.

"Mais, non!" She lapses into French when she's excited, or taken off her guard.

The same reply greeted the same question, when put to Canonge.

Then in chorus:

"We're not engaged; we never have been engaged; we never will—"

Then they both looked at each other, smiled, and stopped talking.

So there you are.

And meanwhile both look like sure-fire hits in America. Canonge seems especially promising, since he is a real marvel in the matter of versatility. He is as famous abroad as a tragedian as he is a comedian. He has scored some history-making triumphs as the star of great tragic plays and he has scored equally as heavily as the star of great comedy and musical extravaganza successes.

So, there you are again.

Flashes from Frisco

San Francisco, March 21st.—Eric Von Stroheim returned to San Francisco last Tuesday with twenty-five members of the cast, and staff for "McTeague," now to be called "Greed," and actual shooting of the picture began on Wednesday morning. This production has the unique distinction of being the first picture ever made with no studio work on it whatever. We went out to the set at Page and Laguna Streets a day or two ago to look the work over, and parked in a corner of the junkshop, where they were shooting. The hard-working staff has not only built the junkman's house, but stocked it with an assortment of junk, which is the envy of every junkman in town, and it's hanging so thick with man-made cobwebs that the slogan of the company seems to be "look out for the cobwebs." We stood on one foot in a corner back of the orchestra and watched Dale Fuller and Cesare Gravina act until driven out to seek air, but judging from what we saw it's going to be some picture.

David Butler, well-known screen idol, and Louise Fazenda, beloved comedienne, arrived in San Francisco last week, as the latest additions to the all-star cast of "The Fog."

John Thompson, cameraman, has severed his connection with the Paul Gerson Studios and is returning to Los Angeles.

N. Dragonanovich, general manager of the West Coast Films, spent most of last week in Los Angeles on business connected with the next production of his company.

One of the largest and most elaborate scenes of "The Fog," was shot last Wednesday.
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Casts of the Week

Famous Players-Lasky presents
The Herbert Brenon Production
"THE WOMAN WITH FOUR FACES"

Director, Herbert Brenon
Asst. Director, Harold Swartz
Cameraman, James Howe

CAST

| | |
|----------------------|----------------|
| Betty Compson | Richard Dix |
| Theodore von Eltz | Joseph Kilgour |
| Charles A. Stevenson | James Farley |

Mack Sennett presents
"THE EXTRA GIRL"

starring

PHYLLIS HAVER

Director, Wm. A. Seiter
Asst. Director, Jim Wright
Cameraman, Lyman Broening

CAST

| | |
|----------------|------------------|
| Ralph Graves | Vernon Dent |
| George Nichols | Anna Hernandez |
| | Charlotte Mindau |

Louis B. Mayer Productions present

"LAW-BRINGERS"

Director, Reginald Barker
Asst. Director, Harry Schenck
Cameraman, Percy Hilburn

CAST

| | |
|-----------------|----------------|
| Rene Adoree | Earle Williams |
| Pat O'Malley | Wallace Beery |
| Barbara La Marr | Josef Swickard |
| Pat Harmon | Ed J. Brady |
| Robert Anderson | George Kuwa |

Metro presents

"SCARAMOUCHE"

Director, Rex Ingram
Asst. Director, J. J. Murray
Production Mgr., Curt Rehfeld
Cameraman, John Seitz
Cameraman, Victor Milner

(Continued on Page 20)

Gossip from Ray Leek

Have you the gift for word juggling? Can you fit together two or three words that will intrigue the interest of the reader and create a desire for further details?

If so you may be unwittingly carrying a fortune about in your head. For the screen today offers a market for titles that probably exceeds even its story requirements.

When a producer who is famous as a title picker first read the words, "Rich Men's Wives," nearly a year ago he remarked: "The person who wrote that title created a \$25,000 piece of property. Attached to any motion picture it will add that sum—at the most conservative estimate—to the value of the production."

And once more his judgment has been vindicated. The title, backed up by a picture that makes good every promise of the title, is declared to have broken box office records in every key city in the United States.

That the title grips the imagination of writers and theater-goers was evidenced by the fact that while its sequel, "Poor Men's Wives," was being filmed by B. P. Schulberg not fewer than half a dozen stories of that title were received—all from different sources and without possibility of one having been suggested by the others.

Then came the production of the sequel of the two pictures, a film version of Edgar Saltus' most popular book, "Daughters of the Rich." That this title was considered of unusual value was shown by the fact that another producer began the production of an adaptation of a stage play, which he immediately rechristened "Daughters of the Rich."

Such thrill as may come to a young man who suddenly discovers himself to be the autocratic ruler of a city, with all of its

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THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

In his new starring vehicle, "Daddy," Jackie Coogan has taken long strides towards convincing the public that he is more than merely a cute and clever child artist of the screen, because in this picture he plainly demonstrates a spark of genius inasmuch as he runs the gamut of emotions without apparent effort or any thought of acting. For the first time he seems instinctively expert in changing the moods of his audience in a twinkling and he makes 'em like him all the way. Somehow it seems that whoever was responsible for his direction, whether it was E. Mason Hopper, Coogan, Sr., or both, managed to inspire "the kid" with the notion that he was not making a picture at all, but that instead he was living the life of a certain definite character whom he seemed to understand perfectly. As stories go, "Daddy" is not much of a story. In fact, it is extremely mediocre in spots and never masterly at any time. But Jackie was at the time of its photographing in such fine fettle that he probably could have transcended the best of masterpieces. Just the same, there is ample reason to be apprehensive over his future as a screen artist if there is a continuance of haphazard selection of material for him to work with, and it is to be devoutly hoped that this thing of simply "framing up stories and gagging them to 'fit'" will be superseded by a policy of a really intelligent choosing of vehicles written by professional story-writers, who have intelligent comprehension of the boy's limitations and possibilities. We do not blame Coogan, Sr., for desiring to keep full control over his brilliant son, but it must be patent to him that he needs a lot more help in the matter of stories. It is a foregone conclusion the public will not continue to crowd theatres to see even a good, little dramatic star in photoplays so palpably inferior as to almost divert attention from the acknowledged genius of the star who is called upon to struggle with it. Give Jackie Coogan stories matching his ability and he will be a match for anyone as a drawing-card indefinitely. Foist onto him too much trashy material and he is sure to start slipping quite prematurely. It does not require the supreme effort of a wizard to figure out this bit of simple logic. Nor will it be a moot question as to the inferior quality of "Daddy" as a story.

Lloyd Hughes, brilliantly talented and likeable, forges ahead as the pre-eminent feature of two promising productions about to be released almost simultaneously. And, it's a toss-up between the two insofar as the high entertaining values are concerned. In both instances, Mr. Hughes advances his position as a real star worthy of the name and in both instances, he proves he possesses a versatility extremely uncommon among good-looking leading men such as he is and for which he is noted. No doubt a good percentage of the "fans" will like Mr. Hughes better in the B. P. Schulberg production of "Are You a Failure?" This is a thoroughly amusing picture because its underlying quality is one of comedy, it being the story of how a weak young man becomes a strong hero as a result of taking a correspondence course on the subject of how to be a success. From beginning to end every situation in which the star figures he predominates and he keeps the interest to a high pitch even in moments when he is inadequately supported as he is in several in-

TENDENCIES TERSELY TOLD

Since somebody started the movement toward signing photoplayers to long-term contracts, most all the producers have joined in with a zest as a result of it being figured out that this will be the only effective way to keep the salaries of artists down to a definite level for the next few years. The persistent tendency to "raise the pay" has inspired the players, no doubt, to raise a barrier to prevent an unlimited raise. By contracts which stipulate the salaries of players for as many as five years, the employers will be able to gauge their financial obligations of the future—if they can sign enough of the important cinema leaders in this present.

It is reported a survey of the whole nation shows an unprecedented demand for serials of thirty reels in fifteen two-reel episodes. There is every evidence in Southern California that the demand, whatever its proportions might be during the next year, will be fully met, as never before were so many serials being made here.

As a further proof of the oft-repeated assertion to the effect that the ordinary program picture had long since gotten onto the toboggan which would convey it to oblivion, William Fox, pioneer in and stickler for the near-machine-made photoplay, has announced his decision to completely abandon that field in favor of super-features only.

The annual political shake-up in executive quarters of various parts of the film industry continues. Starting with Irving Thalberg's rather surprising withdrawal from Universal, a climax has just been capped by the sudden resignation of Charles A. Bird from the general managership of the William Fox West Coast Studios. Smaller birds are whispering predictions of even more "upsets" a la sensational.

The proclivity manifest in photoplayers for the last several weeks to quit the films for the stage seems to have been given a jolt which tends to bring forth an avalanche of denials of such intentions. Explicitly, the most common tendency among artists of the screen is to remain exactly that without further dabbling in the spoken drama. Some recent disastrous "flyers" wherein success failed to bless the efforts involved in the transferring of talents, is the cause of a renewed fealty to the cinema as THE field for histrionic endeavor.

Money in sizable gobs continues to be poured into the Hollywood field to be spent on making motion pictures. An interesting feature of this reassuring "inflow" is that much Chicago and other mid-western capital is among the late arrivals. Only a few months ago, all the coin of the realm came from the vicinity of Wall Street.

stances when Madge Bellamy, the "lead" opposite him, is called upon by the plot to do things. Miss Bellamy's performance is the only outstanding disappointment in this picture. She is entirely too much herself and too totally out of any character. In watching her, one is impressed with the idea that perhaps she is relying too much on personality without taking into account that personality can often be most annoying. However—in "Scars of Jealousy," a Thomas H. Ince production in which Mr. Hughes is likewise the star, there are all the elements of truly powerful drama. This picture is more like "Tol'able David" than anything else although it could not be in any way an imitation of it inasmuch as it was filmed about the same time the great Richard Barthelmess classic was being made and the full width of the continent separated the two companies, precluding the possibility of any copying or "stealing of thunder." As a youthful mountaineer Mr. Hughes is most convincing and even striking. He draws a characterization which we predict will live and we would not be surprised if "Scars of Jealousy" develops into a sensation comparable to that created by "Tol'able David," although, unfortunately, it has not an Ernest Torrence to add tremendous momentum to the big scenes of moment. Marguerite de la Motte plays the leading feminine character opposite Mr. Hughes in this one and she does well throughout. On occasion she "troupe" with Mr. Hughes as he should be "trouped with" and does her full share to aid him in glossing over several unconvincing spots in the story. All things being equal, so far as general business conditions are concerned, both "Are You a Failure?" and "Scars of Jealousy" should make much money and should tend to ingratiate Lloyd Hughes with everyone who sees either one of them.

We doubt the value of the Arrow production called "Night Life in Hollywood" as propaganda for Hollywood. Our reason for this doubting is, this picture swings to the extreme farthest away from the extreme exaggerations of scandal-mongering publications bent on painting this film center as the center of the worst hell-hole itself. In fact, this film tends to lead the uninitiated to believe Hollywood is a thoroughly dead, rubelike town after 9 p. m. Anyone in any way familiar with the night life in this home of hundreds of motion picture people is fully aware of the ridiculousness of creating such an impression especially since the opening of such night institutions as Grauman's Hollywood Egyptian Theatre and the Montmartre. Moreover, Hollywood is extremely active socially every night. This does not mean necessarily that there are the countless "wild parties" so frequently described, but, of course, there are far more lively parties in this community than could happen in most any other city of its size. We do not think it is a good idea to spread the impression that Hollywood is ever "dead"—that it is a quiet, little church town, where extremely quiet home-life obtains in all quarters, primarily because this is something it is not and it would be something no one would want Hollywood to be. Those who have Hollywood's best interests at heart want it to be developed more and more into a thoroughly cosmopolitan city peopled chiefly by masters of and devotees to the great fine arts. At the same time everybody

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CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MARCH 24, 1923

FOX JOINS IN GREAT FILM EXPANSION

The coming year promises to be a big and prosperous one for the William Fox organization.

According to an announcement made this week, the entire activities will be moved to a new studio, the plans for which are now being prepared, and the total expense of which will be approximately \$2,000,000. A site, covering more than two hundred acres, has already been selected and construction work will be started within the next few months.

Charles A. Bird, who, until last week bore the responsibilities of business manager and casting director, and Dan Kelly, his assistant, have resigned from the organization, and have been succeeded by Ben Jackson as business manager, and Arthur Ford as casting director.

The new studio will be built on an elaborate plan, and will be of Spanish architecture throughout.

Several new stars will be added to the Fox roster, including Jean Arthur, Peggy Shaw and Ruth Dyer, three New York beauties.

The production of program pictures will be discontinued under the new production schedule, and the initial super-production to be filmed will be "Shadows of the East," to be followed by three Broadway stage successes.

MAGNATES TO SURVEY N. Y. SITUATION EN MASSE

Joseph M. Schenck, Sol Lesser and Michael Gore, officials of the West Coast Theatres, Inc., California's largest chain of amusement houses, will leave soon for New York for the purpose of surveying conditions of business holdings located in that vicinity. In addition to his interest in the West Coast holdings, Mr. Schenck has business associates in the East and will devote a large portion of his time in conference with them.

Lesser and Gore will spend considerable time with producers of legitimate productions with the view of having Broadway successes transferred to the proposed Hollywood theatre. While East, Mr. Lesser will arrange for the distribution of the pictures to be filmed by his new unit, The Principal Pictures Corporation.

GOLDWYN WILL HELP TO SAVE DELUDED GIRLS

A noble movement has been sponsored by the Goldwyn Pictures Corporation, who will work in connection with Southern California police officials, in an attempt to combat juvenile delinquency caused by the common desire of many young boys and girls to leave home in quest of screen honors. The history of every young girl who applies for picture work at the Goldwyn Studios will be carefully investigated, and her parents notified of her whereabouts. In the event the applicant's parents cannot be located, police officials will be asked to look up her past record.

PASADENA YIELDS TO FILM-MAKING AT LAST

Southern California's society center, Pasadena, has gone in for motion picture production at last.

A motion picture company, whose purpose it will be to film educational and religious photoplays, will construct a studio near the foothills of the Crown City within the next month, according to David L. Haney, president of the syndicate which will finance the project.

The company will feature Otto Poll, cinema actor, and considered one of America's greatest all-round athletes, he having won thirty-eight championships during the last few years. Lucile Waldheim, also well known in women's athletic circles, will play the leading feminine roles, served as president last year.

The newly organized company, which will be known as the Popular Players, will produce pictures for the Hercules Film Productions with which Mr. Poll

John M. Charles, vice-president of the Hercules company, has been signed by the syndicate to act as head cameraman for the new company, and George Brewster, another athlete, has been engaged to play supporting roles.

In Finis Fox Film

Fred Malatesta is portraying the sympathetic role of the French Canadian in the Finis Fox picture, "The Man Between," now in the course of production at the Fine Arts studios. Mr. Malatesta won high praise for his brilliant performance in the Morosco stage success, "Mike Angeleo." He will also be seen soon in an important role in support of Katharine MacDonald in "Refuge."

EX-PUG TRAINER, NOW ACTOR, SIGNS WITH R.C.

Tom Wilson, long prominent on the stage and screen as a character actor, has joined the rapidly growing roster of stars now serving under the Robertson-Cole banner.

Wilson signed a long-term contract last week, according to an announcement by Emile Offenman, general manager of the studios.

Before he took up the stage as a career Tom Wilson was one of the best known trainers of pugilists in America. He helped train Fitzsimmons, Jeffries, Corbett and Kid McCoy for some of their biggest ring battles.

LENORE ULRIC WILL STAR IN "TIGER ROSE" FILM

Through a partnership arrangement between the firm of Warner Brothers and David Belasco, it was learned that Lenore Ulric will be starred in a screen version of Mr. Belasco's great stage success, "Tiger Rose."

Miss Ulric has been appearing for the past two seasons in the Belasco play, "Kiki." While the popularity of the play shows no signs of abatement, Miss Ulric, however, had planned to go to Europe this summer for a vacation. But on the advice of Mr. Belasco, following the consummation of the picture arrangement, she will terminate her engagement at the Belasco Theatre the latter part of May and leave immediately for the Warner Brothers studios here to begin active work on "Tiger Rose."

An important feature in connection with the arrangements is that Mr. Belasco will personally, and for the first time in his career, invade a photoplay studio in order to infuse into the filming of the production the high standards he so successfully employs in his stage plays. He is expected to leave New York for Los Angeles about June 1.

P. A. a Pa Again

Al Risley, director of publicity of the Fine Arts Studios, is the proud father of a 10-pound boy, born Tuesday, March 20th, at his home, 4530 Hollywood Boulevard. This is Mr. Risley's second male heir, the other child being two years of age. The new born tot, who has already displayed a marked tendency to favor an Underwood, and the mother, are doing nicely. Al thanks you.

"DOUG" BREAKS ALL PARIS RECORDS

"Douglas Fairbanks in Robin Hood" started its first engagement in Continental Europe at the Salle Marivaux, Paris, on February 16th and has made a greater success than any American or European motion picture production that has ever been presented, according to reports.

The receipts of the first and second weeks' engagements were not only larger than any motion picture house had ever played to in Paris, but greater than any two weeks' receipts in any of the dramatic theatres. It is interesting to note that out of four productions which have heretofore made records in receipts in France, three were photoplays of stars comprising the United Artists. They were: Douglas Fairbanks in "The Mark of Zorro," Charlie Chaplin in "The Kid," and D. W. Griffith's "Way Down East;" the fourth production was the French picture, "L'Atlantide."

The French papers, which ordinarily do not review at length motion picture productions, gave long and enthusiastic accounts of "Robin Hood."

The engagements will continue at the Salle Marivaux at least until the warm weather and it is more than likely that the production will extend through the summer months.

A cable just received by Douglas Fairbanks from Norris Wilcox, manager of the United Artists' office at Buenos Aires, Argentine Republic, indicates that the European triumph of "Robin Hood" will be duplicated in South America. "Robin Hood," biggest success ever in Argentine," Wilcox's cable read, "Four houses completely sold out first night."

SPANISH NOBLEMAN WINS FEATURE ROLE IN FILM

Don Armando, the well-known Spanish sportsman, formerly captain of King Alfonso's guards, is the latest addition to the cast of "Why Do We Live?" an all-star special feature now being produced by West Coast Productions Company. Don Armando is a member of the Spanish nobility. He has been featured in several five-reel pictures in Spain, and is a recent arrival in America. The West Coast Productions Co. is the first American producing company to feature Don Armando in a series of special productions.

Within Filmland's Inner Portals

Mario Carillo is working for Gasnier in "Daughters of the Rich," which picture features Gaston Glass.

Mary Lee Wise is now playing an important role with Pola Negri in "The Cheat," under the direction of George Fitzmaurice.

Douglas Z. Doty has succeeded Eugene B. Lewis as Editor-in-Chief of the Advisory Bureau of the Palmer Photoplay Corporation.

Paul Weigel has started work with Sam Wood in "Bluebeard's Eighth Wife." He is playing Gloria Swanson's father in the picture.

Leatrice Joy is busy assembling the wardrobe she will use while interpreting the stellar role in Cecil B. De Mille's next production, "The Ten Commandments."

William Conklin is the latest actor to lap-dissolve his engagement. While finishing his part in "Daytime Wives" he started to work in "The Meanest Man in the World."

Josie Sedgwick is starting a series of outdoor pictures with the H. & B. productions under the direction of Cliff Smith. Mr. Smith will also play opposite Miss Sedgwick in this series.

Joe Roberts, the rotund comedian who has just finished a long engagement in Buster Keaton's initial full-length comedy, "The Three Ages," has also finished erecting his new \$25,000 home.

Zenobia and Ruth Emerson, sisters known to their friends in pictures as "sunshine and storm," have just concluded a three weeks' engagement at Universal City in "The Hunchback of Notre Dame."

Edmund Cobb, who just finished a feature picture with William Duncan, has started with Harry Carey in "The Miracle Baby." This picture is being directed by Val Paul and the company is at present on location at Truckee.

Clara Horton has just completed the tenth of "The Fighting Blood" series, under the direction of Mal St. Clair of the Robertson-Cole Studios. Miss Horton will finish her present engagement in about seven weeks.

The fourth episode of the latest Universal serial, "The Eagle's Talons," starring Ann Little, has just been completed. Final scenes were "shot" at Balboa and Riverside, California. Work on the next chapter will begin immediately.

Clara Horton is conquering the terpsichorean art as well as the cinema. She won an exhibition fox-trot at the Plantation and carried off a silver loving cup as her prize last week.

Edna Murphy, petite and charming leading woman, has the feminine lead in "The Man Between," Finis Fox's third independent production, which is now being filmed at the Fine Arts Studios.

Glenn Hunter, whose portrayal of the screen-struck boy of "Merton of the Movies," has been one of the biggest Broadway hits in years, has just signed a five-year contract to star in Paramount Pictures.

The American Historical Review and Motion Picture Exposition, which opens in Los Angeles next July, will commemorate the one hundredth anniversary of the enunciation of the Monroe Doctrine.

Alberta Vaughn, who has just completed a series of comedies, serving as a foil for Clyde Cook, has been signed by Mack Sennett to a year's contract. She will co-star with Harry Gribbon in a series of fun-films.

Myrtil Stedman, musical comedy star and motion picture actress, has been engaged by Charles J. Brabin to play Olive Kingston in his production of Elinor Glyn's original story, "Six Days," for Goldwyn.

After four months in New York, Philip V. Kroha, production manager of the Richard Walton Tully productions, has returned to Los Angeles, to again take charge of Tully's studio affairs and manage the production of his pictures, the first of which will be "Tribly."

George Rigas, the Grecian star who is now in New York conferring with a group of wealthy promoters for the purpose of organizing a motion picture company to film ancient classics of Grecian literature, is expected to return to Hollywood next week.

Current rumors have it that Charles Thurston, who played important roles in five Will Rogers films for Goldwyn, will be selected by Hal Roach to support the comedian in the series of two-reel comedies he will produce at the Hal Roach Studios.

Max Parker, who has acted as art director for the Paramount West Coast Studios the last seven years, has left for Honolulu, where he will enjoy a month's vacation. Arthur Kook-en will take charge of Parker's responsibilities during the director's absence.

Victor Potel, filmdom's comedy character actor de luxe, has placed in an orphanage the little negro baby left on his door-step recently. He presented a \$100 check to be spent on the unfortunate at the same time.

Clyde Cook, who recently finished his contract as a featured comedian for William Fox, will soon commence the filming of his first comedy under the terms of his new contract with Lou Anger.

Joe Roberts, whose next notable screen appearance will be made in Buster Keaton's initial full-length feature comedy, "The Three Ages," can truthfully boast of being the biggest man in pictures—at least, one of them. Joe weighs more than 300 pounds.

Frank Mayo, ex-Universal star and now under contract with Goldwyn, has been assigned the leading male role opposite Corinne Griffith in Elinor Glyn's "Six Days," to be directed by Charles J. Brabin, Goldwyn's latest acquisition to their directorial staff.

Rex Taylor has severed his connections with Sennett and will once again be a free-lance writer. He is at present working on his second story for R-C, the first one of which is titled "Blow Your Own Horn," and will go into production very soon.

Eileen Sedgwick has started her engagement in "Daniel Boone," the historical serial which is being produced at Universal City, starring Jack Mower and Miss Sedgwick, under the direction of J. Marchant and Frank Messinger.

Louise Lorraine, who last week finished enacting the leading feminine role opposite Art Acord in the Universal serial, "Oregon Trail," is expected to sign a long-term contract offered her by a leading producer to enact stellar roles in dramatic productions.

75,000 books, loaded in two huge trucks, were transported to the Lasky Studios, where they will be used in a college library scene for the latest William De Mille production, "Only Thirty-Eight," featuring Lois Wilson, May McAvoy, Elliott Dexter and George Fawcett.

Herbert Rawlinson's latest starring vehicle, "Twenty Dollars," has just been finished at Universal City, and Doris Pawn, who enacted the leading feminine role, has taken a five-day leave of absence from her studio work to move her household belongings into her newly built bungalow.

Josephine Adair, six-year-old actress, finished her engagement in Frank Borzage's "Terwilliger" last Saturday, and on Monday morning started enacting an important role in Mack Sennett's new comedy, with Teddy, the canine.

Hugh Dierker's latest feature production, "The Other Side," will be finished next week, and Fritz Brunette, who plays the leading role, intends to spend two weeks resting at Catalina Islands—that is, if the producers will let her.

Helen Ferguson's brilliant performance in the Goldwyn production of "Hungry Hearts," is considered by many dramatic critics as one of the most intellectual displays of histrionic endeavors offered during the year 1922.

Edith Stayart has been cast and has started work in "The Eagle's Talons" at Universal under the direction of Duke Worne. Miss Stayart is playing the character of "Helen." Ann Little and Fred Thompson are featured in this picture and at the present time are finishing the fourth episode.

Doris Baker, screen ingenue who recently finished a bit in Charles Ray's "The Courtship of Miles Standish," is now the proud possessor of a new Chevrolet touring car, and has proceeded to give it a rakish touch by adding all kinds of beautiful little accessories such as bumpers, wind-deflectors, etc.

After seventeen years of "big time" vaudeville, James Barrows has decided to direct his histrionic efforts toward gaining recognition as an artist of the screen, and is enacting one of the important roles in Hugh Dierker's "The Other Side," now in the course of production at the Fine Arts Studios.

Following the completion of "Vanity Fair," James R. Diamond, long-time cameraman for Hugo Ballin, will go with Edward Dillon for one Tiffany picture, "Broadway Gold," also to be made at the Goldwyn studio. This arrangement will continue only while Mr. Ballin is selecting and preparing his next story, which will star Mabel Ballin.

One of the most interesting figures these days at the United Studios is Conrad Tritschler, one of Europe's most celebrated scenic artists, who is under contract with Richard Walton Tully to design the settings for the forthcoming all-star production of "Tribly." Mr. Tritschler is a native of Carlisle, Cumberland, England.

CHAMPION TITLER GETS "LOVING CLOCK"

At a luncheon given by the officials and directors of the Fox Film Corporation, this week at the Montmartre Cafe, Hollywood, Thomas N. Miranda, who for several years has been Editor-in-Chief of the Fox West Coast Studios, was presented with a magnificent clock, upon which was engraved:

"To Tom, with appreciation of his Fox Friends."

Mr. Miranda is known as the "Title King," having titled more pictures than any living person in the motion picture industry, included among which were many of the pictures which will go down in history as real super-productions.

After three years under the Fox banner, Mr. Miranda returns to be Title Editor of the Goldwyn Productions, with whom he was associated previously, both in New York and on the West Coast.

Among those present at the luncheon tendered in his honor, were: Tom Mix, Jack Ford, Sol Wurtzel, John Gilbert, Scott Dunlap, William Wellman, Charles "Buck" Jones, Jerome Storm, Jack Strumwasser, E. J. Flynn, Bernard Durning and Dustin Farnum.

McGREGOR, "EXTRA" YEAR AGO, TO LEAD IN "TUT"

From a mere "extra" to a featured player on the screen within the short period of a year is the rapid progress that has been made by Malcolm McGregor, young motion picture actor who has just been signed to play the leading role in the production, "Tutankhamen," by William P. S. Earle. McGregor was picked out of a large group of prominent screen leading men and now he will be given the opportunity he has been waiting for ever since he decided upon a film career.

Young McGregor has had a very quick rise to the top. His first picture was "The Prisoner of Zenda." Later he played in "Broken Chains," "All the Brothers Were Valiant" and "Can a Woman Love Twice?"

In spite of his limited experience he has made good and is rated by many as one of the coming screen favorites. In "Tutankhamen" with Carmel Myers, Sam De Grasse and other players, McGregor will have a real chance to show what he can do. Production of the picture was started this week by Director Earle.

Pat Harmon, playing "Oil" Kirby with Reginald Barker, has gone to Banff, Canada, with the company on location.

VILLAGE BUILT FOR "SCARAMOUCHE" WITHOUT USE OF T-SQUARE OR PLUMB

Gavrillac, a French town of the eighteenth century reproduced on a 60-acre lot in the Hollywood foothills for use in "Scaramouche," Rex Ingram's newest Metro production, was built without the use of a single T-square or a plumb, considered indispensable implements of the arts of carpentry and masonry.

There is not a single straight line in the architecture of any of the buildings which include a castle, inn, stores, houses and smaller buildings. Buildings in French towns of 1789 were usually rambling and often ramshackle compositions of stone and timbers with thatched or roughly shingled roofs, never constructed with the least attempt at geometrical symmetry.

According to one of the draughtsmen who assisted Mr. Ingram in planning the village many of the buildings standing in such towns as Gavrillac in 1789 had been standing for scores of years and had been put together in a most haphazard fashion.

"A French peasant would decide to build a home and he probably would call in one or two of his friends to help him," the draughtsman said. "He'd take one big stone and drop it at a given spot. Then he'd take another and toss it several yards

away. That would be another corner of the dwelling. The only yardstick they ever used was a section of the limb of a tree. The result was that the floor plan of their dwellings was irregular.

"Perhaps this peasant's son would marry and, wishing to remain with his parents, would build an additional story to his father's house. He might want an extra room so beams would be laid across the top of the lower story and would extend over the edge. Houses of this top-heavy variety were common."

This kind of construction is far more difficult to duplicate than a more modern type. Stone and plaster with an occasional timber comprise the material used and work proceeded much more slowly than if the workers had been engaged in building along lines with which they were more familiar.

Mr. Ingram has selected Ramon Novarro for the leading male role in "Scaramouche" while the chief feminine character will be portrayed by Alice Terry, the young director's wife. Mr. Ingram has even greater resources at his command than when he made "The Four Horsemen of the Apocalypse" and expects to be engaged six months in filming it.

DANCE CONTEST FINALS EXCITE FILMLANDERS

All sorts of excitement is buzzing about the Ambassador Dancing Contest finals which will take place in April. A great many are betting that Jack Pickford dancing with Alice Lake will win, while others feel convinced that May McAvoy in her quiet little way may sneak off with the Ambassador's \$500 trophy. There are one or two dark horses to be considered, one of which is the young man who sprung into fame as a result of these contests when seen dancing for a cup by Jesse L. Lasky, who was a judge at the time, this being none other than Ricardo Cortez, who in the preliminaries danced with Miss Katherine Keith, a well-known Los Angeles society girl.

There is also much speculation in Los Angeles as to whether a society couple or motion picture couple will win the prize. At any rate, both factions are rapidly getting their cohorts together for a big showdown.

Stars Entertain Stars

Mr. and Mrs. Earl Williams recently entertained Miss Constance Talmadge and Mr. and Mrs. Bryant Washburn at a Coconut Grove party. Mrs. Williams wore an evening gown of cerise velvet with silver. Mrs. Washburn looked extremely demure in white satin. Miss Talmadge wore black velvet.

ANOTHER COMEDIAN IS ADDED TO "GREED" CAST

Erich von Stroheim has engaged another comedian for "Greed."

Hughie Mack, a funmaker of vaudeville and motion pictures, will play Heise, the harness-maker in the picturization of Frank Norris' "McTeague."

Mack played in many Pathe pictures, and for Metro, for Robertson-Cole and other companies.

Other ex-comedians who will be called on to play tragedy under von Stroheim's direction in his first picture for Goldwyn are ZaSu Pitts, Dale Fuller, Sylvia Ashton, Chester Conklin, Frank Hayes, Cesare Gravina, and Gibson Gowland.

Barker Starts Another

Reginald Barker has started on the production of G. B. Lancaster's widely-read novel, "The Law-Bringers," as his second big special for Louis B. Mayer presented through Metro. Several months have already been spent in preparations for the picture, and at least six months more will be consumed by the director in its making. A strong cast of individual stars interpret the principal characters, the list including: Renee Adoree, Earl Williams, Pat O'Malley, Barbara La Marr, Wallace Beery, Josef Swickard, Pat Harmon and George Kuwa.

NIBLO WILL MAKE "APPLEJACK" AT CLUNE'S!

Fred Niblo's production unit of the Louis B. Mayer Studios will move to Clune's studios and occupy entire space there for the filming of "Captain Applejack."

Through negotiations conducted by Irving G. Thalberg, vice-president of Louis B. Mayer Productions, and M. C. Levee of the United Studios, the Niblo unit will be given unlimited facilities at the leased studio for the big production.

Reginald Barker and John M. Stahl, both producing for Mr. Mayer at his Mission Road Studios are occupying all available space and the big and numerous settings for "Captain Applejack" made the temporary change necessary.

The move comes on the eve of production for Mr. Niblo. He has completed the script in collaboration with Miss Bess Meredyth, and Matt Moore has just returned from New York for the title role. Others in the cast are: Enid Bennett, Barbara La Marr, Robert McKim and Thomas Ricketts.

"Captain Applejack" takes Mr. Niblo back to Clune's Studio for his third production. He made "The Mark of Zorro" and "The Three Musketeers" there.

PLANS FILMING ANCIENT GREEK TRAGEDIES SOON

Dramatic plays, those that flourished approximately 500 years before the creation of the new modern world, will be revived via the motion picture screen, according to the latest announcement from George Rigas, who is now in New York, conferring with a group of wealthy Greeks who are desirous of establishing a picture company, the purpose of which will be to reincarnate their native country's most popular dramatic classics, long forgotten.

Mr. Rigas, who some years ago was considered the foremost matinee idol of Athens, and who is now a prominent character in American motion picture circles, was chosen by his countrymen as the logical exponent of the ancient drama to head their contemplated company, and he will exercise complete supervision over each production as well as to enact one of the important roles.

Although it has not been definitely decided, it is planned to film as their vehicle, an adaptation from the tragedies interpreted by either Aeschylus or Sophocles, the first Grecian dramatists to subordinate choral performances to dialogue.

Mr. Rigas is expected to return to Hollywood within the next ten days, after contracts and agreements have been signed.

EDITORIAL PAGE

Camera's
Weekly Wake-up

Sweet peace seems determined to turn sour.

The Southern California climate does not have to be bragged about. It speaks for itself, *sonny*.

The situation in the photoplay-producing field is entirely satisfactory since things are looking up higher than ever before. Therefore, it is an ideal time to produce the goods.

These London birds who put the ban on Mary Pickford's "Tess of the Storm Country," need a little wing-clipping—they're trying to fly too high with their authority.

We hereby make and second the move that all branches of the film industry move to Los Angeles instantaneously. If the voting is based on common-sense, it'll be a landslide for the move.

America is the white spot of the world just now. Southern California is the white spot of America. Los Angeles is the white spot of Southern California, and, the motion picture industry is the white spot of Los Angeles.

We don't know who started the censorship craze, but we do know the great common people are going to finish it. There is every indication of the public disgust with censors being pronounced enough to pronounce a final fate for them.

Clarence W. Horn has entered the race for the Board of Freeholders to be nominated at the Los Angeles primary May 1st. This is a political note of no interest to music-lovers! Moreover, it bids fair to be a toot-toot race.

Every once in a while they catch a boot-legger and it is so unusual that the newspapers "play it up" in sensational headlines. Yet, if a fellow let it be known that he would like to buy a little liquor, he's pestered by so many bootleggers, eager for his trade, that he has every reason to believe he is the speaker of the day at a convention.

The fact that avoidable automobile accidents are increasing with an alarming rapidity simply proves there is no prospect of a dearth in fools. A good remedy for the motor situation is, to pass a law requiring every applicant for a driver's license to prove he is not a fool, the upshot of which would be that most all the automobile manufacturers would be compelled to go out of business. Whatta tribe we modern mortals be!

ENTHUSIASM—A FILMLAND ESSENTIAL

Whooop 'er up always! The world needs enthusiasm and more enthusiasm of the right sort. Luke-warm, shilly-shally espousal is a detriment instead of a boon. No one can eschew contributing a just share of oil to the fires of intensity of purpose and be wholly fit to occupy a place of importance in the affairs of this mundane sphere. A *laissez-faire* in the business of waxing enthusiastic is palpably fallacious and exceedingly intolerable. All that merits it must be boosted, promoted and URGED. Absolute purity would be vitiated if it were not enthused over. Magnanimity might be deemed futile if it aroused no enthusiasm. Likewise would honesty suffer if there should be any cessation in praising it with energy. Fulsome degeneration would certainly follow a prolonged era of apathy if it happened to be general enough.

Of all the essentials extant the one essential which IS essential to them all is Enthusiasm. If we were not enthusiastic over our regard for wheat as tremendously indispensable we would probably be careless and possibly negligent in conserving it. And how far could any nation go toward winning a war without surpassing enthusiasm?

YOU MUST HAVE ENTHUSIASM IN COPIOUS QUANTITIES BEFORE YOU CAN BE EVEN A GOOD CITIZEN.

Enthusiasm takes a man to the polls regularly to cast his ballot for what he regards as the best obtainable government. Enthusiasm keeps his interest whetted to that keen perspective which enables him to discern the evil tendencies of lethargy in meeting the obligations of his suffrage.

Without ENTHUSIASM of the big-letter type no aspirant can achieve the desired exalted purpose. Go after a thing in a half-hearted way and you will make the headway of a snail if you make any headway at all. Be all enthusiastic and you will greatly facilitate your task. We know many people who owe their success to 75 per cent. enthusiasm and 25 per cent. ability. You can get along splendidly with little ability, but you cannot navigate the seas of ambition to any appreciable extent without an abundance of enthusiasm.

So, in whatever you essay, be sure to make the attempt with a superlative degree of enthusiasm. If you possess a talent, remember no one will enthuse over it unless you are contagiously enthusiastic in your efforts to develop it and to realize on its value. Yes, you can be enthusiastic over your own ability without lapsing into a state of ego. You need not be foolish in your zeal. You can be modest while you enthuse. And a combination of these two qualities will undoubtedly extricate you from a veritable labyrinth of difficulties such as you are sure to encounter in an earnest pursuit of ambition.

Throughout your struggles to attain a high goal always remember the fact that unabating enthusiasm is an essential, and if you will act accordingly satisfaction and reassuring contentment will likely be only a part of your happy reward. By all means never let enthusiasm die.

EXHAUSTS By AL MARTIN

The best way to raise money for the Studio Club is to sell keys to the place.

The newest club to be organized is the "Location Club." The idea of this club is to protect the fair sex at home while the other sex are at work on location.

Now that "Bull" Montana has finished his snow picture, he will again take up his dancing lessons.

Harry Northrup is playing a leading heavy role in "The Living Dead." The title is rather confusing, but then again have any of you folks ever been to Pomona?

Now that Betty Compson has finally written a song, Valentino, the "shiek" of the newspapers, should burst forth with one entitled, "Life Is Just One Wedding After Another."

"Red" Uhlman, the 158-lb. wonder of the Hollywood Stadium, has appeared in the last six box-

ing shows there. John Beck speaks out loud asking if "Red" is in stock. Not so bad, eh, what?

Monte Brice will supervise the production of Gerald Beaumont stories at the U. There will be many people out to see U now, Monte.

Now that the benefit craze is on, Ed Sturgis suggests we give one for the broken-down golf players.

Monty Banks suggests a little benefit for the actors that are holding out for more salary.

Another suggestion was one for the ex-casting directors whose popularity ceased when they went out of office. I can't tell who suggested this one.

Sam Kress, the smiling drug-gist, who has been called America's greatest actor, should be starred in this benefit program, that is, if it can be put over. But the question arises, can a

suitable cast be gotten together to support him? The gag is, the picture people support him as it is.

Mervyn LeRoy was so accustomed to working in benefits that when he finished his last picture he forgot to ask for his salary.

Many ways have been tried to find star material, but this is the most novel, and it works. To get credit, particularly in the Hollywood stores, one must have a wonderful personality, so one of our well-known producers, seeking new faces with personality, discovered who had the biggest charge accounts, getting of course the people with the best personalities. Figure this one out?

Rupert Hughes claims that "Souls For Sale" is an inside story of film life. Of course, this does not make it so.

Rubber has gone up in price. Maybe that's why Paul Gerson's off-spring, whose first name is Charley, wears sport shirts.

The war created many words, but Rex Ingram must be given credit for "Scaramouche."

Now that William De Mille is making "Only 38" reminds me of that old poem from the pen of Vic Potel entitled: "I'd rather have two girls at 19 than one at 38." P. S. If Mrs. Potel sees this, remember, it's all in fun.

Mary Pickford, who has been called "the mother of the trees," sure started something. Billy Joy is now trying to save the poor telephone poles.

B. P. Fineman, who produces pictures at the Principal Studios, latest is "Don't Marry for Money." Oh! Mr. B. P. can you tell us how to not to.

Many people have inquired what my friend, Billy West, is doing now. For the benefit of those who inquired and others that read this, Billy is in vaudeville. How long this condition will last I do not know.

Billy Bevan at Sennett's is making a novel and original story entitled: "Domestic Economy." Give us the recipe, Billy, we'll try it on the piano.

Charles Brabin is on the second week of "Six Days." This reads funny to me, but it must be so because I read it in Camera!

Harry Dunkinson had a wonderful party at his home which I attended. Being present I was in a position to give Harry several news notes. Of course I am not seeking invitations, but after Monday I have no engagements whatsoever.

ANN ASPIRES TO WRITE NAME IN SKY

Ann Little, veteran star of almost innumerable serials, is hunting another thrill.

She's ridden the fastest horses, automobiles and trains that can be found on land.

Several times has she gone beneath the waves in speeding submarines.

Only last week the actress, who is now starring in "The Eagle's Talons" for Universal, was initiated into the mysteries of running a speed yacht at Balboa.

And now she wants to write her name in the sky.

For several days an imported airman has been spreading the name of a well-known brand of cigarettes through the heavens, in letters apparently a mile high, and Ann thinks that, as she has made as many airplane flights as any actress in the business, her name ought to be up there, too.

So she has written to "Lucky Strike," asking him if such a thing can be arranged, and if he's agreeable, she will make a flight with him within a day or so.

Whether he is at liberty to write her name, though, is a matter for debate, as conflicting reports say that he is under contract exclusively with the tobacco company to advertise its wares for an indefinite time.

TOM GIBSON REPEATS TRIUMPH IN PAPA ROLE

When the Stork Special whistled into Hollywood last Friday a little stranger hopped off, tagged (C. O. D.) for Mr. and Mrs. Tom Gibson. From the advance notices it was believed her name would be David, but a last-minute flurry straightened out the "mistake" and she was properly "way-billed" as Doris Margaret. Now everyone is happy. Tom Jr., and Roma, her brother and sister, didn't think much of the "consignment," because she couldn't walk or talk, but when they learned there are no "exchanges" possible under the present system of "distribution" they became reconciled.

Miss Doris weighed nine and a half pounds, and while a bit incoherent as regards her speech, Mrs. Tom had no difficulty in translating for the interviewer, to-wit: "That she was dad-burned glad the movies were in their infancy so she and it could grow up together; that she hoped Hollywood was half as lively as they believed it was in Oshgosh because she hated to have to go to Monte Carlo for her thrills; and that she wished her father would shave his upper lip and get busy on his next Ranger Production to follow the "Web of the Law."

HOT SHOOTIN' Weekly Impressions By Harry Davis Bowers

To tell whether or not you are suited to the work of being a censor, send for our questionnaire. While you are waiting for it to arrive, ask yourself if you have any sense or not. If not, return the questionnaire unopened—you are a censor. It is a diploma you want.

Some of the steps on the ladder of Success are missing. Watch your step!

It's not so much what the wild waves are saying as what the wild women are doing, sayeth the blind man.

There'd be more bootleggers, only some of them are drinking it all themselves.

The young man used to press his suit

And pat his sweetheart's dress. They're married now, and he, poor nut,

Ain't got no suit to press.

You may sell your soul, but you'll never live to get your price.

If some of our big married children would only turn back to their fairy stories once in a while and read about "living happily ever after," they'd cease to be ever after a new lover or fighting ever after. That is, if they could only believe like once they did. But it's the old IF again, the center of L-IF-e.

Little girls should be seen and not heard. Big girls should be hard and make scenes.

We can always be thankful for something. Nero fiddled, and Rome burned. Think where we'd all be now if he'd had a jazz band!

NOTED FENCER ENGAGED FOR NEW TALMADGE FILM

Fred Cavens, who acted as co-director and fencing master during the filming of Max Linder's famous travesty, "The Three-Must-Get-There's," has been engaged by Joseph M. Schenck to supervise the numerous sword combats which will figure in the forthcoming Norma Talmadge production, "Ashes of Vengeance." This story is taken from the 16th century and will afford Mr. Cavens the opportunity to put to advantage his well-known skill and knowledge of dagger and rapier fencing, of which he has made a life-long study. While in Paris, he gave a fencing exhibition at the Theatre de la Porte St. Martin, called "The Duel Through the Ages."

Blue sky is a gift of nature. Why try to buy it?

It has been observed that a Ford is really a donkey-engine. The only change is that now the jackass rides.

Little drops of moonshine,
Little grains of "dope,"
Make cut-throats out of milk-maids,
And failures out of hope.

If the opinions some folks have of themselves were made to fit the rest of the world it'd be some swell place to live in.

"No, lady, trombones cannot be used in the making of corsets. Step over to our meat department and ask to see the whale meat."

Some of our chickens would make better salads if they'd learn more about domestic science instead of French dressing.

Most loafers aren't well-bred. They have too much crust.

Cold hands—warm heart.
Cold feet—bum start.

Shakespeare says, "The quality of mercy is not strained." I'd like to see the milkman who can say the same thing of his product.

For every fool trying to get something for nothing, there's another one letting him get it. Don't forget that!

Suggestion for a motto to be hung in every cafeteria: NONE BUT THE BRAVE DESERVE THE FARE.

CHRISTIE LEASES FIRST EXPOSITION BUNGALOW

The Christie studios have signed up for Bungalow Number One, where producing companies are to have exhibits at the American Historical Review and Motion Picture Exposition here during the month of July.

The space is the first studio reservation to be made, and it is expected that practically every film organization will have an exhibit in the grounds at Exposition Park, where all phases of motion picture endeavor will be represented. The Motion Picture exhibits will, however, not be the only ones for many reservations are being made daily by foreign countries, especially by the South and Central American governments.

ANOTHER PICTURE OF OLD SPAIN TO BE MADE

In an effort to continue his successes in the making of romantic photoplays, Emmett J. Flynn, well-known director who recently signed a long-term contract with the Goldwyn Corporation, will direct "In the Palace of the King," as his first production under the lion banner.

"In the Palace of the King," written by F. Marion Crawford, won success both as a novel and on the stage. With Viola Allen as the star, the play was first produced in New York about 1900. The book has proved one of the most popular of Crawford's works.

Mr. Flynn, who directed "The Connecticut Yankee," "Monte Cristo," and other romantic successes, is enthusiastic over the selection of "In the Palace of the King."

His first Goldwyn picture, in which will be produced many rich and colorful scenes in the Spanish court during the reign of King Phillip II, is to be the most lavish production Mr. Flynn has attempted. An unusually large cast will be used in the picture.

The story, "a love tale of Old Madrid," deals with the romantic age of Spain, when the nation, immediately after the conquest of the Americas, was in her height of wealth and glory.

The story centers about the loves and adventures of Don John, an Austrian whose exploits had made him the idol of Spain and who held a higher place in the hearts of the people than even the king.

The work of adapting the story to the screen is now being rushed, and actual filming of the story will begin as soon as possible.

ANOTHER NEW NAME IN FILMLAND'S "WHO'S WHO"

Write a new name in Filmland's "Who's Who"—that of E. Wesley Borman.

Although it's a new name, the man who bears it isn't new, by any means, in the film colony.

He is E. W. Borman, who for various reasons has decided to spell out his second name for use in the films.

Borman said today that he didn't mind being mistaken for a business man when he talked to casting directors over the telephone; as a matter of fact, he would like very much to be a real business man, if he could make more money at it than he makes in pictures.

But for various reasons, of which this is only one, he has decided upon the change, and henceforth will be known as E. Wesley Borman. It will look more "actorish" on the screen, anyway, he thinks, than the old one.

Who's Who and What's What in Filmland This Week

Eva Novak is motoring through northern California prior to resuming her work before the camera.

Taylor Graves, who is working under the direction of William de Mille in "Only 38," is playing the love interest opposite May McAvoy.

Lillian Lawrence has been engaged to play a leading role with Frank Sheridan and James Morrison in the new Victor Schertzinger production at Vitagraph.

George Stewart has finished his engagement in "Crossed Wires," which features Gladys Walton and was produced at Universal under the direction of King Baggot.

Ann May has returned to Hollywood following the completion of her role in the Graf production of "The Fog," which is being filmed at the San Mateo studios for Metro.

H. H. Van Loan, noted scenarist, left Los Angeles last week for Santa Barbara, where he started a tour of the entire United States and Canada to deliver lectures in all the important cities.

Norton C. Travis has just completed photographing a five-reel feature entitled "The Poppy Runners," with an all-star cast headed by Irene Rich, Noah Beery, William Lowery, Tully Marshall, Jack Curtis, Fred Hank and Jane Talent, and directed by Al Neitz.

G. Gardner Sullivan has been obtained by the Jackie Coogan Productions to adapt the Mary Roberts Rinehart story, "Long Live the King," for filming purposes. Eve Unsell, prominent continuity writer, will prepare the working script from Mr. Sullivan's adaptation.

Roy Meyers, formerly of Universal City, and the ex-assistant manager of the Hotel Alexandria, has been appointed secretary to Sol Lesser, president of the Principal Pictures Corporation. Mr. Meyers will be quartered at Mr. Lesser's offices at the United studios.

Dorothy Phillips is the defendant in a law suit brought to court by Lichtig & Rothwell, Inc., booking agents, who allege Miss Phillips contracted with them to pay 10 per cent of the salary received from the Principal Pictures Corporation for her services in "The World's a Stage." The plaintiffs ask \$2,000, their alleged commission.

Margaret Landis has been signed to play the leading feminine role opposite Harry Carey in his new Robertson-Cole production.

Although Mabel Ballin is best known as an actress, she was formerly an art student, and received favorable comment on landscapes exhibited at the Art Students' League.

Ricardo Cortez has started work on "Children of Jazz" at Lasky's under the direction of Jerome Storm. The cast includes Eileen Percy, Theodore Kosloff and Estelle Taylor.

Viola Dana has completely recovered from her recent appendicitis operation and after a short rest will start work on the first picture to be made since she signed her new Metro contract.

Baby Mary Rose, star of the Shell-Craft studios, has recovered from a recent attack of pneumonia. The child was taken ill following the completion of her latest comedy, "Means and Motors."

Helen Ferguson, soon to be seen in the principal role in the Edgar Lewis production of "The Right of the Strongest," is the latest famous screen name to be linked with the plans of the forthcoming picturization of "Ben Hur." However, Miss Ferguson refuses to comment on reports relative to her possible engagement for this picture.

Walter Roselle, prominent New York broker, will be the guest of Joseph Schenck for the next two weeks, during which time he intends to make a detailed survey of present moving picture conditions. Upon his arrival, Mr. Roselle declared Los Angeles in twenty years will rank close to New York, as it is at present the financial white spot of the United States.

The filming of "Penrod and Sam," the sequel to "Penrod," has been started. Martha Mattox, who has one of the leading roles in it, is also doing a large share of the acting before the Goldwyn cameras now registering "Three Wise Fools." Truly, this is a busy era in all filmdom and many of the more popular photoplayers hold down two or three jobs at a time.

Peter J. Brady, President of the State Allied Printing Trades Council, last week urged New York motion picture theatre owners to lend their efforts in the fight against motion picture censors by writing letters to their Assemblymen and Senators, pointing out the great unnecessary expense and burden upon theatre patrons because of the existing censor laws.

Erich von Stroheim once tried out for a job in a rathskeller. Like Tommy Tucker, he sang for his supper, plus \$3. But the patrons didn't like his song, so he had to pay for the supper with his last nickel.

Elsie Jane Julian, wife of Rupert Julian, Universal director, is preparing to start actual filming on her first of a series of Baby Peggy stories, which she will direct under the supervision of her husband.

According to a statement from Mae Busch, Goldwyn star, she will become the bride of Albert Wilkie, Goldwyn publicity writer next October, immediately after receiving her final divorce decree from Francis J. McDonald, her former husband.

Helen Daniels, daughter of Josephus Daniels, ex-secretary of the navy, has become a motion picture actress. Miss Daniels made her debut last week before the motion camera at San Diego for the Goldwyn production of "Red Lights."

Antique furniture of the Louis XV and Louis XVI period, valued at \$75,000, is en route to Los Angeles, where it will be used in the latest Norma Talmadge production, "Ashes of Vengeance," to be filmed at the United studios under the direction of Frank Lloyd.

Three more beautious maids have been added to grace the finishing touches of Marshall Neilan's "The Eternal Three." Carmelita Geraghty, Rhea Le Fort, and Jean Haskell—the latter two, beauty contest winners—will be seen on the ballroom floor of Neilan's most pretentious set.

"The Covered Wagon" is serving to give fresh impetus to the filming of photoplays of historical value. One of the most promising successors to this great Paramount success will be "The Oregon Trail," which is being made in fifteen two-reel episodes as a serial at Universal. Louise Lorraine is playing the principal feminine character in this picture with Art Acord portraying the role of the hero. Edward Laemmle is directing.

"The Meanest Man in the World" will soon come into being on the screen. Sol Lesser has started the photographing of scenes in this picturization of the George M. Cohan stage hit. Frances Raymond, called by many "The most beautiful mother on the screen," was the last member of an all-star cast to be signed for this feature. Bert Lytell and Bryant Washburn are among the other stars in the cast.

Still another producing unit seems assured for the early future. None other than the gigantic Joe Roberts will be the star of this contemplated new series of features and the company will bear his name. Mr. Roberts has only recently completed an important role in Buster Keaton's first full-length comedy, "The Three Ages."

James Kirkwood, star and director, has been signed by Goldwyn, and has left New York, where he has been starring in "The Fool." Before commencing actual work at the Goldwyn studios, Mr. Kirkwood will play the leading male role opposite Mrs. Wallace Reid in her anti-narcotic film, "The Living Dead," now in course of production at the Ince studios.

William Farnum's next starring picture has been titled "The Gun Fighter," and there is much speculation on how the censors of some eastern states will receive it, especially in view of the fact that Charles Thurston, the well-known screen villain, fills most every reel with almost hair-raising thrills in his manner of making himself a menace to the hero. It is said some of the fights staged by Farnum and Thurston are the most realistic ever screened.

Eddie Gribbon, who plays an important role in King Baggot's production of "Crossed Wires," a picture based on the mix-ups coincident to the modern telephone service and which has just been completed at Universal City, has just started a movement among fellow-actors in Hollywood to gradually abandon their automobiles to join his walking club. Mr. Gribbon claims the motor car craze is endangering the health of humanity because it encourages too much easy riding and no difficult hiking with a consequent suffering of human health for the want of sufficient and proper exercise.

The Palmerplay company has changed the title of their first production for a third time. It was originally called "Atone-ment." Then it was rechristened "Out of the Night." Now it bears the cognomen of "Storms of Judgment." At any rate, the filming of the feature has been much delayed due to illness and to unfavorable weather conditions while the company was on location, and Lloyd Hughes, the star of the picture, may now be able to finish in time to play the stellar role in "Terwilliger" for which he has been signed. However, it is possible the scenes in which he figures in said "Terwilliger" may be delayed until he can complete his present heroic characterization.

ACTRESS REPORTS SEEING NOTED FUGITIVE

Interest in the William N. Barrett case, the former husband of the wealthy Alice Drexel, and who is wanted by the police in connection with the recent theft of a \$100,000 necklace from Mrs. John D. Spreckels, was transferred to Hollywood this week when Miss Wilson-Bailey, a character actress and a cousin of the elusive youth, reported that she had met him while alighting from her machine in front of her home.

Barrett was arrested here two years ago on suspicion of having the valuable necklace while in London, and was detained in the city jail for two days. He was released when English officers failed to send word that he was wanted. A day following his release, an order to hold him was received, but efforts to find him were fruitless.

When questioned, Miss Wilson-Bailey advanced the theory that in view of the fact her cousin was a close friend of Julian Eltinge, the famous female impersonator who is appearing at a Los Angeles theatre this week, it is highly possible he migrated to Southern California from his hiding place to visit with the noted artist. However, if this is true, he failed in his purpose, as Mr. Eltinge has not seen him for many months.

Private detective agencies are lending every effort to discover the fugitives whereabouts.

New "Lead" Gets Chance

A new juvenile actor, handsome enough to contest the laurels of the long-established favorites, will be introduced by the Goldwyn company in "Three Wise Fools." William Haines, selected one year ago by Casting Director Robert B. McIntyre from thousands of applicants in New York, and who has since been playing small parts and receiving training in cinema technique, has his first big chance as Gordon, the nephew in the King Vidor screen production of Austin Strong's popular play.

Opens Fencing School

Those interested in the revival of fencing will be glad to learn of a school which has been established in Hollywood, the purpose of which will be to teach the art of this ancient game. Fred Cavens, well-known fencer, who has participated in numerous large cinema productions, and Philip Brigandi, another authority on the technicalities of fencing, have opened such a school at 1626 North Hobart Boulevard.

If pictures continue to grow in popularity, the calamity-howlers may be forced to start complaining over the rawness of leaving such popularity "un-wasted."

RIDES HOME FROM EAST ON BLIZZARD, MOORE NEEDS MUCH THAWING

Swaddled in enough clothes to make an eskimo stuffy, and with every reference to eastern weather setting his arms swinging like a frost-bitten milkman, Matt Moore caught up with summer just outside of San Bernardino and rode home with the radiant lady.

Half the film colony at the station seemed a feeble force to get his heavy coat, his muffler and his padded gloves away from him until he made quite sure that he had outrun the blizzard.

Louis B. Mayer sent Moore to New York to see "Captain Applejack." Fred Niblo, ready now to start production on the colorful romance, called him home to play the title role.

"Captain Applejack" was cruising when Matt Moore reached New York, so he tacked and beat back into Detroit where he bottled up that roaring old pirate's brig and saw half a dozen performances.

Trying to remain incognito at least until he could venture to

thrust a numb hand into the atmosphere in public greeting, Matt Moore did Detroit in the least conspicuous automobile in which Detroit abounds. He was identified, however, and thawed out sufficiently to make several personal appearances.

Wallace Eddinger, who plays "Captain Applejack" on the stage, and the screen star formed a mutual admiration society which will probably hold its first annual convention when the stage company visits Mr. Niblo's unit this summer. Such a junket is planned.

With Matt Moore home, and rapidly getting warm enough to work, Mr. Niblo is collaborating with Miss Bess Meredyth on the final script and production will begin at once. Doran Cox, chief of staff for Mr. Niblo, has arranged locations from a sailing fleet to an English town and Alvin Wyckoff, supervising cameraman, has made preliminary tests of Miss Enid Bennett, Robert McKim, Barbara La Marr and Thomas Ricketts of the cast.

A REAL REEL VETERAN AT FOUR

This little girl is four years and ten weeks old, and has worked in moving pictures four years. Her first picture was with Gloria Swanson at the old Triangle in which Fay played Gloria's child. She was ten weeks old when this picture was made. Since then she has worked in many feature productions and also in a Chester Comedy.

Robert Mackenzie, her father, featured her in a series of "Kid Comedies." At the Pantages Theatre this week Fay is in "When Love Comes."

She has a very important part in "Out of the Night," the Palmer Photoplay production, which is nearly completed.



FAY MACKENZIE

Why Mickey Grins

Mickey McBan, young film actor of three-and-one-half years, has just completed the only child role in Emile Chautard's "Daytime Wives" which was produced at the R-C studios. Others in the cast include such well-known players as Wyndham Standing, Grace Darmond, Dorelys Perdue, William Conklin, Edward Hearn, Katharine Lewis, Kenneth Gibson and Christina Mott. The broad grin, which is one of the distinguishing points of this little thespian, is broader than ever now, for his fond daddy, Fred McBan, has just returned from Canada, where he was engaged with the Trimble-Murfin unit filming the Strongheart pictures. The elder Mr. McBan is a motion picture technician.

Ill For First Time

Edward Connelly, Metro's veteran character actor, has been confined to his home for the past week with a severe attack of grippe. This is the first time in Mr. Connelly's professional career of more than thirty years that he has ever been ill. During the twenty years he was on the stage Mr. Connelly never missed a performance. Upon his recovery Mr. Connelly will enact a part in Rex Ingram's production of "Scaramouche" for Metro.

According to daily statistics, the railroads leading into Los Angeles have a powerful ally in the campaign to increase the population here in the "person" of General Stork, just now so very general as to keep doctors on the jump.

STAR BOWLED INTO LAKE, BATTLES TWO DOGS

Only his immense strength and quick wit saved Eddie Gribbon, well known film actor and athlete, from serious injury, this week.

As is his daily custom, Eddie arose bright and early and trotted over to Silver Lake Park, near Edendale, where he makes the round of the big lake, a course perhaps three miles in length, every day.

As he rounded a curve in the path which hugs the contour of the lakeshore, two giant bulldogs sprang at him.

Taken off his guard, the actor fell into the lake. The dogs plunged in after him, continuing their attack.

With blood streaming from two wounds in his right hand, and a long gash on his forehead, Gribbon managed to throw off his heavy sweater and clamber out of the water.

The dogs followed. One was rendered unconscious by a blow of the actor's heavy shoe; the other he put in a pacific humor by twisting its neck.

Whose the dogs were, where they belonged or how they fared after he subdued them Eddie doesn't know; neither does he care.

He's only hoping and praying that rabies doesn't result from the wounds.

Chances For Unknown

The Pioneer Writers Guild of America, 9 Charles St., New York City, will award prizes amounting to \$600.00 to writers' and artists' whose work has never been published. The award will be divided as follows: Four prizes of \$150.00 each for the best short story, poem, play and cartoon. This contest closes June 30th, 1923.

"Main Street" is Completed

The picturization of Sinclair Lewis' novel, "Main Street," has been completed at the Warner Brothers studio under the direction of Harry Beaumont. Florence Vidor plays the role of Carol Milford, and Monte Blue portrays the part of Dr. Will Kennicott, while Alan Hale offers what is said to be a remarkable characterization of Bjorstan, the Swede.

Wes Craves Lore

Wesley Barry, the freckled screen king, has intellectual ambitions. He plans to go to college within a year, although he admits that as yet he hasn't decided what course he will pursue. At present he is confining his efforts to a personal appearance engagement with his latest Warner Brothers picture, "Heroes of the Street."

COMEDY STAR IN BAD SITUATION WITH LAW

Monty Banks, film comedian, has just come through an experience which for some time promised dire results.

Recently, on a hurried trip to San Francisco, where he went to confer with capitalists, it is understood, in connection with the formation of a new producing company, Banks was arrested at Atascadero.

The motorcycle officer who escorted him to Atascadero told John S. Calhoun, justice of the peace, that the comedian's Cadillac was making many more knots than the law allowed thereabouts.

Monty didn't know he was driving so fast, he told the judge; his speedometer was broken, he explained.

After being released, Banks came on to Los Angeles, and supplemented his verbal plea with a note, pleading for leniency.

Visions of a dark, dreary jail cell troubled his mind during the day, and made nightmares of his dreams at night.

Judge Calhoun, in his reply, showed that his brand of justice is tempered with mercy.

"The fine will be \$5, the lowest I can assess," he wrote. "If that strikes your sense of humor as being too small, you can increase it to ten."

Monty, though, was very well pleased with the \$5 brand of humor, and in forwarding it to the Atascadero judge, wrote, "I plead guilty to the charge" in addition to his thanks.

P. S. Oh, yes, Monty already has had that speedometer fixed, so garage owners needn't bother him seeking the job.

Pauline Buys a Home

Chalk up another movie resident for Hollywood. Pauline Garon, of "Adam's Rib" fame, has just closed a deal for a new home in the exclusive Wilshire district. She will move in as soon as the decorators and furnishers complete their work. Pauline and her sister, Lauretta, are living in an hotel until their new place is ready, when Pa and Ma Garon of Montreal, are to join them. The Garon family is one of that happy French kind and will be a welcome addition to the coast film colony where Pauline has recently made such meteoric strides in her film career.

Noted Critic Moves Here

Miss Amy Leslie, who has distinguished herself as dramatic critic of the Chicago Daily News for many years, is en route to Los Angeles, where she will make her future home. Before leaving Chicago, Miss Leslie was honored by a big farewell banquet, which was attended by many stars of the theatrical world.

STANDING FINISHES 6TH PICTURE WITH CHAUTARD

Wyndham Standing, well-known stage and screen star, has just completed enacting the leading role in "Daytime Wives" at the R-C studios, which was made under the direction of Emile Chautard. This marks the sixth these two have worked together.

Mr. Standing recently returned to Hollywood after an extended tour through Europe, and is much in demand at the present time. While abroad he was engaged by the Hollandia Film Company, and made a picture for them in Holland. He also spent some time in London.

The most notable of his many screen successes are "Earth-bound," proclaimed by many one of the most compelling pictures ever made, "Paid in Full," with Pauline Frederick, "Eyes of the Soul," with Elsie Ferguson, and "Smilin' Through," with Norma Talmadge, a recent release which has had successful runs everywhere. "Daytime Wives" offers Mr. Standing further opportunities to display his brilliant dramatic ability.

So, Zat's Zat

"Not only am I fully and finally divorced from Count Eugene Domska, but he is so well aware of that fact that shortly before I came to America I was told of his engagement to the Countess Allenfeld, daughter of the Danish Ambassador at Warsaw." That is Pola Negri's answer to the widely printed reports of her former husband's allegations that they had never been divorced and that therefore the famous Polish screen star was not free to marry Charlie Chaplin, to whom she recently announced her engagement.

Censors, Don Shock-absorbers!

The days of '49 have been revived in Edwin Carewe's latest production "The Girl of the Golden West." Old grizzled miners shuffle in and out of the "Polka Saloon," exchanging their "gold dust" for food and tools. The roulette wheel in one corner of the set is surrounded by miners who are staking some or all of their earnings. If one wins the others glare at him as he moves away and if he orders drinks they are all his close friends.

Sister Succeeds Sister

The initial production of the H. & B. Film Company has been completed, and Cliff Smith, who directed and played the male lead in the picture, is busy casting for a second production, to be started next week. Eileen Sedgwick, who played the feminine lead in the first picture, could not be engaged for the second in view of the fact that previously signed contracts prevented her doing so. However, Mr. Smith seemed anxious to keep the name of Sedgwick in his cast, and has engaged Miss Sedgwick's sister, Josie, to play the leading feminine role.

WANTED: LEADING LADY TO FLIRT—WITH DEATH

Motion picture actresses, rally 'round!

Are you a blonde? Fine! Step up a little closer.

Can you dive like Annette Kellerman and swim like a mermaid? You can? Great! You may get the job.

All of which is just a prelude to saying that Clifford B. Elfelt, independent producer, who is now engaged in preparing to film "Dangerous Men," is combing the film colony of Hollywood for a leading lady.

She must be a blonde, first and foremost.

Then, she must be able to dive beautifully, and also to swim perfectly; her life will depend upon her ability to swim, it is said, because one scene shows her plunging into a foaming rapids to escape the clutches of the "villyun."

Elfelt says he pays his cast every week, which will insure the winner of this part of getting a little enjoyment out of life before the final scene is shot.

In this, the leading lady is tied to a railroad track, according to the script, and a speeding express train passes over her.

Well? Want the job? Help yourself.

Anent Curing Kleig Eyes

Dr. W. I. Schuster, filmland's ex-ray chiropractor, located in the Bogardus Building, declares there is not only a positive cure, but also a sure preventative for the dreaded Kleig eye malady. He contends that Kleig eyes, as well as other optical troubles, can be cured and prevented by scientific chiropractic treatments, for the reason that such ailments are but a contraction of nerves and blood vessels leading to and from the eyes. By relieving this contraction of nerves, a result of the nervous strain under which photoplayers are constantly placed, the symptoms disappear, he claims.

ROBERTS CORRALS LATE CZAR'S COAT OF ARMS

Joe Roberts has a new family crest.

It's new, but it's old. And it belongs to him, but it isn't his.

That is to say—well, here's how it all happened:

Some time ago Joe was working over on the Fox "lot," in the leading role of "The Four-flusher," a "parody" on Erich von Stroheim's "Foolish Wives."

Major Phillip Prideaux, attached to the Ordnance Department of the British Army at Esquimault, B. C., was a frequent visitor on the set.

He praised the way in which the film was made, and on the day of his last visit asked the big comedian for a picture.

Joe complied with the request, and in return for the photograph received from Major Prideaux a bronze coat of arms which had been chiseled from one of the state carriages of the last Czar of Russia.

The coat of arms, with its Russian characters and lettering, is one of Roberts' prized possessions, and occupies a place of honor in his new home.

John, a Star Feeder

John, Hollywood's most popular restaurateur, claims to have assembled the largest all-star cast of food purveyors in any one food establishment in filmland. He has fifty-five artists behind the counters at which feed legions of cinema performers and motion picture in general who seem so prone to vie with each other in swarming into John's two cafes.

Filming at El Paso

The Allied Film Company, with studios located at El Paso, Texas, is filming a five-reel feature entitled, "Thou Shalt Not," under the direction of Dick Johnson, author of the story, who, incidentally, is director general of the organization. Upon completion of this vehicle, work will start immediately upon their next story, "The Fall of Maximilian."



For Week Starting Monday, March 26

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|----------------|--------------------|------------------|--------------------|----------------------------|------------------------|
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| Sunset Productions. A. J. Xydias, Mgr. 578-162. | | | | | | |
| R. N. Bradbury | Jack Hoxie | Bert Longnecker | Jack Pierce | Frank Clark | "Desert Gold" | 6th Week |
| BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, Production Mgr. | | | | | | Wilshire 4275 |
| Arthur Hilton | All-Star | Titus | | Harry Burns | Comedy-Drama | 3d Week |
| BURBANK STUDIO. Burbank, Cal. | | | | | | Burbank 54-R |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Archie Mayo | Brownie | Jerry Ash | Zion Myers | Jim Davis | Two Reel Comedy | 3d Week |
| Al Herman | Jack Cooper | Billy Williams | Mark Sandrich | Herman-Neufeld | "Fare Enough" | 3d Week |
| Harry Edwards | Baby Peggy | Jerry Ash | Leslie Goodwin | Harry Edwards | "The Orphan" | 3d Week |
| Eugene De Due | Fred Spencer | Geo. Larson | Wm. Quinlan | | "Gasoline Love" | 3d Week |
| Harry Keaton Comedies, H. B. James, Casting. Room 302 Leckenbach Bldg. | | | | | | |
| Harry Keaton | Harry Keaton | Elmer Edwardson | Walter Sweeny | Harry Keaton | Two-Reel Comedy | Editing |
| Arthur Trimble Productions. | | | | | | |
| Jack Dawn | Arthur Trimble | Roland Price | Alex. Alt | Jack Wagner | Comedy | Schedule |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 18th Week |
| CHOICE STUDIO. 6044 Sunset Blvd. | | | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Irving Ries | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. | | | | | | Holly 3100 |
| Scott Sidney | Bobby Vernon | Peterson | Clemens | Robert Hall | Two-reel Comedy | 2d Week |
| Al Christie | Jimmy Adams | Nagy | Hagerman | Walter Graham | 2-Reel Comedy | 1st Week |
| COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. | | | | | | Wilshire 2115 |
| W. J. Irving Productions (B. P. S. release) | | | | | | |
| Shell Craft Productions. Edwin Smith, Gen. Mgr. | | | | | | |
| Jack Carlisle | All-Star | G. E. Kline | Thayre Roberts | Ben D. Meadors | Comedies | Schedule |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. | | | | | | 598-165 |
| Fred Caldwell Productions. | | | | | | |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Hugh Deirker | All-Star | Victor Milner | Nick Grinde | Dorothy Yost | "The Other Side" | Editing |
| Amalgamated Productions. (Metro) | | | | | | |
| Sacramento Pictures Corp. Forrest White, Vice-Pres. & Gen. Mgr. | | | | | | |
| Clifford S. Elfelt Productions. | | | | | | |
| Finis Fox Productions | | | | | | |
| Finis Fox | All-Star | Sam Landers | Irvin Van Osdel | Lois Zellner | "The Man Between" | 3d Week |
| Phil Goldstone Productions. | | | | | | |
| W. K. Howard | Dick Talmadge | | Fred Robinson | Thompson | "Danger Ahead" | 4th Week |
| Walker-Polo Productions. | | | | | | |
| John Grey | Eddie Polo | Alfred Gesden | Ray Grey | Jenkins-Grey | "The Real Thing" | 4th Week |
| FOX STUDIO. C. A. Bird, Casting. 1401 N. Western Ave. | | | | | | Holly 3000 |
| Jack Blystone | Stock | | | | Comedies | Schedule |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Elm Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Henry Otto | Shirley Mason | David Abel | G. Hollingshead | Furtherman Quirk | "The End of the Road" | Editing |
| Lynn Reynolds | Wm. Farnum | Lucien Andriot | Willers | Lynn Reynolds | "The Gun-Fighter" | Editing |
| Jack Ford | Tom Mix | Dan Clark | Eugene Forde | Bernard McConville | "Journey of Death" | 9th Week |
| Colin Campbell | Dustin Farnum | David Abel | Geo. Bertholon | Strumwasser | "The Grail" | Editing |
| GARSON STUDIOS. 1845 Glendale Blvd. | | | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Robert Jessen | Clara K. Young | | | | Drama | Casting |
| Geo. Archainbaud | Clara K. Young | Charles Richardson | Leo McCarey | Frank Beresford | "Cordelia the Magnificent" | Editing |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. | | | | | | 761711 |
| King Vidor | All-Star | Charles Van Enger | David Howard | King Vidor | "Three Wise Fools" | 9th Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 9th Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 11th Week |
| Von Stroheim | All-Star | Ben Reynolds | Eddie Sowders | Von Stroheim | "Greed" | 8th Week |
| Charles Brabin | All-Star | | Raybock | Ouida Begere | "Six Days" | 2d Week |
| Cosmopolitan Productions. | | | | | | |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Phil Goldstone Productions. (States Right release). 1438 Gower St. Holly 2693. | | | | | | |
| Al Neltz | Snowy Baker | Jackson Rose | Ralph Stuab | Staff | "Small Town" | Editing |
| Bob Horner Productions (Independent release). 1442 Beachwood Drive. 438-740. | | | | | | |
| Fashion Features. G.W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |
| Triograph Production Co., 1439 Beachwood Dr. | | | | | | |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|--------------------|-----------------|--------------------|---------------------|---------------------------------------|---------------------|
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. | | | | | | Holly 1431 |
| Carlton King Productions. Harry McCabe, Prod. Mgr. | | | | | | |
| Richard Thomas Productions. | | | | | | |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Irving Cummings Productions. Charles Woolstenhulme, Production Manager. | | | | | | |
| J. K. McDonald Productions | | | | | | |
| Wm. Beaudine | Ben Alexander | Ray June | Geo. Webster | Loring Leighton | "Penrod and Sam" | 4th Week |
| William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr. | | | | | | |
| W. P. S. Earle | All-Star | Joe Cronjager | Dick L'Estrange | Blanche Earle | "Egyptian Story" | 2d Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| Palmer Photoplay Productions. | | | | | | |
| Del Andrews | Lloyd Hughes | Henry Sharp | Frank Gerahty | Kate Corbaley | "Judgment of the Storm" | 9th Week |
| Cortland Productions | | | | | | |
| Robert Thornby | Guy Bates Post | Harold James | Frenchie de Ruelle | Jas. Oliver Curwood | "Man From Ten Strike" | 3d Week |
| Mrs. Wallace Reid Productions | | | | | | |
| J. Griffith Wray | Mrs. Reid | Henry Sharp | Ross Lederman | C. Gardner Sullivan | Untitled | 4th Week |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| Buster Keaton Productions, Inc. (First National Release). | | | | | | |
| Eddie Cline | Buster Keaton | McGann-Lessly | Chick Collins | Staff | "Three Ages" | Editing |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Herbert Brenon | Betty Compson | Jimmy Howe | Harold Swartz | George Hopkins | "Woman With Four Faces" | 2d Week |
| James Cruze | Non-Star | Karl Brown | Vernon Keys | Thomas Geraghty | "Hollywood" | New York |
| Sam Wood | Gloria Swanson | Alfred Gilks | John Waters | Sada Cowan | "Bluebeard's 8th Wife" | 3d Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Quida Begere | "The Cheat" | 5th Week |
| Wm. de Mille | All-Star | Guy Wilky | Geo. Hippard | Clara Beranger | "Only 38" | 3d Week |
| Geo. Melford | All-Star | Bert Glennon | Si Klegg | Waldemar Young | "Salome Jane" | 1st Week |
| Charles Maigne | Joy Moore | | | Sada Cowan | "Scarlet Partner" | 1st Week |
| Rob Wagner | Walter Hiers | Bert Baldrige | Leo Pierson | Walter Woods | "Fair Week" | 1st Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | Monte Katterjohn | "Law Bringers" | 2d Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "The Broken Wing" | 2d Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalem | Olga Printzau | "Daughters of the Rich" | 4th Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Harold Shaw | Viola Dana | | | | "Rouged Lips" | Casting |
| Rex Ingram Productions. (Metro release) | | | | | | |
| Rex Ingram | All-Star | John Seitz | Curt Rehfeld | Willis Goldbeck | "Scaramouche" | 2d Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Chuck Reisner | Bull Montana | Floyd Jackman | Doc Joos | Staff | "Breaking Into Society" | 1st Week |
| Jackie Coogan Productions. | | | | | | |
| PAULIS STUDIO. 6070 Sunset Blvd. | | | | | | Holly 7940 |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| United Artists Release. | | | | | | |
| Ernest Lubitsch | Mary Pickford | Charles Rosher | Jim Townsend | Edw. Knoblock | "Rosita" | 4th Week |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Malcolm St. Clair | All-Star | Lee Garmes | "Ski" Moreno | Beatrice Van | "Christopher of Columbus" | Schedule |
| Carter DeHaven | Carter DeHaven | K. G. McLean | Cliff Sahn | Walter McNamara | "Home Comfort" | Complete |
| Chester Bennett | Jane Novak | Jack McKenzie | Douglas S. Dawson | Bennison-Garwood | "Divorce" | Editing |
| Emile Chautard | All-Star | Lucien Andriot | Voshell-Lena | Gittens-Bergman | "Daytime Wives" | 7th Week |
| Mae St. Clair | All-Star | Lee Garmes | Moreno | Beatrice Van | "End of the Fray" | 2d Week |
| James W. Horne | All-Star | Wm. Marshall | | Gittens-Bergman | "Now You See Us" | 4th Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| Charles Ray Productions. (United Artists Release.) | | | | | | |
| Fred Sullivan | Charles Ray | George Rizard | Billy Curran | Albert Ray | "Miles Standish" | Editing |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Fred Jackman | "Back" | | | Van Loos | "Call of Wild" | 7th Week |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 13th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackmey | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Staff | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Randall H. Faye | "Our Gang" | Schedule |
| George Jesky | Stan Laurel | | | | 2-Reel Comedy | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| T. R. Wallatt | Billy Bevan | Crockett-Wagner | George Bordeau | Bonnie Gray | "Domestic Economy" | Editing |
| Wm. Selter | Phyllis Haver | Lyman Broening | Jim Wright | Mack Sennett | "The Extra Girl" | 3d Week |
| Mel Brown | Ben Turpin | | | | "Where Is My Wandering This Evening?" | 3d Week |
| Ray Del Ruth | Billy Bevan | | George Bordeau | | "Mud Pies and Puddles" | 1st Week |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. | | | | | | Holly 4080 |
| Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.) | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | Bunny Dull | Johnston-Dozey | "Sands of Time" | 5th Week |
| Edwin Carewe Productions. (First National release.) | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Hellbron | "Girl of Golden West" | 8th Week |
| Lloyd Hamilton Corporation. (Educational release.) | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | Bob Dewar | Archie Mayo | Comedy | Schedule |
| Joseph M. Schenck Productions. (First National release) | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Ashes of Vengeance" | 3d Week |
| Sidney Franklin | Constance Talmadge | Norbert Brodin | Millard Webb | Emerson-Loos | "Dulcy" | 1st Week |
| Maurice Tourneur Productions (First National release). | | | | | | |
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | Richard W. Tully | "Trilby" | 2d Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | McGill-Linden | Rea Hunt | Jack White | Comedy | Schedule |
| Fred Fischback | Cliff Bowes | Francis Corby | Ben White | Fred Fischback | Comedies | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-----------------|----------------|-----------------|------------------|-------------------|-------------------|
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Herbert Blanche | Herb. Rawlinson | Alen Davey | Ross | Chas. Kenyon | "Twenty Dollars" | 6th Week |
| Duke Worne | Little-Thomson | | Jay Marchant | | "Eagles' Talons" | 6th Week |
| Hobart Henley | Valli-Denny | | Thomas Regan | A. P. Younger | "Up the Ladder" | 7th Week |
| Jack Conway | Gladys Walton | Ben Reynolds | McDonough | A. P. Younger | "Snowflakes" | 2d Week |
| Edward Sedgwick | Hoot Gibson | | Wm. Pummel | Edward Sedgwick | "Blinky" | 2d Week |
| King Baggot | Gladys Walton | Vic Milnar | Joe Barry | Hugh Hoffman | "Crossed Wires" | Editing |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | Serial |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | Schedule |
| Scott Darling | Neely Edwards | Warren Lynch | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Lewis Sargent | Charles Stumar | A. Thompson | | Comedy | Schedule |
| Wallace Worsley | Lon Chaney | | Dugan-Sullivan | | "Hunchback" | 13th Week |
| Erle Kenton | Reginald Denny | | Harry Webb | Sheehan-Lowe | Leather Pushers | Schedule |
| Stuart Paton | Roy Stewart | | Ernst Laemmle | Staff | "Burning Words" | 2d Week |
| Joe Rock Productions. Leon Lee, Prod. Mgr. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| Kenmat Productions. Wm. Matthews, Production Mgr. | | | | | | |
| Fred'k Reel, Jr. | All-Star | Fowler-Veer | C. H. Turner | Reel | "Scarlet Shadows" | Editing |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| Semon-Peebles | Larry Semon | Koenekamp | Joe Basil | Larry Semon | "The Shop" | 6th Week |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Harry Beaumont | All-Star | Homer-Scott | Nate Watt | Julien Josephson | "Main Street" | Editing |
| Chester Franklin | All-Star | E. B. Dupar | Millarde Webb | Franklyn-Myton | "Wolf Fangs" | 7th Week |
| Herman Raymaker | All-Star | | Sandy Roth | Davis-Moyston | Sarazen Series | 1st Week |

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Fox Film Corporation
Goldwyn Pictures Corporation
Hampel & White Comedies, Inc.
Thos. H. Ince Studios, Inc.
Leop. B. Mayer Production
Metro Pictures Corp.
Nathan & Perlberg
Mata P. Reed Company
Reno Film Co.
Robertson-Cole Studios, Inc.

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ANOTHER ONE

If you saw a man lying beside your gate wearing his hose wrong side out, would you turn the hose on him?

GOSSIP FROM RAY LEEK

Continued from Page 7

citizens ready to obey his slightest order, is the lot of Tom Forman these days.

For Mr. Forman has caused to be erected on the banks of the Rio Grande, in New Mexico, a Mexican town whose existence is the result only of camera requirements of his next picture, "The Broken Wing." Its approximately two thousand citizens are Los Angeles players, ranging from such favorites as Kenneth Harlan, Miriam Cooper, Betty Francisco, Walter Long, Edward Brady and Evelyn Selbie, to the humblest extras who appear in several big "mob" scenes.

After a corporate life of two weeks the structures that make up the city will be removed as completely as if the town never had existed. The materials will be salvaged in a nearby town and the players will return to Los Angeles.

"Once an actor, always an actor," is a saying that finds its greatest proof more often on the screen than on the speaking stage.

Marshal Neilan has announced that he intends to drop his directorial megaphone to don the grease paint for a new picture to be directed by Edward Dillon—"Broadway Gods."

Which reminds us that Rex Ingram, whom Griffith wants to star, has said that he would appear in one of his own pictures in the near future.

Orville Caldwell, featured screen player whose work before the camera has been as great a sensation in Los Angeles as were his physical perfections, over which Elinor Glyn waxed enthusiastic, is about to make his first return to New York since his picture debut.

Caldwell last saw Broadway as the leading male player in the Comstock and Gest spectacle, "Mecca." It was because of his combination of remarkable physique and gift for characterization that he was selected to play the leading roles in two Katherine MacDonald pictures, after which he was signed for a long period of years by Preferred Pictures.

Mr. Caldwell's latest triumph was his selection, over a numberless field of competitors in Hollywood, to play the difficult leading male role with Mae Murray in her latest picture, "The French Doll." A leading man who was handsome, but capable of carrying a comedy role; who could appear as a fish packer and still retain the sentimental attitude required for the part—these were just a few of the requisites of the part. After interviewing or otherwise considering nearly every available male player on the West Coast, Miss Murray and her director-husband, Bob Leonard, decided that Caldwell was the only man on the screen who could be "sentimental and humorous at one and the same time."

The newest business venture of Doug and Mary, according to an announcement just made, is a part interest in a theatre in Hollywood that will be devoted to the spoken drama. When the stars finish a day's work in their studios they will be permitted, under their new plan, to spend an evening watching the activities of their co-workers on the legitimate stage and the equally interesting work of the cashier in the box office.

SURE ENOUGH!

Headling: Two telephone services in Los Angeles to be combined into one.

"What difference will it make?" inquires Raymond Griffith, the Goldwyn wise-cracker. "Everybody knows that zero plus zero equals zero."

Casts of the Week (Continued from Page 7)

Adapted for the screen by Willis Goldbeck from the original story by Rafael Sabatini

CAST

| | |
|---------------------|--------------------|
| Alice Terry | Ramon Novarro |
| Lewis Stone | Lloyd Ingraham |
| Edith Allen | Lionel Belmore |
| Julia Swayne Gordon | "Smoke" Turner |
| Otto Matieson | Edward Connelly |
| John George | George Seigman |
| Kala Pasha | Carrie Clarke Ward |
| Lydia Yeamans Titus | Joe Murphy |
| | Snitz Edwards |

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(R-C Studio)

Director, James William Horne
Cameraman, William Marshall
Scenarists, Wyndham Gittens and Bergeman

CAST

| | |
|--------------|------------------|
| Virginia Fox | Gertrude Claire |
| Tom Gallery | Robert Walker |
| Tom Wilson | Tom Lingham |
| Vic Potel | Richard Cummings |
| | Hershall Mayall |

Goldwyn presents

"THE ETERNAL THREE"

A Marshall Neilan production
Directed by Marshall Neilan and Frank Urson

Marshall Neilan, Author
Carey Wilson, Continuity
Tom Held, Asst. Director
David Kesson, Cameraman
D. J. Gray, Film Editor

Cedric Gibbons, Art Director

CAST

| | |
|------------------|------------------|
| Hobart Bosworth | Chas. H. West |
| Claire Windsor | Maryon Aye |
| Bessie Love | Wm. Norris |
| George Cooper | James F. Fulton |
| Tom Gallery | Irene Hunt |
| Helen Lynch | Peaches Jackson |
| Alec Francis | Victory Bateman |
| Wm. Orlamond | Billie Bennett |
| Lillian Leighton | Raymond Griffith |

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For Sale, cheap, portable motion picture field outfit consisting of film patching machine, measuring machine, printer, developing outfit, wind machine, reels, diffusing cloths, awning, metal-lined trunks, fire extinguishers, Thermos bottles, etc. This outfit is practically unused, and first-class condition. For particulars write to The Far East Productions Co., 519 California St., San Francisco, Calif.

FOR SALE—Complete new Pathe camera outfit, perfect condition, a bargain. For particulars call Garnett, 830 South Olive St. Telephone 107-61.

FLASHES FROM FRISCO

Continued from Page 7

day, when the play within a play was filmed. The story calls for the giving of a part of "Mid-Summer Night's Dream," and it was shot in a leafy glade on one of San Mateo's largest and most beautiful estates. The audience quite forgot it was March and that somewhere it was snowing, and were almost carried back to the forest of Arden, so lovely were Titania, Puck, and the fairies in their wisps of gauze, dancing on a flower-strewn lawn under giant oak trees. The same audience who appeared before the camera included many names well known to San Francisco society.

A. H. Sebastian of the Belasco Productions, left for Los Angeles last Saturday to begin arrangements for the making of the company's next picture. While in the South he will look up stories, continuity writers and directors. He also is on the lookout for pictures for distribution under the Belasco banner.

Edward Phillips, who has been playing the handsome young villain in "The Fog," has finished his part of the picture and will drive back to Hollywood in a few days. He will be accompanied by George Reilly, a new recruit for the films, recently arrived from the east, and who played one of the small parts in the picture.

Alfred Wilkie, publicity man for Goldwyn, arrived in San Francisco last Friday, to be attached to the Von Stroheim outfit.

The first three pictures of the series being made from Peter B. Kyne's stories at the Paul Gerson Studios, are finished, and work on the series is temporarily suspended. Meanwhile the offices of the studios at 1974 Page Street are being papered and painted.

Theodore Kosloff, once premier dancer of the Opera Comique in Paris, now of the moving picture world, arrived in San Francisco last week from New York. He is making arrangements to found the northern branch of his California University of Russian Art here. This branch will be in running order by September next and will be in charge of Estelle Reed, and the sculpture, painting, dancing and music of Russia will be taught.

San Mateo has quite a moving picture colony of its own these days, as to be near the Pacific Studios, where "The Fog" is being shot, Mildred Harris, and her mother, and Cullen Landis have both taken houses, while Ethel Wales, Louise Dresser, Louise Fazenda, Edward Phillips and other members of the cast are living at the hotel or in lodgings.

AGNES KERR CRAWFORD

HANGING ON

Instead of taking time by the forelock, many people are thankful for a tail-holt.

SOME HINT

He—"I feel forcefully drawn toward you."
She—"Well, you have wonderful powers of resistance."

FOOLISH QUESTION

How many waves of indignation does it take to wreck a friendship?

Charles Bryant, manager for Nazimova, has just sold the rights to "The World's Illusion," which the Russian star intended to make her greatest picture, to Metro. The transaction is said to have involved \$100,000. Nazimova's triumphant return to the speaking stage in "Dagmar," now playing at the Selwyn Theatre, has changed her plans.

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(Times, Washington, D. C.,
Sept. 22, 1902)

Dan Crimmins, the chief comedian of the "Warm Match" company at the Empire this week, enjoys the distinction of having been the first "headline" act in a first-class vaudeville house.

Nowadays a vaudeville bill without a "headline"—that is, a principal feature to head the entertainment in popular interest, if not in merit—would not attract half a house, for most managers rely upon their "headline" to fill their houses.

In 1895, however, the headline was unknown and Mr. Crimmins had a very difficult time in persuading B. F. Keith's lieutenants, Messrs. Hodgson, Nash, and Fynes, that a short play given by well-known actors would prove a profitable innovation in the routine variety program. Mr. Crimmins secured Charles McCarthy, who played Tony Hart's roles with Edward Harrigan for a time, and in the summer of 1895, assisted by Miss Rosa Gore and six other persons, put on a sketch that ran thirty-five minutes.

The idea was quickly pounced upon by the enterprising vaudeville people, and the eight successful weeks of the Crimmins-Gore-McCarthy act were followed by Aubrey Boucicault and a small company, and the "headline" has since been a most important part of the vaudeville business.

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**DAN CRIMMINS
ROSA GORE**

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THE SILENT TREND

Continued from Page 8

wants it to be an unsurpassable place for anyone who is reasonable to live in with comfort and peace. But that class of provincials who feel so erroneously constrained to essay dictating to others as to how they shall live from day to day is not wanted by the vast majority. Hollywood is eminently a different kind of a city—it is not like any other little city as "Night Life in Hollywood" would indicate. Hollywood aspires to be and is sure to be a great amusement center as well as an amusement-producing center such as it is for the entire world at present via the film route. It does not require a great deal of vision to see Hollywood as a veritable mecca for many fine theatres and gay though lawful cafes in the very near future. Every condition is conducive to it developing into a marvelous center of diverting marvels. It could never be developed into the sleepy town some of its well-meaning defenders seek to describe mostly out of their own imaginations. No community largely populated by brilliant artists, imbued with the high spirits of achievement and true genius always vivacious in the extreme, could ever become a sleepy town. Nor is there any reason why it should. Forsooth, there is no reason why Hollywood should not soon win recognition as the liveliest mecca for seekers of wholesome pleasure in the nation. It should be the great playground of photoplayers and all who like photoplayers and their triumphs. It should be the goal of every lover of high-class amusement and every form of high-class amusement should be available here incessantly and up to the late hours of night. This is only befitting the situation created by the congregating of so many exponents of fine arts in one such section. Here's hoping the next time a film depicting "Night Life in Hollywood" is made, there will have been enough lapse of time to permit of the completion of at least a half dozen fine new theatres and an equal number of elite cafes, where dancing and gaieties de luxe prevail—that somewhere can be "shot" a high-class Mardi Gras quarter, where throngs of law-abiding people are enjoying laughter and the utmost joys of living—that everything is action, color and novelty.

Eric Mayne is living proof that there is something in a name after all. Just as one would expect of Mayne, he plays main parts in motion pictures—so much so that in most any cast of most any current screen triumph one is quite likely to find his name among the leaders. Just to prove the point it may be cited that he plays "main parts" in all of the following current or about-to-be current film features: Harold Lloyd in "Dr. Jack," Katherine MacDonald in "Refuge," Gloria Swanson in "Prodigal Daughters," Mabel Normand in "Suzanna" and Gloria Swanson in "My American Wife."

Lucy Beaumont, who has only recently left the stage to transfer her famous characterizations of various kinds of mothers to the screen and has moved from New York to Hollywood to accomplish this, says she has already discovered the film capitol is a much maligned place and that "it is not a fractional part as bad as painted." All of which proves that "seeing is believing" while reading some publications is a matter of becoming imbued with falsehoods galore.

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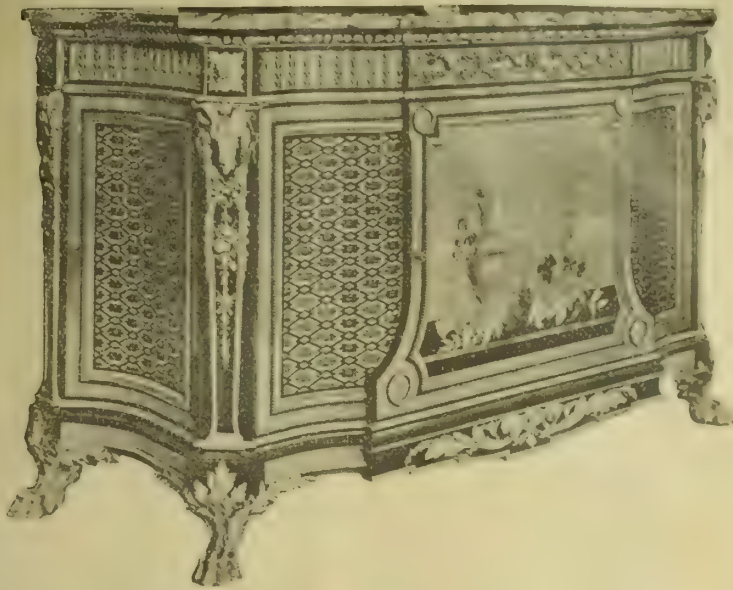
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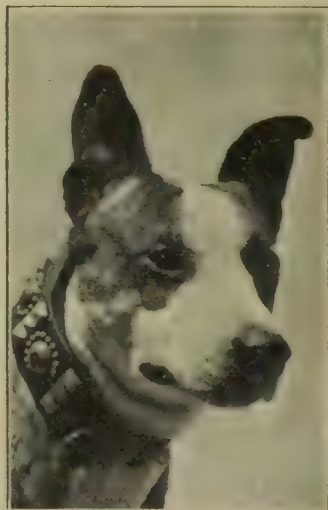
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[The Direct of the Motion Picture Industry]

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SATURDAY, MARCH 31, 1923

No. 51

From the Editorial Observatory

They've just had another blizzard back east, if you hanker after cold facts.

Goldwyn seems to win gold this year. But there is a Warner out to beware of a Fox.

Dame Rumor generally deserves the nick-name of Dame Humor, for she is often the goddess of the ridiculous.

Now they are trying to ban jazz bands in Chicago. Can you imagine 'em ever banning anything in Chicago?

Raw film is considerably cheaper now. After the critics get through "roasting" some of the things they put on raw film, it seems cheaper than that.

So far as this week's stellar sensational news is concerned, Gloria Swanson and Bill Hart co-star with neither one seeming to be anxious to "steal the picture."

Twenty-seven companies are making twenty-seven different motion pictures out at Universal City now. The Laemmle outfit may yet match Heinz's fifty-seven varieties.

It seems eastern critics are prone to agree that "The Covered Wagon" is the best photoplay since "Robin Hood." Hence it looks like a good ride ahead for Paramount.

It is interesting to note that with the recent shake-up of officials at the William Fox West Coast Studios, there also came a shake-down of more capital to invest in the place.

If you will just take the time to stop hurrying so much, you will discover a simple way to avoid so much of this vitality-sapping worrying. Good pictures are like Rome: they can't be built in a day.

Don't lose sight of one certainty, to-wit: while anybody wastes time sneering at someone who is accomplishing things, he is losing opportunities to prove he can excel the one he "knocks" with so much gusto.

There is a veritable influx of new independent producing companies and here's hoping they all produce up to their fondest hopes. However, impractical or unfair promotions are not included in this distribution of good wishes.

Camera! welcomes constructive criticism, but not the anonymous variety. We simply won't fight unless we see who or what we are fighting. And, can you blame us? Anonymous might be even Jack Dempsey, and, man! we can't fight him.

Valentino is going to a hospital to have his nerves patched up, according to reports. But, his attitude continues to indicate that he won't go any place to have his differences with Lasky patched up. Apparently there is no patch big enough to cover this breach.

The fact that so many studios are now running full blast is enough to blast the hopes of all calamity-howlers, but we still hear an occasional howl just the same. Wonder who anybody thinks he or she is that said he or she thinks said he or she has the privilege to bore regular people with a lot of silly howling.

Paramount has "gone to it" with a renewed zeal at the local Lasky studios, a half dozen new pictures being put into production almost simultaneously. The impressive point is, Paramount does not make pictures unless business conditions throughout the country justify. Therefore, everything seems lovely and the goose hangs high.

Now that they have started the construction of the buildings for the Motion Picture Exposition and everything is progressing splendidly, Los Angeles would do well to begin grooming herself in general for the biggest event in her history. Never before was it more necessary or more justified to let civic pride have full rein in order that unrestrained triumph may reign.

The passing of Mme. Sarah Bernhardt marks the greatest loss the stage has sustained in decades. There never will be another Divine Sarah and this one will long be missed. But, she has set certain dramatic standards which will help other histrionic geniuses, perhaps yet unborn, to reach heights at least comparable to those she attained so brilliantly. If there was no assurance of such evolution, there could be no optimism arising from the ever-present debris of human tragedy. Long may we honor the great name, Bernhardt!

CAMERAMAN LOSES COIN
EN ROUTE TO FLORIDA

Abe Scholtz, prominent cameraman, has a grouch on, and there are few who can blame him for it.

Mr. Scholtz left recently for Miami, Florida, where he will film a series of adaptations from Basil King's stories for Pilgrim Pictures, Inc.

When he left here, he had more than \$160 in cash in his wallet.

The wallet was under his pillow.

When he awoke Thursday morning, "somewhere in Arizona," the wallet was still under his pillow, but the cash was missing.

At Tucson he left the train long enough to wire to friends in Los Angeles for funds, and picked up the money in El Paso, when the train arrived there.

Hereafter, on trains, Mr. Scholtz wired to his friends, he will keep his money in his sock, and keep his sock on his foot when he sleeps in Pullman berths.

Katterjohn With Mayer

Monte M. Katterjohn, well known screen writer, who was engaged by Louis B. Mayer to prepare the scenario for Reginald Barker's production of "The Law-Bringers," has renewed his contract with the producer to cover the screen version of the great Robert W. Service classic, "The Trail of Ninety-Eight," it was announced this week. Mr. Katterjohn is in daily conference with Irving G. Thalberg, vice-president of the Mayer organization, on the story which will be another Reginald Barker special for Metro release.

Back From Yosemite

"The Man From Ten Strike," starring Guy Bates Post, supported by a cast of exceptional players, is rapidly nearing completion. The company has just returned from the snow lands in Yosemite Valley and the "rushes" projected in the studio following this expedition, more than assure the producers that in this James Oliver Curwood story, especially written for Post, they have a big feature. This marks the first time in his screen career that Mr. Post assumes the role of an outdoor character. Heretofore, Post's characterizations have been confined to costume plays.

Clifford Returns Here

William Clifford has returned from New York, after an absence of three years, during which time he produced several stage successes, including "Welcome, Stranger," "Ghosts," starring Henry B. Walthall, and "Taken In." He expects to present Alex Francis in the New York stage hit, "The Old Soak," next fall on the Pacific Coast. Mr. Clifford has been signed for a supporting role in Norma Talmadge's current starring vehicle, "Ashes of Vengeance."

In a Lucky 13

Fay McKenzie, the little four-year-old wonder child, who has just completed her engagement in "Storms of Judgment," has played featured parts in thirteen Chester Comedies previous to working in feature pictures. In the past week several news notes claim she worked in only one of these comedies, and this is to correct that mistake.

Famous "Cuckoo" With Barker

Do you remember Monsieur Cuckoo, the funny poulu who devotedly dogged Dorothy Gish's footsteps in Griffith's "Hearts of the World," declaring his affection at every opportunity? The creator of this wonderful role, Robert Anderson, will be seen in a similar part in the Reginald Barker production of "The Law-Bringers" now being made at the Louis B. Mayer Studio for Metro release. Playing a bewhiskered old trapper of the North, his devotion this time will be directed towards Rene Adoree, Mr. Barker's new dramatic "find."

Miller Promises "Sequels"

Carl Miller, feeling that that classic work, "How to Judge a Picture," is incomplete, is arranging a supplementary volume on "How to Judge a Screen Picture" and its companion, "How to Paint a Screen Picture," the first to be for the exhibitor and the second for the well-meaning actor. Mr. Miller, who is painting the portrait of Edna Purviance in his role of painter in "Public Opinion," which Charlie Chaplin wrote and is directing, has some decided theories on the subject, for he believes that film brush work has caused much merriment with the public.

Finishes in "The Fog"

Ethel Wales, well known character actress, has returned from San Francisco where she has been for the past five weeks enacting an important role in "The Fog," the Graf production for Metro. Miss Wales has many distinguished connections in "The Fog," being the wife of Ralph Lewis and mother of Cullen Landis and Mildred Harris. This is the second recent location trip for the actress who went to Utah with the cast in "The Covered Wagon" for Paramount.

Horne Signs With Powers

Another well known director was added this week to the rapidly growing list of stars and directors now at work at the Powers Studios. James W. Horne signed a contract to direct for one year for the Film Booking Offices of America, according to Emile Offeman, general manager of the studios. Horne has just completed "Now You See It," a comedy-drama by Wyndham Gittens and Helmer Bergman, F. B. O. scenarists. His other recent creations were "The Hottentot," for Thomas Ince and "Can a Woman Love Twice?" with Ethel Clayton.

Brice to Supervise

"When Johnny Comes Marching Home," the Gerald Beaumont story, will be started soon. At the present time they are casting. This series will be produced under the supervision of Monte Brice and will be directed by Nat Ross. The U lot will be their headquarters, but soon after starting production they will go to San Diego on location for two weeks.

It's Million-Dollar Contract

A million dollars is involved in the Holubar-Metro deal recently consummated according to details just made public concerning the newly signed contract between Allen Holubar and the Metro Pictures Corporation. The million dollar contract calls for four super-productions to be made independently by Holubar at the Metro Studios and distributed through the latter's releasing organization. The productions will be created from well-known novels and plays on a lavish scale, with all-star casts, and Holubar will not be limited as to the time spent upon them.

Adding to the Confusion

The appeal by Director Harry Beaumont for a suitable Swedish equivalent for the word "Swedish Carnival," to be used in a subtitle for "Main Street," has brought a flood of replies at the Warner Brothers studios in Los Angeles. The suggestions have been as varied as the alphabet. One letter suggested "Svenska Markna," another "Svenska Folhfest," still another "Bond Brallop." Beaumont doesn't know what any of them mean, but if these fellows can get together and reach some sort of an agreement he is willing to use the words they choose. Now let's have the mass meeting!

Weigel With Paramount

Paul Weigel, who recently co-starred with Dot Farley in a series of eight two-reel Cruely-Wed comedies for Arrow Release, is enacting the role of father to Gloria Swanson in the Lasky production, "Bluebeard's Eighth Wife," now in the course of filming. Mr. Weigel's plans are to appear only in dramatic productions hereafter, he having decided to abandon the comedy field.

Dorothy Manners Moves

Dorothy Manners, leading lady to Charles (Buck) Jones in the William Fox special, "Snow-drift," has completed enacting her role in this picture, and has decided to take a short vacation, during which time she will supervise the details of moving to a new apartment.

Another in "Greed"

Erich von Ritzau has been signed by Goldwyn to play the travelling dentist in Erich von Stroheim's "Greed," now being produced in San Francisco from the Frank Norris novel, "McTeague."

"DAD" CAN DEPEND ON
ONE CHAMPION ALWAYS

Almost every time Noah Beery, famous screen villain, has a fight in the films, he loses.

That's what a villain's for, isn't it? Why, certainly!

All right, then.

There's one film fan in this little old world, though, who doesn't like Noah's almost habitual loss of his fist fights.

That person is Noah Beery, Jr., 8-year-old heir-apparent to his dad's histrionic talent, as well as his wordly goods.

Every time Noah the Second sees a film in which Noah the first gets a drubbing, he hurries home with the following consolation:

"Daddy, I'll bet you could have licked that man if you wanted to."

And Noah sticks his thumbs under his suspenders—oh, yes, he wears 'em, sometimes—and struts about the living room in a conceding mood.

Noah, by the way, is now playing the leading heavy role in Jesse D. Hampton's current production, "The Spoilers," an adaptation of Rex Beach's famous novel.

Movie Electrician Scalded

Robert La Fear, an electrician in the Reginald Barker production unit now enroute to Canada to film scenes for "The Law-Bringers," was badly scalded by steam escaping from a locomotive during the stop made at Sacramento, according to a telegraphic report received at the Louis B. Mayer Studio. La Fear had just alighted from the special train carrying the party and was walking along the station platform when the accident occurred, the wire stated. While he is not in any serious danger as a result of the mishap, his injuries will prevent La Fear from continuing North with the company which is bound for the Athabasca country in Alberta.

Warners Change Title

"The White Silence" will be the title of the Warner Brothers production heretofore known as "Wolf Fangs." This is the northern story which is nearing completion under Director Chester M. Franklin at Warner Brothers studio. Rintintin, the Police Dog Hero, has a featured role and in the cast are Walter McGrail, Claire Adams and Pat Hartigan.

Ralph Rules Frisco

Ralph Lewis writes from San Francisco that he feels very badly over having three of his pictures appearing simultaneously in first run theatres on Market Street there. These include "The Third Alarm," "Chicago Sal," and "The Conquering Power," the latter of which is playing a return engagement. Lewis is in the northern city taking scenes for Harry Graf's Metro production, "The Fog," and is kept broke taking friends to his various picture shows.

Who Will Be Ben Hur on the Screen?

If careful study, research, perserverance and absolutely faultless knowledge of the part will win the part, Eddie Gribbon will portray the title role in "Ben Hur" when that spectacle is produced by Goldwyn.

That's what Eddie said today, and he's devoting every minute of his time, when he's not working in pictures.

If there's a book on the subject of customs along about Ben Hur's time that Gribbon has not read, he would like to know what it is. He knows the book by heart—upside down and through the middle—from cover to cover, and every day he's training hard to keep himself in physical trim for the part.

Also, he's reciting that Coue thing—some-

HOW LOUISE MET MAN NOW IN JAIL

Louise Lorraine hasn't been in retirement at all.

She's been spending all of her time at her Hollywood home and on the lot at Universal City, where final scenes are being shot in "The Oregon Trail," in which she is co-starred with Art Acord.

Today Miss Lorraine broke her long silence, which has lasted since the arrest, about ten days ago, of "Captain" Edwin Dawson, to explain how she became acquainted with him, and now she came to sign the contract which he had in his possession when he was arrested on a charge of passing worthless checks.

About two years ago the actress received a letter from Dawson, she said, in which he told her how much he liked her work in pictures, and asked her permission to name his seam yacht after her.

She gave the permission, Miss Lorraine declared, and several months later was informed, again by mail, that Dawson had left with his ship for an exploration trop to Africa. He carried with him an airplane, he said, and since his return he has told Miss Lorraine that he was injured in the head during an accident.

"When he came to Hollywood," Miss Lorraine declared, "I received him, of course. Shortly after his arrival, he broached the matter of the contract to me and Mr. Acord. We thought he was acting in good faith, and signed the contracts. So that's all there is to it."

Miss Lorraine intimated that she thought Dawson laboring under the delusion that he possessed great wealth. He has been sentenced to serve 100 days in jail.

DO YOU REMEMBER WHEN...

Harold Lockwood and May Allison were the famous team of the screen?

Arthur Johnson was starring in Lubin productions?

Carl Gerard was starring in "Brewster's Millions" on the stage?

Robert Edeson worked with C. B. De Mille in "Where The Trail Divides?"

The Gish girls made their first picture, "An Unseen Enemy?"

President Harding will be present at the opening of the American Historical Revue and Motion Picture Exposition, unless unexpected official business makes it impossible to leave Washington.



Eddie Gribbon in full Roman regalia as he appeared in a recent photoplay success.

WHY GIRLS LEAVE HOME FOR FILM FAME

Here's the answer to the question as to why nearly every girl in the country wants to get into the movies.

Irene Rich proves that it is profitable because she has just purchased a \$35,000 home out in the Hollywood hills, and is playing two leading roles in feature pictures simultaneously.

Less than five years ago Miss Rich came to Los Angeles, not penniless, but with her mother and two children to make a living for. She looked over the field. A stenographer—provided she be an expert—gets an average of \$120 a month. The bankers say a couple should not marry on less than \$125 a month, so Irene looked elsewhere, because she had really two couples to keep.

Within a week she had registered at all the studios and was promptly engaged as an "extra" at \$5 a day. She even worked for \$3 a day, the very lowest salary paid the atmosphere players. But she worked hard, saved what she could for screen study, clothes, etc., and today is making a salary that calls for the payment of a surtax. She just had to make good. She did.

But that's the bright side.

thing like "day by day, etc."—and is telling the world that he's the boy for the part.

Gribbon got the idea, it seems, when Goldwyn first announced that the spectacle would be made, and asked the American public to mail suggestions as to who should play the title role.

At that time the actor's fan mail suddenly increased, being burdened with letters urging him to try hard for the part, and now he's in the scramble in earnest. Strong and muscular, with curly brown hair, and features suited to the part, he claims that he's perfectly suited to it, and just knows that he'll be the lucky choice.

All of filmland is waiting to see just which actor will be chosen for it.

DO SCREEN SETTINGS TIRE FANS?

"The sameness and lack of novelty in settings are as much to blame for disinterest on the part of movie fans as mediocre and hackneyed stories," contended Anton Grot, German-Polish art director, in a recent interview. Mr. Grot, who has just returned from Europe, expressed his thoughts in these words:

"You must admit that you frequently hear people say, 'I don't go to the movies much any more. They are all too much alike.' Stand outside of one of the Broadway picture palaces or one of the Main Street movie shows and you will hear similar criticisms. I have closely observed and analyzed these comments with a view of discovering what prompts them. In this way I believe fan criticisms may be made the basis of constructive improvements in production.

"Most of the fans who criticize the films attribute their lack of interest to the similar channels in which most of the plots seem to run. The old themes are made to do duty time and time again with a sprinkling of so-called new twists to make them appear original. So, the fans are partly right in their contention.

"But, as I reclined in a loge chair the other evening and viewed one of the current feature releases I got this impression. Is not there a monotonous sameness in settings? They are beautiful—extravagant, I shall grant. But there is a general similarity, and also a severity of straight lines in the majority of sets.

"Bearing in mind that movies are conveyed to the mind through the eyes, a sameness of settings fails to stimulate the imagination. The eyes become used to conventional settings and these make little impression on the mind. Now, if something new were developed in setting motifs the eyes would be attracted. Then, even if the story were not so very new and original the settings would so charm the spectators that they would be more sympathetically inclined to overlook the story shortcomings.

"Here and there in some recent films I have noticed one or two settings that stood out and gave a 'different' effect. In one feature pictures starring Mae Murray, I recall there was a circular stairway coming down into a studio apartment. Instead of using stereotyped stairs, the art director had contrived a novelty property which made the whole setting stand out and register to the observing eye.

From U to You

By BEN WESTLAND

Motion picture stars are known by the pets they keep.

Al. Wilson, famous Universal daredevil, has the hardest pet to handle in the motion picture industry. "Knuck" is its name. Wilson has had the pet for five years. He spends more money on it than he does on himself. "Knuck" has to have someone with him most of the time. He won't stay in an ordinary ten-room house, but is housed in a building large enough to cover a regiment of soldiers. If "Knuck" isn't properly handled he just roams all over the country on windy nights.

The Universal unit filming "The Eagle's Talons," was on location at "The Sycamores," an inn just north of Uplands, California, when one night a wind storm descended upon the place. About three o'clock in the morning, Wilson was awakened by thoughts over "Knuck."

"Knuck" is Al. Wilson's airplane on which he does all of his famous stunts in mid-air. It's the only pet he possesses, and together they have been through thousands of thrilling experiences.

"Knuck" is at home in the air, but on windy nights Wilson has to anchor him firmly to Mother Earth to curb his roaming disposition.

Esther Ralston, popular leading woman of many Universal serials, will have the leading feminine role in "Blinky," a Hoot Gibson starring vehicle, now being filmed at Universal City under the direction of Edward Sedgwick.

This is her first appearance as the feminine lead in Universal feature attractions. Elinor Fair, who was originally cast for the role, has been assigned to another production.

Miss Ralston has just completed her work as the leading woman in "The Phantom Fortune," a William Desmond starring serial, when she was chosen to play in "Blinky." The picture will afford Miss Ralston her first feature lead since her appearance as Mary Jane in "Huckleberry Finn."

Elinor Field is "doubling in brass" by appearing in two pictures at Universal City at the same time.

She has the leading feminine role in the third series of "The Leather Pushers," the famous comedy-drama plays which have established a new pace in two-reel productions, starring Reginald Denny, and will appear as Hoot Gibson's sister in "Blinky," Gibson's latest starring vehicle, now being filmed under the direction of Edward Sedgwick.

The third series of "The Leather Pushers" are being made under the direction of Erle C. Kenton, who directed "A Small Town Idol" and "Down on the Farm."

Miss Field's ability to essay the two roles at the same time is made possible by the fact that her work in the pictures is enacted on the studio sets at Universal City and that the two companies are away on location at different intervals. While the Keaton company is away she appears as a society girl in the Sedgwick company. When the company returns she shifts her role and her locale to that of the wife of a professional prize fighter on the set with Denny.

Production has just been completed at Universal City on two current feature pictures, "Crossed Wires," a Gladys Walton starring vehicle, directed by King Baggot, and "Fools and Riches," the working title of which was "Twenty Dollars," starring Herbert Rawlinson. The Rawlinson production was directed by Herbert Blache.

Rawlinson's next picture will be "Thicker Than Water," adapted from the magazine story, "Richard," by Margaret Bryant, and which is to be directed by Baggot.

Miss Walton's next production will be "Sawdust," a story of the "big tops" by Courtney Riley Cooper.

King Baggot, who directed the Universal-Jewel productions, "Human Hearts" and "The Kentucky Derby," and who has directed Gladys Walton in many of her most popular features, has been chosen by Universal to direct Herbert Rawlinson in his next starring vehicle, "Thicker than Water."

The Baggot-Rawlinson combination should present one of the strongest production teams at Universal City. Baggot graduated several years ago from the role of actor to that of director and is considered one of the most capable in his craft. Rawlinson is one of the best known and most popular of romantic screen heroes.

"Thicker than Water" was adapted to the screen by Harvey Gates from the magazine story, "Richard," by Margaret Bryant.

Production has begun at Universal City on "Burning Words," an original story of the Northwest Mounted Police by Harrison Warren Jacobs, in which Roy Stewart makes his debut as a star in Universal feature attractions. The picture is being filmed under the direction of Stuart Paton, who recently completed the direction of "Bavu," a Universal-Jewel with an all-star cast.

Stewart is a well-known star of the outdoor type and has been featured in many Universal two-reel western subjects. His latest triumph was the romantic hero in "The Radio King," a Universal chapter play. Under his new contract with Universal he will star in a special series of feature productions.

Stewart will be supported in the cast by a number of well-known screen players, including Laura La Plante, Harold Goodwin, William Welsh, Edith Yorke, Alfred Fisher, Noble Johnson, Harry Carter and George McDaniels.

Edward T. Lowe, the continuity writer who went to Europe with the Edward Laemmle unit from Universal City and found out, by comparison, what a wonderful place California is for picture-making, is demonstrating his special ability on all-star dramatic material by preparing the scenario of "The Self-Made Wife," which is to be a Universal all-star production.

"The Self-Made Wife" was a Saturday Evening Post serial and later a novel, written by Elizabeth Alexander. It presents an unique viewpoint on the marriage problem that most of the philosophers of the world today are puzzled about. Lowe's recent continuities, including "Under Two Flags," "The Prisoner" and "The Hunchback of Notre Dame," guarantee the carefulness of the screen transcription.

The complete cast for the first one of the new series of "The Leather Pushers," Universal special two-reelers starring Reginald Denny, has been selected by the director, Erle Kenton and Fred Datig, casting director.

Hayden Stevenson, the inimitable fighter's manager of the previous Witwer series, is again the man who guides "The Leather Pushers" through his fistic adventures, though in somewhat different circumstances. Elinor Field, heroine of the last six stories, provides the romantic interest in the new series. Gertrude Olmstead, prize beauty and popular leading woman handles a secondary feminine role. Melbourne McDowell, Ed Kennedy, Harry Lorraine, "Kid" Wagner and Jack Henderson have other supporting roles.

The Witwer epics of humor screened by Universal have been called by many critics "the highest class two-reelers ever made," and the executives at Universal City are allowing an elaborate production schedule on the new series. The unit has left for location at Big Bear, California.

Flashes from Frisco

Silvia Ashton, known to most of the movie world as Mother Ashton, arrived in San Francisco several days ago to play in Eric Von Stroheim's production of "Greed," the screen version of Frank Norris' book "McTeague."

There are busy days at the Lilliputian Studios at San Rafael, as they have two companies hard at work. The first unit is making the second of a series of two-reel comedies. Harry Losh is director, George Barnes, comedian, and Florence Baker character woman. The second company is just starting a dramatic feature.

Victor Fisher, president of the Fisher Pro-

ductions, is still in Los Angeles, and has decided to make the first picture of the company, "Youth Triumphant," at the Hollywood Studios. They expect to begin to shoot April 2d. Jack Boshell will direct, with Lillian Ducey as assistant director and Glen MacWilliams as cameraman.

The making of "The Fog" by the Graf Productions, goes merrily on at the Pacific Studios at San Mateo. Last week was the fifth week of work, and they expect to finish the actual shooting of the picture in one more week.

Craig Hutchinson, director for the Paul Gerson Studios, has returned to his home in Los Angeles.

(Continued on Page 21)

SAN FRANCISCO, CAL., March 25th.—This week's addition to the rapidly growing list of San Francisco's producing corporations is the Max Miller Productions, who have already been shooting for several days on outdoor locations in and near San Francisco. Their first picture is to be "The Hellions," from a story by Peter B. MacFarland in the Saturday Evening Post. Walter Bell is director with Fallon as co-director. The cast includes Patricia Palmer and William J. Miller co-stars, Hal Stevens, Frank Hays, Harry Leland, and others. Elmer G. Dyer, whose last big picture was "The Web of the Law," is at the camera. The plans of the organization include a program of five six-reel pictures to be made this year, and released through the American Releasing Corporation.

Vegetarian Propaganda, Reversals and Wampas

By RAY H. LEEK

If you would win success on the screen—eat vegetable salads!

That the path to film preferment is strewn with tomatoes (not the mushy variety which occasionally find their way into the theater), onions and lettuce, is the discovery of Truly Shattuck, vaudeville headliner who became cafe owner here a few months ago.

And since Truly has obtained the ultimate low-down on the wants of the most successful directors, players and writers through devising the menus at the Schulberg Studio Cafe, her pronouncements are not to be lightly passed by.

"My first surprise was to learn how lightly workers for the screen, both before the camera and in the other departments of picture-making, indulge in food," said Miss Shattuck. "Vegetables, salads and airy sandwiches seem to be the favorite dishes. Singularly enough, the biggest of the screen idols seem to live on vegetable salads."

Whereupon the versatile cafe owner consented to divulge the favorite brain foods of the celebrities who pass before her capacious range as follows:

Kenneth Harlan says a diet of vegetables—preferably in salads—keeps him in the perfect trim that makes it possible for him to

whip his director, Tom Forman, in their daily boxing encounters.

Orville Caldwell, whom Elinor Glyn says is the most nearly physically perfect of screen players, admits a preference for the most substantial chops and steaks Truly produces so successfully.

Ethel Shannon, tiniest of screen players, keeps her ninety-eight pounds of femininity fit on noon-day repasts of cream puffs, iced tea and the alluring soft drinks dispensed at the fountain.

Gasnier carries on directorial duties on a diet of a certain French sausage not entirely innocent of garlic.

Tom Forman, most readily pleased of Miss Shattuck's guests, announces a preference for "whatever's good."

Victor Schertzinger, director-composer, probably is the most daring of the diners at Miss Shattuck's cafe. For hot mince pie, hashes and other delectable dishes which involve a vote of confidence to the place in which they are served are his favorites.

Olga Printzlau, with the feminine preference for the lighter foods, writes her screen versions on a diet of foods well sprayed with thousand island dressing.

Eve Unsell, famous screen editor, insists

that baked potatoes and cold drinks are the last word in brain foods.

* * *

The screen continues to turn the tables on the stage, which once was looked upon as the logical field from which to acquire picture favorites. A short time ago Bert Lytell was dazzling audiences with his ability as a dramatic player on the speaking stage. More recently Helen Jerome Eddy, during a brief holiday from the camera, took a flier in a dramatic playlet which proved the sensation of the day. As a result of her appearance in the sketch, from the pen of her versatile co-worker, Ray Carroll, Miss Eddy is being declared by critics as the next logical candidate for stellar honors on New York's Broadway. And, since the girl star admits yearnings for the speaking stage, it seems likely these predictions may materialize in the near future.

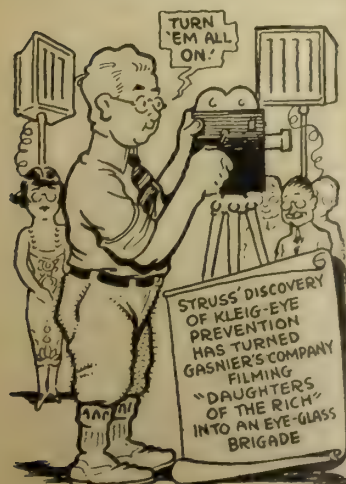
* * *

By the simple device of wearing ordinary, every-day, eye-glasses, the screen player can banish the ever-present fear of Kleig eyes. Karl Struss, cameraman, who is responsible for the unique photographic effects in Gasnier's productions, has made the discovery,

(Continued on Page 21)



LOS ANGELES CRITICS SAY NEW YORK'S BROADWAY SHOULD BE HELEN JEROME EDDY'S NEXT STEP



AT THE SCHULBERG STUDIO CAFE THEY SAY THAT INSPIRATION THRIVES BEST ON VEGETABLE SALADS



THE WAMPAS IS ABOUT TO INTRODUCE THIRTEEN MORE FUTURE GREATS TO THE WORLD



NEILAN IS USING PRESIDENT OREGON'S CASTLE IN HIS NEXT

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

When a motion picture producer builds a picture around a story of money, marriage and ultimate happiness, he's sure to strike a note that will appeal to the great majority of film fans. That's what has been done in Harry Cohn's latest release, "Temptation," in which the audience is treated to a most decided novelty in production. The entire film is a great entertaining novelty, which ought to suit a large variety of audiences, and is especially adapted for those who like something just a little out of the ordinary of picture productions. As has already been stated, the story, which was written by Miss Lenore Coffe, treats of marriage, money and happiness, and their relation, one to the other. There are a number of twists to the marriage question, and although the moral is plainly pictured, it is done without using a sounding-board, or blare of trumpets, to achieve it. Also, there are a number of honest-to-goodness laughs in the sequences, which with the general excellence of the production, as a whole, leaves little to be desired from the standpoint of pure entertainment. Bryant Washburn and Eva Novak, with June Elvidge and Philip Smalley in the chief supporting roles, are the principals of the cast. Miss Elvidge, especially, deserves special mention for her work, although everyone "hits the ball" throughout the picture. Le Saint has done excellent work in directing the production, with nothing overdone, and with the photography and lighting effects of the finest. To say the least, it's a production that film fans should greet with acclaim.

Just at this season of the year, when lots o' folks are afflicted with that itchy-foot feeling so common in the spring, "The Law Rustlers," William Fairbanks' latest production, should be of particular interest. It has just been released. Almost in the opening scenes the star and his buddy, employed as "hired help" on a big western ranch, feel that age-old restlessness when the cottonwood buds begin to burst and the pussywillows down by the creek send out their fuzzy gray-green buds, and tell the world of their intention of going somewhere. Any particular place? No—just anywhere, to get away from the humdrum life of the ranch. They want excitement—and find it. Incidentally, the hero wins the heroine for his very, very own, as a reward for his bravery, perhaps, in cowing the bad, bad outlaws with nothing more deadly than a smoking pipe. It's logical, though—lots of pipes look something like six-guns, and lots of them, at close range, are almost as deadly. Some exceptionally good scenery shots are featured in the production—wide, rolling plains, with mountains piled up behind, and many other pictorial beauties which should appeal. Fairbanks is a pleasing hero, and although Ena Gregory is too pretty and lovable to register really convincing sadness, she does well in the principal supporting role. Lewis King directed the picture. W. C. Tuttle "authored" the story, with Ben Wilson credited with the scenario.

There is a wide divergence of opinion as to the merits and demerits of "Rupert of Hentzau." Some competent critics proclaim it a near-masterpiece while others are just as emphatic in declaring it to be a flat failure in all the vital essentials. This is one of those exceptional pictures which depends on one's mood for a decision, favorable or unfavorable. If you are capable of

TENDENCIES TERSELY TOLD

The disinclination of the public to agree to the fairness of a continuance of the levying of the federal admission tax has developed a nation-wide campaign to induce the government to eliminate this aftermath of the recent World War in order that motion pictures may be viewed at a cost near the pre-war level.

A fair criterion by which to judge the popularity of American-made motion pictures in South American countries is to be gained by the recently divulged statistics which reveal that 67 per cent of the films exhibited in Brazil are from the United States.

One by one the survivors of the panicky conditions of a few months ago are returning to the land of renowned activity until now even some of the older studios, which have been out of use for several years, are being pressed into service again. So far as Filmiland is concerned, this is an era of a universal hum of industry.

Rumors to the effect that Douglas Fairbanks and Mary Pickford will soon abandon their work of starring in pictures to become captains of the industry and so branch out into other managerial fields seem to gain credence in their admission of becoming interested in a theatre-building project. However, it is certain each of these prime favorites will make quite a few more pictures, starring themselves, ere they will have reached that period called "eventually."

Litigation seems to have become a veritable fad among various film interests. Sceldom before has there been such a large number of lawsuits under way and they are of every variety with divorce suits well up in the list unfortunately. Wonder if some kind of a Peace Court within the realm of filmdom would solve any of these perplexing problems which send so many film folks pell-mell before judges?

There is a slight veering away from the course which led producers to sign up every photoplayer possible and now the directors are having an inning and they are batting high. During the last fortnight there has been a record-breaking number of directors signed to long-term contracts.

Prominent producers deny there is any plan among them to inaugurate a movie campaign to assist in booming President Harding for a second term. They seem unanimous in a determination to keep the screen free from becoming a foot-ball of politics, which is a very commendable determination.

developing the right kind of a mood, you will like it; if you are in the wrong mood, you will be all but thoroughly displeased. However, there are certain high qualities in this production and most of these have re-

ceived only scant comment. For instance, the continuity is so nearly perfect, there is little difference. Some of the bigger scenes are truly wonderful, notably a wedding, a duel and a most realistic death scene. On the other hand, this is probably the most mis-cast photoplay in history. Out of the whole assemblage of players—an unusual assemblage numerically—there are only two artists who fit the characters assigned to them. These are Hobart Bosworth and Lew Cody. Few dramatic efforts have equalled Cody's death scene. Hobart is entirely at home throughout his excellent performance. Bryant Washburn and Bert Lytell struggle valiantly to live down the mistakes of whoever mis-cast them, but it is a bitterly vain battle. The direction of Al Heerman leaves much to be desired.

Film fans are wondering, all over the world, how the Velintino-Lasky embroglio finally will end. Many are upholding the cause of the actor, while others think he should go on through with the terms of his contract. Both sides of the controversy have their merits, and both their faults—but the fact remains that while Valentino is loafing and basking in the sunshine of his new wife's smile, other screen actors are rapidly usurping the spot he once held in the hearts of theatregoers. Chief among these, perhaps, is Ramon Novarro, who, under Rex Ingram, the same director that started Velintino on his way to the top, is rapidly climbing to dizzy heights in the film firmament. Novarro photographs "like a million dollars," to use a popular expression. In addition to this he has an unusually large supply of good looks and personality, and like Valentino, is of a mysteriously romantic type that appeals especially to the fair sex. In Ingram's most recent release, "Where the Pavement Ends," Novarro is cast as the hero of the story, although his part ends when he realizes that his love for the heroine, Alice Terry, is hopeless, and throws himself, with his hands bound, into the sea. Improvement is shown in the actor's work as the action progresses, and he appears at his best in the big love scenes, and the final climax of renunciation. Several scenes of exceptionally beauty add to the tense interest of the story, which is developed on the screen in a masterly way, and in addition to giving Novarro one of his greatest roles in films thus far, the entire production is one that should crowd theatres wherever it is shown.

Not only does Caesar Gravina find music an absolute requisite for emotional acting on the set, but he chooses selections for scenes in which he appears with all the care he bestows upon his costume and make-up.

"It is not enough that sad music should be played during tragic scenes," says Gravina, who is now playing in "The Hunchback of Notre Dame," now well into production. "There are different shades of tragedy as of all other emotions and there is some particular piece of music which fits each nuance as no other."

Gravina, who is Italian by birth, has selected a special list of compositions to be played during his scenes in the Victor Hugo picture as follows: "Canta pe me, (Sing for Me); "Guardann's Luna," (Lovely Moon); "Teresta che lucive," (The Shining Window); "Core ingrato," (Ungrateful Heart); "Unchie Celeste," (Blue Eyes); "Peché?" (Why?).

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, MARCH 31, 1923

GROUND IS BROKEN FOR CONSTRUCTION OF GREAT EXPOSITION BUILDINGS

This week was epochal and vitally important in the history of the forthcoming American Historical Revue and Motion Picture Exposition inasmuch as it marks the breaking of the first ground preparatory to the building of a tremendous magic city which for one month, starting July 2nd, will serve as the mecca for hundreds of thousands of pleasure-seekers from all over the world. This actual beginning of construction activities is notable for the reason that it will not cease until Exposition Park has been transformed into one of the most magnificent amusement centers ever created at any time at any place.

So far, the bungalows on "The Location" at the forthcoming American Historical Revue and Motion Picture Exposition have been in great demand. Although "The Location" was one of the last sections of the Exposition City to be definitely planned, it has proved so popular that soon the most extraordinary street ever laid out will be fully occupied. Not a vacancy will be visible when the famous avenue of the Spanish-Colonial buildings is ready for occupancy.

The Christie Studios signed for Number One on "The Location." Rockett Brothers had the distinction of speaking first, but they will have a lot with a position calling for Number 7, lucky of course, and well situated as a site for the Abraham Lincoln cabin. The Universal Film Company will occupy a favorable place on "The Location" and will transfer to the exposition many rare attractions for visitors. Louis B. Mayer has pre-empted a place and will be conspicuous on the newest of Midways, while Hal Roach and Metro will be neighbors. The Pickford-Fairbanks bungalows will be distinctive in their architecture, although conforming with the others to the Spanish-Colonial type which will be so characteristic of early California. Thus the most modern development of the state's industrial interests will be housed in dwellings that revive ancient traditions.

Nothing more picturesque than "The Locations" has ever been designed for an exposition. This combination of attractions doubtless will prove the most novel and most popular of all the exposition features. There are

in Los Angeles something more than sixty motion picture companies and as most of these will seek representation on the street, which is the heart of the exposition, for while the Monroe Doctrine is to be celebrated, past glories of the nation will be recalled by means of present-day artists, who give of their talents generously in providing entertainment such as will set a new mark in big fairs.

BALL KING IS BOOSTER FOR FILMLAND

Following a three-day visit with William C. Wrigley at Catalina Island, John Heydler, president of the National League of Professional Baseball Clubs and together with Judge Landis and Ban Johnson, one of the rulers of the national pastime in this country, had his first glimpse of the motion picture studios. Mr. Heydler, together with Mrs. Heydler, with whom he was taking a pleasure tour through Southern California, was the guest of P. A. Powers at the big Powers studios, where they saw Wyndham Standing, Grace Darmond and Ann Perdue enacting scenes for "Daytime Wives."

"It is my first visit to California," commented Mr. Heydler, "but it will not be my last. I am in love with California. Mrs. Heydler, in fact, is so enthusiastic about it that she is right now trying to persuade me to purchase a home here and spend the rest of my days near the sands of the Pacific.

"After consulting with Mr. Wrigley at Catalina and with a number of your leading bankers and other business men, I quite agree with those who predict that Los Angeles will be one of the great cities of the world in the years to come. Your harbor facilities are unexcelled. Your climate is superb. If it were not for my activities in baseball right now I fear I would succumb to the beauties of Hollywood and settle down among you.



Leatrice Joy, who according to reports, may break with Lasky soon.

FILM BOOM IS HERE TO STAY

With the addition of 125 names yesterday the payroll at United Studios topped the high mark of the boom times of 1919 and 1920. At no time during that record-breaking year—the last half of 1919 and the first of 1920—did the payroll at United, the largest motion picture studio in the world, have more than 813 names on the mechanical department payroll. Today there are 910 names on it, more than twice as many as there were three weeks ago.

"Every available foot of stage space on the United lot is in use," declared M. C. Levee, president of the United Studios, this week. "Companies at work here now are crying for more room, for room that we can't give them. If a new production company should apply to us for accommodations we would have to ask them to wait until construction work now under way on the lot is completed. That will be in about two months.

"We are spending \$800,000 in preparation for the steady volume of motion picture production which is coming. Boom days in pictures are past, but the industry, particularly the independents have coming a prosperity such as they never have known before."

MISS JOY AND LASKY TO BREAK?

Leatrice Joy, a featured Paramount player whose greatest recent success was scored in "Man-slaughter," is about to break with the Famous Players-Lasky Corporation, according to persistent rumors which seemed to be given foundation in the fact that one of the first acts of Jesse L. Lasky upon returning here from New York recently, was to call a series of conferences, the last of which he held with Billy Joy, brother and manager of Miss Joy, this week, and from which the latter emerged emphatically refusing to either deny or affirm any reports.

During the last two weeks there has been an interesting three-cornered competition staged by Goldwyn, the William Fox Corporation, and Cosmopolitan Productions to win Miss Joy over to the point of affixing her signature to the dotted line at a very large salary. This competition is said to have been a direct result of Miss Joy's frank refusal to sign the starring contract offered to her by the Paramount company just prior to her recent departure from New York.

Under the contract now in force between the Lasky organization and Miss Joy, "The Ten Commandments," Cecil B. De Mille's next picture, will be Miss Joy's last appearance as a featured player. After that, according to the terms of the agreement, Lasky has the option of her services as a star at a salary mutually satisfactory. It is a matter of common knowledge that the offer Lasky has made to her for her stellar services is entirely unsatisfactory to Miss Joy and that she has flatly refused to consider it at all.

Miss Joy has just started in the principal role in a feature entitled "The Silent Partner," being directed by Charles Maigne, and as soon as this is completed, she will start her final picture with Mr. De Mille. Whether she will become a Paramount star or the star of one of three other foremost producers is the question just now arousing wide interest.

Rare Flower Dies

A giant narcissus, the only one of its kind in America, bloomed and died while its owner, Milton Sills, was on location for scenes from "The Spoilers," the star reports.

ANTHROPOL'GIST OF NOTE IS EXPO DESIGNER

Lester G. Scherer, associate of Charles H. Kyson, architect of the American Historical Revue and Motion Picture Exposition, is one of the designers who contributed to the success of the sets for "The Hunchback of Notre Dame," now in course of production at the Universal Studios. Mr. Scherer has traveled widely and his familiarity with literature has given him a special interest in places mentioned in famous books. His work for the picture that will present stirring scenes from the great novel of Victor Hugo has been favorably recognized.

In working out the motifs of decoration and details of buildings for the exposition, Mr. Scherer has utilized knowledge gained by studios of the pueblos in Arizona and New Mexico. The buildings are to be of the Spanish-Colonial period and there will be many suggestions of the Aztec influence. The great stage to be erected in the Coliseum will be in the form of an ancient temple and certain bungalows are to be reproductions of ancient dwellings. The accuracy of all the reproductions can be vouched for, as Mr. Scherer is widely known as an anthropologist. He is president of the Alpha Epsilon Sigma, the honor society of the anthropologists.

CHICAGO'S CHAMP BEAUTY BECOMES A COMEDY QUEEN

Charlotte Stevens, who won her first opportunity to enter moving pictures by winning first honors in the Chicago Journal Beauty contest, has returned from a visit paid to her parents in the Windy City. Together with the title of Chicago's Most Beautiful Girl, Miss Stevens was offered a contract to appear in Christie Comedies with Bobby Vernon. Her performance in the first production was of such brilliancy as to afford her a bigger opportunity and she was selected to play the leading feminine role opposite Mr. Vernon in five Christie films. With her return to filmland, Miss Stevens possesses an ambition so common among comedy queens—to enter the dramatic field.

English Star Joins Abbey

M. D. Waxman, romantic actor from England, has joined the Abbey Pictures, Inc., of New York and will stage a legitimate attraction at one of the New York theatres early in May called "The Come Back" in which he will star. The same cast that appears in the stage version of the play will be utilized in the screen version which will be made in Los Angeles.

SCHENCK SPENDS \$80,000 ON FURNITURE AND COSTUMES FOR NORMA'S NEW FILM

Thomas Little, director of the settings and furniture for the Joseph M. Schenck Productions, has purchased more than \$20,000 worth of Sixteenth Century furniture during his recent week's visit to New York, for use in Norma Talmadge's next First National production, "Ashes of Vengeance," to be directed by Frank Lloyd, and for the furniture department at the United Studios. There will be thirty-seven interiors in "Ashes of Vengeance" requiring Louis XV and Louise XVI furnishings. Mr. Little was fortunate enough to secure three Aubusson tapestry suites while in New York from antique dealers, and also purchased furniture of the Empire period for future use. Mr. Little has made arrangements to have four Louis XV coaches built, which will be exact reproductions of the magnificent court coaches of the period. An appropriation of \$5,000 has been set aside for these coaches.

Walter Israel, director of the costume department of the Joseph M. Schenck Productions, spent \$60,000 for costumes, armor and labor, when in New York two weeks ago, also for "Ashes of Vengeance." This makes a total of \$80,000 already spent on this picture, which did not start actual production until

March 25th, exclusive of the price of the story and its preparation in continuity form.

When work began, Norma Talmadge was surrounded by the highest salaried cast she has ever had—Conway Tearle, Jack Mulhall, Wallace Beery and others.

The Unitel Studios have about \$300,000 worth of furniture already stored there for rental to the various companies, and Mr. Schenck expects to increase this within a short time to a collection worth fully \$500,000, taking in complete dining-room, living-room bed-room and ball-room suites of every period in history. A force of 500 carpenters are required to erect the settings when 12 companies—the capacity—are all at work at once at the United Studios. The buildings of the United stretch over a tract of 33 acres of ground. There are restaurants, manicure parlors, barber-shops and dressing-room bungalows for the convenience of the players.

Two of the largest street scenes ever erected in Hollywood, have been designed by Stephen Gooson, architectural director, for "Ashes of Vengeance," and in addition to these street scenes, and the thirty-seven interiors for this picture, there will be a large chateau now in process of erection.

HOSPITALITY WINS ANOTHER LEADER FOR FILMLAND

Friendships and acquaintances formed in years gone by were renewed and strengthened here during the recent visit of J. P. "Jack" Hoeffler, who with his wife was making a long vacation tour of the Pacific Coast's beauty spots.

Hollywood, of course, was the magnet that drew them west from Quincy, Ill., where Mr. Hoeffler is owner of the Orpheum Theatre.

For more than three weeks he stayed at the Christie Hotel, where one of his old friends in "the business," H. L. Whipple, presides over the desk.

Mr. Whipple introduced Mr. and Mrs. Hoeffler at many of the local studios, and the two spent many hours looking behind the scenes and learning just how movies are made.

Colonel William N. Selig, owner of the Selig Studios and Selig Zoo, and one of the pioneers of the film industry, was delighted to talk over old times with Mr. Hoeffler.

Herbert Brenon, now with the Lasky organization, extended the glad hand to the visitors. Walter Long was another who welcomed them to the film capitol, while Buster Keaton and Bryan Foy, who as boys played in Mr. Hoeffler's theaters in various parts of the country, also told

them how glad they were to see him again.

So impressed was Mr. Hoeffler with his reception here, as well as with the apparent air of prosperity which pervades Hollywood, that he told Mr. Whipple, just before leaving, that he contemplated disposing of his interests in the east and returning here to make his home.

He Looked Locksmithy

While in a San Diego hotel Jean Hersholt of the "Red Lights" cast was having difficulty in unlocking the door to his room. A young man, who was passing in the hallway, observed Hersholt in his make-up and said, "Say, old man, when you finish that one will you come down and fix the lock in my door?"

More Anti-Drug Aid

H. L. Kirby, who has just completed an extensive tour of the United States in interests of the national anti-narcotic crusade, for which he made a detailed survey of drug conditions in various cities, has arrived in Los Angeles to co-operate with Mrs. Wallace Reid in the filming of her anti-drug picture, "Human Wreckage," formerly called "The Living Dead."

CAREY, "SNOWED IN" SENDS OUT S.O.S.

While thermometers were playing leap-frog with the tropic warmth, executives at the Powers studios this week received the following telegram from Harry Carey on location at Truckee:

"Snowed in. Send blankets and furs."

Studio manager Emile Offen immediately made arrangements to send the star and his company the extra equipment to safeguard them against the icy blasts in the snow-clad mountains where Carey is filming scenes for his next F. B. O. production, "The Miracle Baby."

Carey, together with Val Paul, director; Margaret Landis, his leading woman; Hedda Nova, Charles Le Moyne and other players, left a week ago to take snow scenes in Truckee. They found plenty of snow already on the ground, but fresh precipitation began soon after their arrival, in marked contrast to the summer warmth which obtained in Hollywood and elsewhere in this vicinity.

As this marks the first snow story Carey has ever filmed, he failed to take with him the necessary garments and fur blankets to protect himself against the biting cold.

TWO MOVIE DOGS ARE KILLED IN BLIZZARD

A blinding blizzard that almost annihilated a number of screen players was encountered in the Feather River Country, Plumas County, Cal., by the members of the "Wolf Fangs," company, according to a letter received at the Warner Brothers studios from Director Chester M. Franklin. Mr. Franklin is reported as having lost two dogs and a property man fell into a drift and was almost smothered, while a cameraman sustained frozen hands. "We'll be up here three more weeks," concludes Mr. Franklin, "if we live that long."

"Wolf Fangs" features Rint-Tin-Tin, the famous Belgian police dog and world war hero, and the supporting cast includes Claire Adams, Pat Hartigan, Walter McGrail, Ralph Yearsley and Fred Huntly.

Beery Starts in "Talisman"

Production work has begun on "The Talisman," the initial feature which is being made by Frank E. Woods, Thompson Buchanan and Elmer Harris of the Associated Authors for release through the Allied Producers and Distributors, a subsidiary of the United Artists corporation. Wallace Beery is the star. Chester Withey is directing the production which is being filmed at the Thomas H. Ince studios.

KIRKWOOD LATEST TO JOIN LION CORRAL

Now it's James Kirkwood, star of the stage and screen, and until last week star of the New York company of "The Fool," who has been signed by Goldwyn Pictures Corporation to a long-time contract. A telegram from the home office in New York to the studio states that the contract had been signed before Mr. Kirkwood left New York for Los Angeles. He will play opposite Mrs. Wallace Reid in her "antidope" picture before beginning work at Goldwyn's.

Although the tremendous activity at Goldwyn, and the expansion of its stock company to include a number of the most famous stars and the best-known directors, has been the nine weeks' wonder of the film world, the news of Mr. Kirkwood's affiliation will create wide interest.

Mr. Kirkwood has been Mary Pickford's leading man and her director—he has been himself featured or starred in a number of big productions, and has been associated as player or director with most of the great producing companies since his beginning with Biograph.

On the stage, he has played under David Belasco's management, opposite such stars as Blanche Bates, Margaret Anglin, Henry Miller, etc. He has directed pictures in eastern studios and in California, among them being "Bill Apperson's Boy," with Jack Pickford. Pictures in which he played prominent roles are "The Luck of the Irish," "In the Heart of A Fool," and "The Scoffer." For Goldwyn he played in "The Branding Iron" and "The Sin Flood." He prefers to play strong character roles.

Mr. Kirkwood was born in Grand Rapids, Michigan, and started his stage career with a stock company in New York.

NOAH BEERY WORKS IN ONE FILM FOR A CHANGE

For the first time in eleven months, Noah Beery, one of the most famous of all screen villains, is working in only one picture, Rex Beach's "The Spoilers," which Lambert Hillyer is directing at the Goldwyn studios.

Mr. Beery has been the busiest actor in Hollywood for the past year, his services having been very much in demand and, even foreign producers have been after him, for this week the actor received and offer from the Berlin Films, Inc., of Berlin, to star in independent productions.

The fact that Mr. Beery is working in only one picture now, does not mean a decrease in his popularity, rather it means that he is preparing himself carefully for the screen fight in "The Spoilers," said to be the greatest ever to be filmed.

PEACE FALLS ON ARMY OFFICER, SO HE ENTERS FILMS

Just as long as bullets whizzed and sang over his head, with airplanes winging their deadly flights above him, and cannon roaring out their hymn of hate, Don Armando, soldier of fortune, was content.

But when the armistice was signed, when the boys started coming back from over there, and ploughshares were made from the metal of the silent guns—well, that wasn't so good.

Not by a large, large jugful—or maybe, canteens would be a better word.

When that happened, Don Armando started looking around. His first lieutenant in Uncle Sam's Army didn't look so good as it had during the stirring days of 1917 and 1919.

Then he went to Spain, where he became a captain of the King's Guards. But there wasn't anything to fight, except the flies which gathered about the corrals on dull, hot days.

So he moved again, this time to Mexico, where he was entertained royally for a time by various high officials of the Mexican Government, and several times broke bread with President Obregon himself.

But a colonelcy in the Mexican army didn't mean anything to him—he had been given that rank soon after his arrival in the Mexican capital. There wasn't anything to fight, nothing to do but drill, and enjoy the afternoon siesta, then parade in the late afternoon, and dance until midnight.

BEN TURPIN OFFERS A PRIZE FOR RARE DEVICE

Not to be outdone by motion picture companies offering a prize for a positive cure for "Kleig-eyes," Ben Turpin, Romeo of the Mack Sennett lot, is providing an opportunity for the inventive optician to enter the Hall of Fame.

Ben is filming his latest Mack Sennett comedy, "Where Is My Wandering Boy, This Evening?" under the direction of Chet Wallace. In his spare moments Ben likes to read the day's news. But Ben is having his troubles, and he wants someone to hand him a pair of "specs" which will enable him to read a newspaper.

"I'm having my troubles getting the exciting news straight," said Mons. Turpin. "I start reading from left to right and when I get half way down the first column my eyes refuse to behave. I find that I'm reading two different stories at one time. My left eye reads the story on the last column and my right eye swings to the first column. I have so far been unable to finish a single item. I start them but someone has to finish them for me as soon as my optic nerves drive the sight of one eye to the opposite end of the page. I'd give anything to read all the scandals from start to finish."



Don Armando as he appeared in the role of a Russian army officer in a successful Madrid production.

So Don Armando came to Hollywood. In his own native land, Spain, he was considered one of the country's most promising actors. Hardly had he stowed his grips in his apartments before he had a part, one of the principal roles in "Why Do We Live," which James Calnay is producing at Universal.

Oh, yes, the Don likes Hollywood. Of course, there isn't any war here, but the Don's an expert fencer and bull-fighter, so he ought to have a lot of excitement in pictures.

MOVIE MAGNATE ALMOST CAPTURES DANCE TROPHY

Richard Rowland, head of the First National, dancing with Colleen Moore, came within an ace of capturing the dancing contest trophy at the Hotel Ambassador's Coconut Grove last Tuesday evening.

Norma Talmadge and her husband, Joseph Schenck, were active in securing a big party of fans to boost Mr. Rowland and Miss Moore with applause, and it looked like a sure win until Lyman's orchestra suddenly swung to a waltz. Mr. Rowland was not so good at a waltz. The music went back to a fox-trot, but he became discouraged, and although he had been selected by the judges, who were Gladys Walton, Mary Newcomb, Robert Edeson and Larry Semon, as one of the best three couples, he lost heart and sat down.

The winners of the contest were Irving Stark, a guest at the Alexandria hotel, and Miss Peggy Smith, who came in first over an entry of over twenty couples, many of whom were well-known motion picture stars, including Bessie Love.

Les Bates has recovered from injuries sustained while enacting a fight scene with William Russell in a Fix special, and will be removed from the hospital this week.

BROTHER-IN-LAW DIRECTS VIOLA DANA NOW

Speculation as to who would direct Viola Dana in her new series of special Metro productions was set at rest with the signing of Harold Shaw, one of the real pioneers of the industry and a director who has had a remarkably varied and successful career. Mr. Shaw, aside from his directorial distinction, has the honor of being the husband of one of England's best known stars, Edna Flugrath, and the brother-in-law of two others, viz., Viola Dana and Shirley Mason. Mr. and Mrs. Shaw have only recently come to Hollywood from abroad, but they are so delighted with California that they have decided to remain.

"Rouged Lips," a story of the stage by Rita Weiman, has been selected as the first Viola Dana vehicle which Mr. Shaw will direct. It offers Miss Dana an unusually effective role somewhat similar to that in "A Chorus Girl's Romance," which is credited with being one of Miss Dana's most successful productions.

"Rouged Lips" will mark Miss Dana's return to the screen following her appendicitis operation. Production will begin April 15th.

Harold Shaw is a native of Tennessee. His theatrical experience dates back to the early nineties in San Francisco, and in addition to a vast amount of stock company experience, he appeared in leading roles on the stage with Anna Bingham and Thomas Jefferson.

In 1910 he was induced to join the original Edison stock company of screen players. In time he was engaged to direct pictures for Edison and later for the Imp company which, at that time, was controlled by Carl Laemmle. His success with Imp brought him the position of director general of the London Film Company of England. While in the later capacity, Mr. Shaw directed pictures starring such famous English stars as Sir Herbert Tree and Cyril Maude, in addition to many starring Edna Flugrath. He is credited with elevating the standard of English production and introduced many of the modern production methods into the British Isles. During the course of his work abroad he produced pictures in Africa, Russia and Australia.

Still Signing 'Em Up

Irene Rich is the latest acquisition to the Warner Brothers roster of stars, having just signed a long-term contract to enact stellar roles for that concern. Miss Rich's first starring vehicle will be the picturization of the Kathleen Norris novel, "Lucretia Lombard."

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

Yea, colonel, prosperity is becoming daily more general.

The sensation of the week: a horse—a real, live equine—was seen on Hollywood Boulevard Tuesday!

Hollywood is soon to have a Chinese cafe to be known as the Chung Chow Inn. As might be expected this inn will specialize in "chow."

It is to be expected that some scandal-monger will perpetrate a book entitled "The Heart Affairs of Bill Hart," now that the newspapers have shown such activity in trying to create a demand for such.

There have been some laughable efforts to "revolutionize" press agents lately. Meanwhile the said press agents persist in "evoluting" as a matter of preference and habit, both time-honored since the days of P. T. Barnum, and, not likely to be changed by any human force.

It is high time for the low-down on how censors can continue to stay up when fully eighty-five per cent of all the people care unalterably against censorship of motion pictures in any form. If this great industry is suffering on account of insidious politics, let's annihilate some politics without delay.

It has been ascertained that more capital to be invested in motion pictures has been brought into the Southern California field in the last six months than for any other similar period of time since the establishing of the industry here. As Al Jolson would say: "You ain't heard nothin' yet."

Plans for the building of several fine new theatres in Hollywood are advancing with reassuring rapidity. In fact, everything is moving along swiftly in that burg, and yet, it does not deserve the odium generally attached to being called a "fast" town. It's just simply speedy on the progress.

There's a magic city of great cosmopolitan delights springing into being almost without anyone in Southern California really and truly realizing it. To get the point of this, study what's going on in Hollywood right now. It is doubtful whether or not there ever was such an up-building movement in any other section of the world as is now in full sway in the film capitol. That it will be an unsurpassed city of several hundred thousand population within a few years is a foregone conclusion.

EXHAUSTS

By Al Martin

Step easy on the gas, fellows. If they give beautiful Gladys Walton three days in jail for speeding, they're liable to hang us.

Agnes Ayres says she will not kiss a man with a moustache. That's nothing, Agnes. Neither will I.

Joe Murphy has been selected to play Andy Gump in "The Gump" series. There is no selecting to that, for Joe is the only one around these parts with a one-piece chin.

Finis Fox took a day's vacation last week. His entire cast was busy working in other pictures.

I've heard about this jug of wine, A hunk of hair and thou, But all the poultry lovers get Theirs at John's place now.

The latest practical joker is the person who spread the report that Jimmie Ewens was looking for women with big feet. That's a dirty joke, don't you think?

Many small towns in the east having a street named "Hollywood" have changed it to something more refined. With all Hollywood's so-called wickedness, the visiting reformers usually send back east for their families and stay here.

Norman Sper, who is an inmate of the Christie Hotel, has been getting away with something for a long time. Norma claims he was wounded in France, but Brynie Foy tells us that Norman was not injured on the battlefields, but was seriously hurt when he fell off of the major's knee.

A new club is being formed called "The Hard Boiled Club." This is for eggs only.

One of the rules of this club is that no member can laugh at a director's joke even if it is funny.

George Rigas went to New York two weeks ago, and will be back in Hollywood next week. No, folks, George hasn't been pinched for speeding.

All last summer our city streets were all torn up to give Hollywood sufficient gas, last winter. Well, where was the winter?

Now Ann Little wants to write her name in the sky. (Get this "gag." I think it's a "pip.") She won't have to go far (Why?) because she's a star. Get it?

Who will save the picture business from the Italian nobility?

HOT SHOOTIN'

Weekly Impressions

Bx Harry Davis Bowers

It is said that the censors are not going to permit the showing of pictures taken by the scenics in the late fall. No reason except that some of the trees might display a bare limb or two.

You can't keep a "reel" man down.

Fallin' in love an' over a cliff is about the same thing, seein' as how y' ain't sure 'bout how bad busted you'll be when you get out of either mess.

"I'm burning fierce with love," he moaned.

She said, "Without a doubt, It's time to give alarm to Dad And have him put you out."

The Egyptian movement is spreading most rapidly in styles and dance steps. We're waiting to buy the first watch claimed to have such a movement. It should show us a wicked time.

You'd think all of the movie people in Hollywood would have leather tongues and yellow skins by now if indeed they drink all the tea they are supposed to drink, according to the "fan" publications. Anyhow, I dare say they drink their "tea with a kick." And the kick is verbal—not in the tea.

Clothes don't make the man. They break him.

He who knits his brow unravels thought.

A just rebuke can do as much good as laying on of the hands.

Girls make the best mimics, proven by the fact that they can "take off" anything they see—and no man questions how they do it.

"Say, waiter, if this ox-tail soup I just ate was made from a little bull, bring me a target, for already I feel like a little bullet."

False modesty, like false whiskers, oft-times tickle their owners.

There'd be more fools among men, only the number of women is limited.

Jealousy at least shows we appreciate the better things in life.

Fools are of two different types. The ones who get married, and the ones who ought to.

What's the use to have a place for everything? Where you gonna get the stuff to fill all them places?

"DOPE" STORIES SWAMP

STUDIO SCENARIO ROOMS

A flood of "dope" stories has poured into the scenario departments of the various studios as a result of the recent agitation against the drug evil. To date Mrs. Wallace Reid, who is now filming "Human Wreckage" the film feature by C. Gardner Sullivan which dramatically depicts the truth about dope, has received 1134 manuscripts touching on every known phase of the narcotic subject.

Friends and critics who have volunteered to assist Mrs. Reid in the making of her film and who are reading the scripts which arrive in every mail declare that while many interesting stories have been told, very few scripts present the idea that drug addiction is a disease and not an indulgence. In her film, Mrs. Reid has taken the position that the solution of the drug evil is not to hold drug addicts up to public scorn and ridicule, but to arouse the public to demand the suppression of the wholesale traffic in habit-forming narcotics.

Tod's to Do "Faith"

Tod Browning, noted director who recently signed a long-term contract with the Goldwyn Studios, will direct "The Day of Faith" as his first picture. The picture will be based on Arthur Somers Roche's powerful story, by the same man, which was first published in Collier's magazine and latter issued as a novel.

Nigh Finishes in New York

The last foot of film on Will Nigh's second special production for L. Lawrence Weber and Bobby North was shot last week at the Metro Studios, New York. The final scene was a fitting wind-up to the calibre of the feature. It was a huge cabaret scene including eight hundred people and occupying the entire length and breadth of the studio. It was a set which took three weeks to construct.

Keeps La Verne Busy

Ray La Verne, casting director for the Ivan Kahn Agency, located at 5540 Hollywood Boulevard, is holding "his own" in spite of the fact that he spends most of the twenty-four hours looking for new types for the Rex Ingram picture, "Scaramouche," and other big productions.

Du Crow Changes Plans

Tote Du Crow, who was recently seen as Pablo in "The Pride of Palomar," has temporarily abandoned plans to go to Mexico to appear in pictures. He states he has under consideration several local offers, and believes that due to the unsettled conditions in the southern republic at the present time, it would be better to continue work here for a time.

BARKER'S UNIT IS FILMING IN CANADA

Jasper, Alberta, Canada, is the destination of the Reginald Barker company which left Los Angeles several days ago to film scenes for the forthcoming Mayer-Metro special, "The Law-Bringers," in the snow country of the North.

After several days work in the beautiful Jasper National Park, the company will move on to Edmonton, where a base of supplies will be established to serve during the months that Mr. Barker will be "shooting" scenes in the Athabasca River and Lesser Slave Lake country.

Included in the party on this important film project are: Earle Williams, Rene Adoree, Pat O'Malley, Pat Harmon and George Kuwa of the cast, Percy Hilburn chief photographer and his battery of eight cameramen, Harry Schenck, unit manager; E. L. Gerry, script stenographer; R. E. Nauman, electrical engineer of the Mayer Studios; Ernest H. Bacon, property man and general quartermaster; a construction crew and a force of electricians and carpenters, bringing the total of the party up to fifty. A specially constructed motor generator and fifteen aeroplane motors for the storm scenes were among the three carloads of equipment shipped North.

STAR OF SILENT DRAMA WILL SING OUT LOUD

That Charles Ray, motion picture star, has an excellent singing voice is a fact that few people know.

But it is true. It became more widely known during the rehearsals for the Writer's Revue of 1923, which will take place at the Philharmonic Auditorium on the nights of April 27 and 28.

Ray plays a leading role in the production and is called upon to sing two snappy musical numbers composed especially for him. Some of those in charge expressed doubts as to his ability to sing but such doubts were quickly routed when Ray rehearsed the first evening.

Jacobs Secures Brotherton

Howard P. Brotherton, who was with Selznick for the past three years as head cutter, has just been engaged by Arthur H. Jacobs to edit the initial Frank Borzage production which is an adaptation of the magazine story, "Terwilliger," by Tristram Tupper. The Borzage story is to be released through Associated First National Pictures. It was originally published in the Metropolitan Magazine and serially in newspapers. The scenario is by Agnes Christine Johnston.

MAN WHO FILMED "NANOOK OF THE NORTH" WILL NOW INVADE FAR SOUTH ISLAND

To do for the natives of the South Seas what he did for the Eskimo in his film, "Nanook of the North," Robert J. Flaherty, F. R. G. S., will sail next month at the head of an expedition to Savaii, the westernmost of the Samoa group of Islands in the Southern Pacific, according to an announcement made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, under whose auspices the expedition is being undertaken.

Flaherty, whose "Nanook of the North" was hailed last year as one of the most unusual films ever made, will leave New York April 12 and will sail from San Francisco on the steamship "Sonoma" April 24. He will remain in the South Seas for one year.

"This is one of the most ambitious projects of its kind ever attempted in motion pictures," said Mr. Lasky in making the announcement. "Mr. Flaherty will take with him complete technical equipment for the making of motion pictures, so that when he returns from Savaii next year his picture will be practically finished.

"He will take a completely furnished laboratory, electric light plant, printing machine, drums for the drying of his films, electric fans and all chemical and other technical apparatus needed in the development and editing of his picture. He will also take several thousand feet of color process film, as some of his pictures will be in colors.

"This Paramount-Flaherty expedition to the South Seas is the first of a series of expeditions

which we plan to have him make for us. In his wonderful picture, 'Nanook of the North,' Mr. Flaherty took the finest type of Eskimo that he could find. Then around his daily life and adventures he built a picture which was one of the most dramatic and authentic pictures ever shown. He will do the same thing in his South Seas picture. He will show the finest type of Island native and show him truthfully, dramatically and entertainingly.

"Although these pictures cannot help being educational, our primary purpose is entertainment and we expect the Flaherty South Seas picture to combine education with entertainment, just as was done with 'Nanook of the North.'

"Educators, scientists and men of public affairs have assured us that this project is just as important to the people of America as any Polar expedition.

"Just as 'The Covered Wagon' is acquainting the people of today with the hardships and struggles of the pioneers of 1849, so this picture of the South Seas will show civilization the true nature of the primitive peoples of the Pacific.

"I cannot emphasize too much the importance to the public of America of this series of pictures to be made for us by Mr. Flaherty. They will introduce a new note into American pictures and they open up a vast new field for development of motion picture production. Not only are they important as a new form of entertainment, but they also have an inestimable value in promoting international understanding."

"TERWILLIGER" BECOMES "CHILDREN OF DUST"

Arthur H. Jacobs, producer of Frank Borzage Productions, has finally decided upon the release title for his initial feature which the young director is now making. It is "Children of Dust," and was selected only after a prolonged conference among heads of the film company and Richard A. Rowland, of Associated First National Pictures, who is now on the coast. "Children of Dust" is to be released by that company as a special feature, the first of the Borzage series.

The story is an adaptation of "Terwilliger," by Tristram Tupper, which was published in Metropolitan Magazine and serially in newspapers throughout the nation. Agnes Christine Johnston prepared the scenario from the original story.

An all-star cast has been selected by young Borzage to play in "Children of Dust." It is headed by Lloyd Hughes, Johnnie Walker, Pauline Garon, Frankie Lee, George Nichols, Bert Woodruff, Newton Hall and little Josephine Adair.

FINEMAN RENTS A STUDIO FOR HIS NEW UNIT

Another independent producing unit has come into active operation with the resumption in Hollywood of production by B. P. Fineman, who has rented the Principal Pictures Studios from the Lesser-Gore forces, the latter of which from now on will make their headquarters at the United Studios.

Fineman intends to make a series of features during the current year. The first will be "Don't Marry For Money," a collaboration by Hope Loring and Louis Duryea Lighton, well known authors of magazine and screen stories.

As soon as a director and cast have been engaged, Fineman will start work. Negotiations are now progressing for talent, and it is quite likely, according to Fineman, that the leading role will fall to an actor whose name is a household word.

The second picture in the Fineman series will be from one of America's most famous novels if a deal now pending for film rights is consummated.

"Don't Marry For Money," the first offering, will be six reels in length and will probably require two months to produce. It is a society drama, treating this phase of American life from a new angle.

LONG LIVE THE VILLAIN. DEMAND AUSTRALIANS

"Stop killing Noah Beery!"

This ultimatum has been received by Jesse D. Hampton from a group of indignant film fans in Australia. The Antipodean admirers of the famous villain threaten to stop attending his pictures unless he gets better treatment.

"Noah Beery for The Hero" club has been formed in Australia, according to a letter received by the actor from Faith Lauging, 10 years old, who thought the time for action had arrived when told that Beery had been cast as the villainous McNamara in the picturization of Rex Beach's novel, "The Spoilers."

If Beery doesn't stop being beaten in every picture and start spanking the slick-haired men, drastic action will be taken by the 35 members of the club, the letter declares.

Dance Finals Soon

Everybody is asking when the Dancing Contest Finals will take place at the Coconut Grove for the \$500 Ambassador Cup. It is understood that this party will take place sometime in April when there will probably be more motion picture stars competing for this prize than were ever seen on a dance floor together anywhere before.

SPEAKING OF CLEVERNESS—



Alberta Vaughn who has started fulfilling her co-starring contract with Harry Gribbon for Mack Sennett after a year of triumph with Clyde Cook and Lupino Lane.

Who's Who and What's What in Filmland This Week

Steve Norton, A. S. C., has just finished ten weeks with Ray company on special camera work.

Will M. Ritchey has been signed by cable to join Henry King. Mr. Ritchey sails from New York for Rome, Italy today.

George Fawcett has been added to the cast supporting Betty Compson and Richard Dix in Herbert Brenon's "The Woman with Four Faces."

Conway Tearle is supporting Norma Talmadge in "Ashes of Vengeance," at the United studios. It will take about three months to make this production.

Mary O'Hara has been engaged by Universal to write the titles for Rupert Julian's Viennese spectacle, "The Merry-Go-Round." The film will be released next fall.

Martha Mattox finished her engagement in Goldwyn's production, "Three Wise Fools," this week and is now working in only one picture, "Penrod and Sam."

Lloyd Hughes, Pauline Garon, and Johnnie Walker are the featured players in "Children of the Dust," being made at the United studio under the direction of Frank Borzage.

Virginia Warwick, who played the part of the Spanish girl in support of Dustin Farnum in "The Grail," is rapidly establishing herself as one of filmdom's most promising delineators of feminine Latin roles.

Jack Mower, who appeared in two Cecil B. DeMille productions, "Saturday Night" and "Manslaughter," has been signed by Universal to co-star with Eileen Sedgewick in a new historical serial, "Daniel Boone," under the direction of Frank Messinger and Jay Marchant.

Bert Roach, who has been supporting Neely Edwards in a series of comedies at Universal, will be starred in a series of one-reel comedies. These pictures will be made under the direction of William Watson; the assistant will be William Holland, the cameraman, Milton Bridenbecker.

After testing half the young film players in Hollywood for the part of "Gecko" in his production of "Trilby" for First National, James Young, the director, has finally selected Francis McDonald for the part.

This is the latest addition to the large all-star cast which has been assembled for the picture.

Alf Goulding is in the final stages of Baby Peggy's "The Orphan." Charlotte Rich, a New York stage beauty, plays the part of the mother.

Newspaper waste baskets will be empty Saturday, April 21st. Hollywood's press agents will lay aside their typewriters and blue pencils for the second annual Wampas "frolic."

Frank B. Davison last week tendered his resignation as director general of the American Historical Revue and Motion Picture Exposition to be held in Los Angeles next July.

Walla Walla ministers have adopted resolutions protesting against the showing of Charles Chaplin's latest screen success, "The Pilgrim," declaring the film tends to ridicule the clergy.

Fred Spencer has finished "Step On It," which is his first starring vehicle for Century Comedies. Ernie Adams, Billy Egle, Glen Cavender and Fay Wray supported the new fat comedian in this picture.

"The Steel Trail," adapted from the original story by George Plympton, will serve as the vehicle for the initial serial to be filmed by William Duncan and Edith Johnson under their new Vitagraph contract.

Joe Girard is playing a heavy in "The Eagle's Talons," directed by Duke Worne, and features Ann Little and Fred Thomson. John Cossar, who is in the cast of "The Hunchback of Notre Dame," is also playing a part for Mr. Worne.

Archie Mayo has been chosen to direct the first of the series in which the Gorham Follies will appear for Century Comedies. Doris Eaton, the ex-Ziegfeld Follies dancer, is playing the leading role opposite Jack Cooper, the star.

Arrangements have been made by the Mack Sennett company to release all forthcoming two-reel and Ben Turpin comedies through Pathe. Strangely made-up comedians will be discarded in favor of real life characters, and more money will be spent on each production in order to present comedies of higher quality.

The natives of San Bernardino, California, gave Jack Hoxie, the Universal star, one of the greatest receptions ever given by any townspeople to a motion picture star. Jack is in San Bernardino with his director, George E. Marshall, and Tom Regan. These folks are expected back to the studio within the next week.

Carmel Myers is busily studying all the ancient Egyptian books she can purchase or borrow, to gain a further knowledge for her part as Arzia in William P. S. Earle's "King Tut-Ankh-Amen," which is in its first stages of production.

Fred Kley has resigned from his position as studio manager of the Paramount West Coast studios, where he has been employed for the last ten years. Business reasons necessitated resignation, according to a statement recently issued.

Evelyn Selbie has signed with B. P. Schulberg corporation to play Quinchita, a Mexican woman, in "The Broken Wing," under the direction of Tom Forman. Prior to this engagement Miss Selbie had just returned from Truckee with the Fox unit making "Snowdrift."



William Humphreys, one of the screen's most brilliant artists who predicts doubling of popularity of movies within two years.

According to advices from the New York offices of the Goldwyn studios, the film rights to Elinor Glyn's famous novel, "Three Weeks," have been purchased, and the story will be immediately transformed for screen purposes. It is understood Goldwyn will offer Miss Glyn an attractive contract for her services during the preparation and actual filming of her novel.

Edward S. Curtis, prominent photographer and creator of "The Vanishing Race," an art study of the American Indians, of which 250,000 copies have been sold, has joined the ranks of Cecil B. DeMille's cinematographers. He will collaborate with Bert Glennon in the filming of all forthcoming DeMille productions for Paramount.

Edmund Cobb has returned from Truckee, where he has been on location with Harry Carey. They are making "The Miracle Baby." The rest of the picture will be made at the R-C studios.

Adamae Vaughn is at the present time rehearsing her part in the Writer's Revue which will play at the Auditorium, April 25th. Charles Ray and Mabel Forrest (Mrs. Bryant Washburn) will have some original numbers to offer.

Bob McKenzie is on location with George Marshall at Victorville. Bob is playing the comedy relief in Marshall's picture which features Jack Hoxie. This is Hoxie's first feature under the Universal banner.

Richard Stanton, who has just returned to Los Angeles from Europe, where he has been actively engaged in motion picture production, has been signed by Universal to direct William Desmond in a story of the Northwest mounted police.

Ann Luther announces from the far away distance of New York that she is about to migrate to California, where she will organize her own picture company. According to the announcement, Miss Luther will star herself in five-reel features.

Harry S. Northrup is playing "Steve Stone," the head of the narcotic ring in "Human Wreckage," at the Ince studio. "Human Wreckage" is the final title selected for Mrs. Wallace Reid's anti-narcotic picture which is being directed by John Griffith Wray.

Arthur Edmund Carewe, who has been cast for the part of Svengali in "Trilby," has a most difficult character to make up. Mr. Carewe has had to study the character four weeks, and at the present time it takes him four and a half hours to make up as Svengali.

Ruth Royce has completed her engagement supporting Art Acord and Louise Lorraine in the Universal serial, "Oregon Trail," and is now enacting the feminine heavy role in the historical serial, "Daniel Boone," under the direction of Frank Messinger and J. Marchant.

A baby girl, six and one-half pounds, was born to Mr. and Mrs. George Magrill, March 27th. Mr. Magrill is supporting Ann Little in the Universal serial, "The Eagle's Talons," under the direction of Duke Worne. The child will be christened Marylin.

GREEK PRODUCER RETURNS FROM GREECE

Kay De Kay has returned to Hollywood.

To many persons unfamiliar with the motion picture industry, this doesn't mean much.

To those in close touch with developments, however, it means that another active factor in the present wave of prosperity will start work soon.

It is understood that Mr. De Kay will be associated here with George Rigas, one of the best known Greek actors now in America, who is now in the east completing plans for the organization of the producing company of which he is the head.

Mr. De Kay left Hollywood about a year ago with two pictures which he made here. In Greece, where they were exhibited for more than a year, the films were so popular that the producer has decided to repeat his venture, on a greatly expanded scale.

He has conferred with Rigas, it is understood, relative to the latter's plans for reviving ancient Greek dramas, bringing them down to date, although retaining the original theme.

Mr. Rigas is expected to return immediately from New York City, where he has been in conference for several weeks with several of the wealthiest Greek-Americans of the metropolis with regard to his new film company.

EXPO TO HAVE "LITTLE CHURCH AROUND CORNER"

One of the attractions at the American Historical Revue and Motion Picture Exposition will be a "Little Church Around the Corner." This feature of the Monroe Doctrine Centennial will be a novelty, but one that is certain to win a very big patronage.

The Rev. Neal Dodd, pastor of Hollywood's famous place of worship, will be in charge of this church, which will be built on a semi-circular site, approximately 96x128 feet. A mission garden typical of early California days, will be laid out around this church. The architecture will conform to the Spanish-Colonial type which has been adopted as the official style for the exposition. The edifice will be located on the Esplanade near the Court of the Americas.

The Little Church Around the Corner will seat 200 persons. According to the present plan continuous services will be held in it by representatives of the various denominations. An organ will be installed and music al services will be a feature.

Florence Gilbert, who played in Bull Montana's "Snowed Under," is again playing with this famous "handsome" comedian in "Breaking Into Society."

PLAYER'S ASSOCIATION AIMS TO DEVELOP INTO A MUTUAL BOON

With prominent members of the film colony flocking to its banners every day, and with the membership list gradually mounting to the limit already fixed by its officers, the Motion Picture Players Association, with headquarters at 1614 Cahuenga Avenue, is rapidly rounding into form as one of the most prominent agencies for the placing of motion picture talent known in America.

Fannie Warren, widely known reader and baritone singer, and who has been connected with pictures in leading character roles, is one of the latest to join the organization.

The casting director and his assistant and studio representative, Monte West and Jack Carroll, respectively, are well known to motion picture players and producers. Both have been know here for many years, and both have excellent records.

Discussing the plans and purposes of the organization yesterday, H. C. Ellis, secretary of the association, said:



Jack Carroll

BALD-HEADED MEN WILL GET SURPRISE AT WRITERS' REVUE

Bald-headed men, beware!

Something is about to happen in your life, nor is it the thrill of seeing a new hair curl in the oasis.

The prettiest girl to be found in all Los Angeles is going to offer a grand and glad surprise to the hairless men who sit near the aisles at the Philharmonic Auditorium on the nights of April 27th and 28th, the dates of the Writers' Revue of 1923.

Rumors have it that the barbers of Hollywood are shaving many a head for men who are anticipating the secret treat in store for bald-headed gentlemen.



Monte West

"Everything possible will be done, not only for the players, but for the studios as well, to furnish to motion picture producers supporting casts and extra players who will be best fitted for the productions in which they work.

"Complete files of the players—their descriptions and photographs—are maintained for the use of directors and casting directors. Records of past achievements also are on hand, and will be given to those wishing to know more about certain players.

"In fact, we think that this organization will ultimately solve the problems which directors always have faced, of not getting exactly what they wanted for pictures; and for players who wish to rise in the profession."

The association's cashier will be on duty at headquarters from 8 a. m. to 10 p. m., and members may cash their vouchers without any kind of commission being deducted from them, it is announced.

INCE WILL PERSONALLY DIRECT MADGE BELLAMY IN "SPECIAL"

Madge Bellamy, who has just signed a three-year starring contract with Thomas H. Ince, will make her first big "special" under the personal direction of the producer, it has been announced. Production work on her first starring vehicle will begin shortly with Thomas H. Ince handling the megaphone.

The fact that the producer has agreed to assume active direction of her work promises a brilliant future for the Texas maid who recently scored a success in Ince's screen version of "The Hottentot" and in the title role of Maurice Tourneur's "Lorna Doone."

NIBLO BRINGS BIG SHIPYARD INTO MAGIC BEING

A shipyard employing 200 carpenters, riggers, sail makers and iron workers will spring up as if by magic from the sand between Balboa and Newport this week as the first step in Fred Niblo's greatest motion picture undertaking.

The director will film "Captain Applejack" as his second independent production for Louis B. Mayer. The story requires a fleet of seven square-rigged vessels of the pirate period; four tugs for towing; three hydroplanes for couriers and three camera barges.

Because of his familiarity with boats and his knowledge of the needs of the camera, Alvin Wyckoff, supervising cameraman of Mr. Niblo's unit, has been placed in charge of arrangements at the harbor. He has selected the vessels and provided quarters for the men in Santa Ana, Balboa and Newport.

Robert Ellis, art director, will supervise the refitting of the vessels and a port captain of sailing ship days will superintend the rigging of the vessels from Ellis' drawings. A mill and machine shop will be established at Newport and equipment is already being moved from the studio.

"Captain Applejack" is to be filmed from the stage success of that title. It concerns a pirate cruise and is brilliantly contrasted with modern life. Enid Bennett, Matt Moore, Barbara La Marr, Robert McKim and Thomas Ricketts have the principal roles.

Production will start immediately at Clune's Studio, where the Niblo unit occupies space. The opening scenes will be interiors. Then, with the completion of work at the harbor the cruise will begin and it is anticipated that it will last all summer.

TWO PRODUCERS RACE TO FINISH HOLLYWOOD FILMS

Two photoplays now in the course of production, both depicting the private lives of cinema artists, and the stories of which are made in almost every respect, are being rapidly forced to a finished stage in two prominent film studios. The race, for it is a race between both producers, is prompted by the fact that the film that reaches the screen first, will no doubt have the greatest drawing power. At the Lasky studios, every effort is being exerted to complete and present "Hollywood," while at the Goldwyn studios, under the direction of Rupert Hughes, "Sold for Sale," is understood to be almost ready.

FRENCH STAR IS "WINNER" A JAIL TERM

Ten days in jail

Isn't that a sweet welcome for a prominent French actor to get, when he comes to America to work in pictures?

Maurice Canonge is the recipient of this unusual reception, at the hands of Judge Cox, Santa Ana's world-renowned antidote for speeding.

Mr. Canonge was tried in Santa Ana, before Judge Cox, on Wednesday.

The judge explained the charge against him—he was going 53 miles an hour on one of Orange County's highways, was he not?

He was not, the actor told the judge—he was making 56 miles an hour!

But didn't he know that it was illegal to drive that fast in Orange County?

One of the actor's French shrugs greeted the question.

He was an aviator during the war, he replied, and was accustomed to making 150 and 175 miles an hour in his "avion," he called it, without any speed cops to interfere.

"Well, this isn't France, and the war's over, so you'll have to shake off ten days in the Orange County jail," the judge told him. Not in those words, perhaps, but that's what he meant.

However, he was lenient enough to suspend sentence until Mr. Canonge has finished work in the Richard Walton Tully film version of "Tribby," now being produced at the United Studio, in which the actor has one of the principal roles.

Fire Threatens Studios

Flames from a fire started in the yards of the American Lumber Company, on Santa Monica Boulevard, threatened the Pickford-Fairbanks Studios and the studios of the Principal Pictures Corporation last Tuesday morning. The studios and lumber yard are on opposite sides of the street, and a stronger wind would have meant destruction to the former. The fire was fought by the studio emergency fire department, the vicinity in which the fire took place being out of the Hollywood limits.

Peggy to Move

Immediately upon completion of her current Century comedy, "The Orphan," which is being directed by Harry Edwards, Baby Peggy will move all her belongings and small furniture to the Universal, where she will work when starting on the series of her big feature productions. The Jitney Juliet's fond papa, J. Travers Montgomery, will continue to direct Peg in her individual scenes in the big league offerings.

Elaine Signs New Contract

Elaine Hammerstein has signed a two-year contract to appear in stellar roles for the Edward Dillon Productions, which will be released through Truart, a subsidiary distributing company of Tiffany Productions. Miss Hammerstein will make four pictures under her new arrangements. Two films will be produced at the Goldwyn Studios, and the other two will be filmed in New York.

"WANTERS" PROVE WHAT STAHL WANTS

"The Wanters," a sparkling comedy-drama of New York society life, has been selected by John M. Stahl as the vehicle for his next production, according to announcement by Louis B. Mayer. Written by the noted fictionist, Leila Burton Wells, the story will be filmed with an all-star cast and will be released through Associated First National.

"The Wanters" will be Stahl's first picture since "The Dangerous Age," a dramatic masterpiece which has brought the attention of the entire film industry to focus on this director's work. Rumors naming other stories for picturization by him have been circulated recently, but the choice of "The Wanters" is definite. Mr. Mayer's announcement states, and preparations for its transfer to the screen are now under way.

J. G. Hawks, managing editor at the Mayer Studios, and Paul Bern, well-known free lance writer for the screen, are in daily conference with Stahl on the adaptation of the story and it is expected that the finished script will be ready for "shooting" within a week or ten days.

Music For Luncheon

Upon the requests of numerous cinema stars who patronize the Montmartre Cafe, Eddie Brandstatter, manager, has arranged with Jackie Taylor and Vincent Rose to have their orchestra entertain during the lunch hour. Therefore, screen stars will have dance and music with their noon-day meals, starting Monday, April 2nd.

Grassby to Play "Tut"

Bertram Thomas Grassby has been engaged for the title role in the William P. S. Earle production, "Tutankhamen," which is now being made at the Hollywood studios. The selection of Grassby for the role of the celebrated Pharaoh, was made by Mr. Earle only after the director had interviewed practically every available actor in the film colony who might possibly act and look the part of the distinguished ruler of the Nile.

Another New Unit Here

Preparations for the initial production to be filmed by the Achievement Films, Inc., are being made at the Goldwyn Studios. The Balzac novel, "The Magic Skin," is now being scenarized by Charles Whittaker, who has just arrived from New York. George D. Baker, prominent director, accompanied Mr. Whittaker from Gotham and will guide the destinies of the first picture for this new company.

LILLIPUTIAN FILM PLANT STARTS BIG THINGS

A big production program for the season has just been announced by Director-General A. T. Bond, of the Lilliputian Studios at San Rafael, Calif. Camera work has already begun on "Mistaken," a five-reel feature picture starring Beth Rudisill, who has returned from England where she starred in several productions. Director Bond, who is guiding the production, has also recently returned from England, where he directed features. Curtis Sill is leading man.

Harry Losh is directing a second comedy featuring George Barnes, noted stage and screen comedian and character actor. A special preview of Barnes' first comedy was held recently upon the visit of Dr. Albert Mallett, president of the organization, to the studios.

Many well-known Los Angeles picture people are attached to the staff of the Lilliputian Studios, and a series of both comedies and big feature pictures will be filmed.

Cancels Tour For Job

According to an announcement just made Robert E. Hewes, whose resignation from the publicity staff at Universal City was coincident with that of Malcolm Stuart Boylan's as director of publicity, has been persuaded by A. T. Bond, director general of the Lilliputian Studios at San Rafael, to cancel steamer reservations for Shanghai and accept the office of director of publicity of the company. He contemplated a journalistic mission to the Orient. Hewes was attached to "The Hunchback of Notre Dame" company at Universal and is widely known in Los Angeles for two years work here. According to the announcement he will have charge of all local and national publicity at the Lilliputian Studios.

Christie Signs Two Comedians

James Harrison and Lincoln Plumer, featured comedians, have been signed to one-year contracts by Christie. Harrison has just arrived from New York, where he supported Constance Talmadge in two pictures. Both comedians have worked under the Christie banner in featured roles.

FURTHMAN IS NEW ASSOCIATE OF U SCRIPT HEAD

Charles Furthman has been promoted to the position of associate editor of the scenario department at the Universal Studios, where he is now working with Raymond L. Schrock.

Mr. Furthman's elevation to the position formerly held by Paul Bern, who resigned some time ago to join the Mayer-Schulberg organization, marks the end of a first year's work at the big "U" plant.

The new associate editor's career, before entering motion picture work, was a varied and interesting one.

He was for eight years assistant state's attorney of Cook County, Illinois. In addition, he formerly served several years as a newspaper writer and he is the author of numerous original stories.

During the war Mr. Furthman was a first lieutenant of infantry, and serving in the department of military intelligence, and for a year after the war was employed by that department in Chicago, under the personal direction of General Leonard Wood, investigating wartime contracts.

Among Mr. Furthman's most recent original stories for the screen, all of which have been produced, are "Velvet Fingers," "Stolen Sweets," "Lotus Blossoms" and "Purple Stripes."

He has already assumed the duties of his new position.

Small Opens Office Here

The Edward Small Company has opened its California office at the Conlon Building, 6047½ Hollywood Boulevard, Hollywood, with Hugh Jeffrey in charge. This office was opened in response to numerous requests from artists used to doing business with the Edward Small office in the East desiring the same representation in the West. The Los Angeles office is working in co-operation with a number of producers, who had joined in inviting this company to operate on the Pacific Coast.

Rudy Has New Woe

The second marriage of Rodolph Valentino and Winifred Hudnut, which took place at Crown Point, Indiana, is not considered valid, according to Mrs. Edward White, deputy attorney general. Deputy White declares the Sheikh's latest trip to the altar is illegal in view of the fact the bride and bride-groom were non-residents of Lake county, where the marriage was performed. State authorities, however, will take no action, further than voicing their opinion.

Marion Nixon, who has been with Charles Ray for twelve weeks in "Miles Standish," has completed her engagement.

Pulse of the Studios

For Week Starting Monday, April 2

Camera! intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|-----------------|--------------------|------------------|----------------|---------------------|-----------------------------|
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | | De Rue | Eddie Lyons | Comedies | Schedule |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| Sunset Productions. A. J. Xydias, Mgr. | | | | | | |
| R. N. Bradbury | Jack Hoxie | Bert Longnecker | Jack Pierce | Frank Clark | "Desert Gold" | 7th Week |
| BRONX STUDIO. 1745-51 Glendale Blvd. | | | | | | Wilshire 4275 |
| H. and B. Productions | | | | | | |
| Chif Smith | All-Star | Thompson | | Eugene Vogt | 5-Reel Drama | 1st Week |
| Arthur Hilton | All-Star | Titus | Wotherspoon | Harry Burns | Comedy-Drama | 4th Week |
| Kelpine Productions | | | | | | |
| Kelpin | Kelpin | | | | Comedies | 1st Week |
| BURBANK STUDIO. Burbank, Cal. | | | | | | Burbank 54-R |
| CENTURY STUDIO. 6100 Sunset Blvd. | | | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Archie Mayo | Eaton-Cooper | Victor Sherrick | Charles Lamont | Gorham-Mayo | "Gorham Follies" | 1st Week |
| Al Herman | Jack Cooper | Billy Williams | Mark Sandrich | Herman-Neufeld | "Sky High" | 1st Week |
| Alf. Goulding | Baby Peggy | Jerry Ash | Leslie Goodwin | Harry Edwards | "The Orphan" | 3d Week |
| Harry Edwards | Fred Spencer | Billy Williams | Wm. Quinlan | | "Hay Hay" | 1st Week |
| Arthur Trimble Productions. | | | | | | |
| Jack Dawn | Arthur Trimble | Roland Price | Alex Alt | Jack Wagner | Comedy | Schedule |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. | | | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 18th Week |
| CHESTER STUDIO. 1438 Gower St. | | | | | | |
| Phil Goldstone Productions. (State Rights release). | | | | | | |
| CHOICE STUDIO. 6044 Sunset Blvd. | | | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Irving Ries | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. | | | | | | Holly 3100 |
| Scott Sidney | Bobby Vernon | Peterson | Clemens | Robert Hall | Two-reel Comedy | 3d Week |
| Al Christie | Jimmy Adams | Nagy | Hagerman | Walter Graham | 2-Reel Comedy | 2d Week |
| COSMOSART STUDIO. 3700 Beverly Blvd. | | | | | | Wilshire 2115 |
| I. W. Irwin, Productions. (B. P. S. release). | | | | | | |
| Paul Hunt | All-Star | Joe Walker | | Irwin | "Blood Barrier" | Casting |
| Harry Reveir Productions. Joe Murphy casting. | | | | | | |
| Joe Murphy | All-Star | Amos | | | "Supreme Test" | Casting |
| Shell Craft Productions. Edwin Smith, Gen. Mgr. | | | | | | |
| Jack Carlisle | All-Star | G. E. Kline | Thayre Roberts | Ben D. Meadors | Comedies | Schedule |
| FINE ARTS STUDIOS. Individual Casting. | | | | | | 598-165 |
| Fred Caldwell Productions. | | | | | | |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Sacramento Pictures Corp. Forrest White, Vice-Pres. & Gen. Mgr. | | | | | | |
| Clifford S. Elfelt Productions. | | | | | | |
| Clifford S. Elfelt | All-Star | | | | "Dangerous Men" | Casting |
| Finis Fox Productions | | | | | | |
| Finis Fox | All-Star | Sam Landers | Irvin Van Osdell | Lois Zellner | "The Man Between" | 4th Week |
| Phil Goldstone Productions. | | | | | | |
| W. K. Howard | Dick Talmadge | | Fred Robinson | Thompson | "Danger Ahead" | Editing |
| Walker-Polo Productions. | | | | | | |
| John Grey | Eddie Polo | Alfred Gesden | Ray Grey | Jenkins-Grey | "The Real Thing" | Editing |
| FOX STUDIO. Arthur Forde, Casting. | | | | | | 1401 N. Western Ave. |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Blim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Jack Blystone | Tom Mix | Dan Clark | Eugene Forde | | "Tempered Steel" | 1st Week |
| Casting | Bernard Durning | Shirley Mason | Don Short | Wm. Wellman | "Eleventh Hour" | 8th Week |
| GARSON STUDIOS. 1845 Glendale Blvd. | | | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Thomas Hefron | Clara K. Young | Charles Richardson | Jack Boland | Frank Cereford | "Laramie" | 2d Week |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. | | | | | | Culver City. |
| King Vidor | All-Star | Charles Van Enger | David Howard | King Vidor | "Three Wise Fools" | 10th Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 10th Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 12th Week |
| Von Stroheim | All-Star | Ben Reynolds | Eddie Sowders | Von Stroheim | "Greed" | San Francisco |
| Charles Brabin | All-Star | | Raybock | Quida Begere | "Six Days" | 3d Week |
| Cosmopolitan Productions. | | | | | | |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Bob Horner Productions (Independent release). 1442 Beachwood Drive. 438-740. | | | | | | |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|--------------------|----------------|--------------------|---------------------|-------------------------|---------------------|
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. | | | | | | Holly 1431 |
| Richard Thomas Productions.
Douglas McLean Productions. (Associated Exhibitors release).
Irving Cummings Productions. Charles Woolstenhulme, Production Manager.
J. K. McDonald Productions | | | | | | |
| Wm. Beaudine | Ben Alexander | Ray June | Geo. Webster | Loring Leighton | "Penrod and Sam" | 5th Week |
| William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr. | | | | | | |
| W. P. S. Earle | All-Star | Joe Cronjager | Dick L'Estrange | Blanche Earle | Egyptian Story | 3d Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| United Authors, Inc. | | | | | | |
| Chester Withey | Wallace Beery | Joe Walker | Claude Mitchell | Frank Woods | "Richard Lion Hearted" | 1st Week |
| Palmer Photoplay Productions. | | | | | | |
| Del Andrews | Lloyd Hughes | Henry Sharp | Frank Gerahty | Kate Corbaley | "Judgment of the Storm" | 10th Week |
| Cortland Productions | | | | | | |
| Robert Thornby | Guy Bates Post | Harold James | Frenchie de Ruelle | Jas. Oliver Curwood | "Man From Ten Strike" | 4th Week |
| Mrs. Wallace Reid Productions | | | | | | |
| J. Griffith Wray | Mrs. Reid | Henry Sharp | Ross Lederman | C. Gardner Sullivan | "Human Wreckage" | 5th Week |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Jerome Storm | All-Star | Red Jennings | Frank Brandon | Beulah Marie Dix | "Children of Jazz" | Casting |
| Herbert Brenon | Betty Compson | Jimmy Howe | Harold Swartz | George Hopkins | "Woman With Four Faces" | 3d Week |
| James Cruze | Non-Star | Karl Brown | Vernon Keys | Thomas Geraghty | "Hollywood" | 7th Week |
| Sam Wood | Gloria Swanson | Alfred Gilks | John Waters | Sada Cowan | "Bluebeard's 8th Wife" | 4th Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Begere | "The Cheat" | 6th Week |
| Wm. de Mille | All-Star | Guy Wilky | Geo. Hippard | Clara Beranger | "Only 38" | 4th Week |
| Geo. Melford | All-Star | Bert Glennon | Si Klegg | Waldemar Young | "Salome Jane" | 1st Week |
| Charles Maigne | Joy Moore | | | Sada Cowan | "Scarlet Partner" | 1st Week |
| Rob Wagner | Walter Hiers | Bert Baldrige | Leo Pierson | Walter Woods | "Fair Week" | 2d Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | Monte Katterjohn | "Law Bringers" | 3d Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "The Broken Wing" | 3d Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalem | Oiga Printzlau | "Daughters of the Rich" | 5th Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4483 |
| Harold Shaw | Viola Dana | | | | "Rouged Lips" | Casting |
| Rex Ingram Productions. (Metro release) | | | | | | |
| Rex Ingram | All-Star | John Seitz | Curt Rehfeld | Willis Goldbeck | "Scaramouche" | 3d Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Chuck Reisner | Bull Montana | Floyd Jackman | Doc Joos | Staff | "Breaking Into Society" | 2d Week |
| PACIFIC COAST STUDIO. San Mateo, Cal. C. L. Fallon, Casting. | | | | | | |
| Sereostopic Productions. (American release). | | | | | | |
| Walter W. Bell | Palmer-Miller | Elmer Dyer | Chas. L. Fallon | Walter W. Bell | "Pair of Hellions" | 1st Week |
| PAULIS STUDIO. 6070 Sunset Blvd. | | | | | | Holly 7940 |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| United Artists Release. | | | | | | |
| Ernest Lubitsch | Mary Pickford | Charles Rosher | Jim Townsend | Edw. Knoblock | "Rosita" | 5th Week |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Val Paul | Harry Carey | Wm. Thornley | | Bernstein-Jappard | "The Miracle Baby" | 2d Week |
| Emile Chautard | All-Star | Lucien Andriot | Voshell-Lena | Gittens-Bergman | "Daytime Wives" | Editing |
| Mae St. Clair | All-Star | Lee Garmes | Moreno | Beatrice Van | "End of the Fray" | 3d Week |
| James W. Horne | All-Star | Wm. Marshall | | Gittens-Bergman | "Now You See It" | Editing |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Fred Jackman | "Buck" | | | Van Loos | "Call of Wild" | 8th Week |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 14th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackmey | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Jeske-Howe | "Paul" Parrott | Frank Young | Henecke-Brandie | Hal Conklin | Comedies | Schedule |
| McGowan | All-Star | Len Powers | C. Morehouse | Randall H. Faye | "Our Gang" | Schedule |
| George Jesky | Stan Laurel | | | | 2-Reel Comedy | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| Wm. Seiter | Phyllis Haver | Lyman Broening | Jim Wright | Mack Sennett | "The Extra Girl" | 4th Week |
| Mel Brown | Ben Turpin | | | | "Where Is My Wandering" | 4th Week |
| Roy Del Ruth | Billy Bevan | | George Bordeau | | "Boy This Evening" | |
| | | | | | "Mud Pies and Puddles" | 2d Week |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. | | | | | | Holly 4080 |
| Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.) | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | Bunny Dull | Johnston-Dazey | "Children of Dust" | 6th Week |
| Edwin Carewe Productions. (First National release). | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Hellbron | "Girl of Golden West" | 9th Week |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | Bob Dewar | Archie Mayo | Comedy | Schedule |
| Joseph M. Schenck Productions. (First National release) | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Ashes of Vengeance" | 4th Week |
| Sidney Franklyn | Constance Talmadge | Norbert Brodin | Millard Webb | Emerson-Loos | "Dulcy" | 2d Week |
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | Richard W. Tully | "Trilby" | 3d Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | McGill-Linden | Rea Hunt | Jack White | Comedy | Schedule |
| Fred Fischback | Cliff Bowes | Francis Corby | Ben White | Fred Fischback | Comedies | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-----------------|----------------|-----------------|------------------|------------------------|-------------------|
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| Messinger-Marchan | Mower-Sedgewick | | | "Daniel Boone" | Serial | |
| Jack Dillon | All-Star | | Brochey | | "Self-Made Wife" | Casting |
| Dick Stanton | Wm. Desmond | | Cohn | | "McGuire of Big Snows" | 2d Week |
| Herbert Blanche | Herb. Rawlinson | Alen Davey | Ross | Chas. Kenyon | "Twenty Dollars" | Editing |
| Duke Worne | Little-Thomson | | Jay Marchant | | "Eagles' Talons" | 7th Week |
| Hobart Henley | Valli-Denny | | Thomas Regan | | "Up the Ladder" | Editing |
| Jack Conway | Gladys Walton | Ben Reynolds | Leo McCarey | A. P. Younger | "Sawdust" | 2d Week |
| Edward Sedgewick | Hoot Gibson | | Wm. Pummel | Edward Sedgewick | "Blinky" | 3d Week |
| Edw. Laemmle | Art Acord | | Frank Messenger | Robert Dillon | "Oregon Trail" | Editing |
| Robert F. Hill | Wm. Desmond | Reeves | Mack Wright | Carl Coolidge | "Phantom Fortune" | Schedule |
| Scott Darling | Lewis Sargent | | Taylor-Smith | Scott Darling | Comedy | Schedule |
| Wm. Watson | Neely Edwards | Warren Lynch | A. Thompson | | Comedy | Schedule |
| Wallace Worsley | Lon Chaney | Charles Stumar | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 11th Week |
| Erle Kenton | Reginald Denny | | Harry Webb | Staff | Leather Pushers | Schedule |
| Stuart Paton | Roy Stewart | | Ernst Laemmle | | "Burning Words" | 3d Week |
| Joe Rock Productions. Leon Lee, Prod. Mgr. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
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| Semon-Peebles | Larry Semon | Koenekamp | Joe Basil | Larry Semon | "The Shop" | 7th Week |
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| Chester Franklin | All-Star | Homer-Scott | Millarde Webb | Franklyn-Myton | "Wolf-Fangs" | 7th Week |
| Herman Raymaker | All-Star | E. B. Dupar | Sandy Roth | Davis-Moyston | Sarazen Series | 2d Week |

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Mary Pickford has got nothing on Raymond Griffith, the young Goldwyn leading man. Ray played little Lord Fauntleroy when he was 7 years old.

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"A PAIR OF HELLIONS"

at Pacific Coast Studio, San Mateo, Cal.

Director, Walter Willis Bell

Cameraman, Elmer Dyer

Asst. Director, Charles L. Fallon

Scenarist, Walter Willis Bell

Story by Peter Clark McFarlane

CAST

| | |
|----------------------|-----------------|
| Patricia Palmer | Harry Leland |
| "Ranger Bill" Miller | Eddie Harris |
| Ashley Cooper | Flora Moore |
| Frank Hayes | Carmen Harris |
| | Fernando Galvez |

Paramount presents

"SALOMY JANE"

A George Melford production

Adapted by Waldemar Young

from the original story

Asst. Director, Cy Klegg

Cameraman, Bert Glennon

CAST

| | |
|------------------|------------------|
| Jacqueline Logan | George Fawcett |
| Maurice Flynn | William Davidson |
| Charles Ogle | William Quirk |
| Raymond Nye | Louise Dresser |
| James Neill | Tom Carrigan |
| Clarence Burton | Barbara Brower |
| | Jack Padgen |

Paramount presents

"CHILDREN OF JAZZ"

Director, Jerome Storm

Asst. Director, Frank Brandon

Cameraman, Deb Jennings

Prod. Editor, Ralph Block

Adapted by Buelah Marie Dix

from the play by Harold Brighouse

CAST

| | |
|------------------|-----------------|
| Theodore Kosloff | Ricardo Cortez |
| Eileen Percy | Estelle Taylor |
| Robert Cain | Alec B. Francis |
| Frank Currier | Snitz Edwards |
| | Lillian Drew |

Paramount presents

"FAIR WEEK"

starring

Walter Hiers

Director, Rob Wagner

Asst. Director, Leo Pierson

Cameraman, Bert Baldrige

Prod. Editor, Walter Woods

CAST

| | |
|----------------------|-----------------|
| Constance Wilson | Carmen Phillips |
| J. Farrell MacDonald | Bobby Mack |
| Mary Jane Irving | Earl Metcalf |
| Knute Erickson | Jane Keckly |

Charles R. Seeling presents

An Untitled five-reel Western

(Horsely Studio)

Director, Charles R. Seeling

Cameraman, Marcel de Picard

Story by John Natterford

CAST

| | |
|-------------------------|-------------|
| "Big Boy" Williams | Jack Ripley |
| Kathleen Collins | J. P. McKee |
| Fred Burns | Bill Patton |
| Frank (Fatty) Alexandra | |

F. B. O. presents

"THE MIRACLE BABY"

R-C Studio

Director, Val Paul

Cameraman, William Thornley

Adapted by Bernstein and Jappard

CAST

| | |
|--------------------|--------------|
| Harry Carey | Edward Hearn |
| Margaret Landis | Hedda Nova |
| Charles J. LeMoine | Edmund Cobb |
| | Alfred Allen |

VEGETARIAN PROPAGANDA

(Continued from Page 7)

which already has been indorsed as sound by directors and players alike.

Struss explains that the menace of the Kleig is found in the ultra-violet rays of the lamp, invisible to the naked eye. Any glass, crystal or tinted, says he, will deflect the rays and render them harmless.

The offer of a reward recently made by the Goldwyn Studio for a cure for Kleig eyes has served to direct attention to the Struss discovery to such an extent that it is being widely adopted. Members of the cast of Gasnier's "Daughters of the Rich," wore glasses throughout their period of work, except when actually before the camera.

* * *

Interest of the screen colony today is centered in the announcement of the Wampus—Western Motion Pictures Advertisers, or publicists, for short—that the annual frolic of the organization again will serve as a fitting opportunity to introduce a baker's dozen and one of starlets to the world. Following the custom established a year ago the press agents are naming their selections for the highest stellar honors during the coming twelve months. The fortunate girls will be presented to the film colony, or as much of it as can crowd into Warner Brothers' mammoth inclosed stage, on the evening of April 21st.

* * *

Word reaches us that Marshall Neilan will use the castle of President Obregon, of Mexico, and possibly the President himself in his new picture, "The Eternal Three." Neilan and his entire company have gone to the Mexican capital for all the exterior scenes of the picture, which promises to reveal some new side lights on the always fascinating city.

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Paramount presents
"BLUEBEARD'S EIGHTH WIFE"
 Director, Sam Woods
 Asst. Director, Johnny Waters
 Cameraman, Albert Gilks
 Prod. Editor, Julia Crawford Ivers
 Adapted by Sada Cowan from the
 Charlton Andrew version of
 Alfred Savoir's play

CAST

| | |
|----------------|-----------------|
| Gloria Swanson | Irene Dalton |
| Huntley Gordon | Lianne Salvor |
| Charles Greene | Frank R. Butler |
| Paul Weigel | Robert Agnew |

Paramount presents

"ONLY THIRTY-EIGHT"

A William de Mille production
 Adapted by Clara Beranger from
 the play by A. E. Thomas
 Asst. Director, George Hippard
 Cameraman, Guy Wilkie

CAST

| | |
|------------------|----------------|
| Elliot Dexter | Lois Wilson |
| May Mac Avoy | George Fawcett |
| Robert Agnew | Jane Keckly |
| Lillian Leighton | Taylor Graves |
| Ann Cornwald | |

FLASHES FROM FRISCO

Continued from Page 6

It is reported that Robert Eddy, director, is enroute to San Francisco, and that the new series of Plum Center Comedies will be made here and not in the South as first suggested.

Louise Dresser, of "The Fog" cast, has finished her part in the picture and returned to Los Angeles. Ethel Wales, also of the same cast, will leave for the South in a day or two.

A. H. Sebastian, of the Belasco Productions, returned from the South a few days ago. He will go back to Los Angeles on Wednesday and complete at once the plans for the production of the company's next picture.

Eric Von Stroheim has been quite ill and confined to his apartments at the Fairmont Hotel for several days, with the result that work on "Greed," the screen version of "McTeague," has been halted. Von Stroheim is so far recovered that work was resumed today. The first week of actual shooting on the picture the company worked from eighteen to twenty-four hours a day.

The first big appointment to be made by Eugene H. Roth, personal representative of Carl Laemmle, is that of C. Edward Thorne, a San Francisco man, as supervisor of interior decorations of productions of the Universal Film Company.

Monte Blue visited San Francisco a few days ago. He is having a bit of a vacation between productions, and giving the exchanges of the Warner Brothers the once over at the same time.

Kathlyn Williams sailed from here last week on the Pacific Mail liner, President Wilson, bound for Shanghai, China, on a visit to her sister-in-law. Her husband, Charles Eyton, general manager of the Famous Players Lasky Studio, accompanied her from the South to San Francisco.

The Kenmat Productions, a San Francisco organization, have finished their first picture, "Scarlet Shadows," at Universal City, and the film is being titled and cut. Their future production will be made at the Pacific Studios at San Mateo.

—Agnes Kerr Crawford.

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News from New York

Seena Owen is recovering from a fracture of the knee, an injury sustained in riding on skis while being towed by a swiftly moving aeroplane. The accident occurred during the filming of a thrill for Cosmopolitan's forthcoming release, "Snow-Blind."

Raymond McKee and Marguerite Courtot will be married April 4th, in New York City, in the Little Church around the Corner. All Hollywood is invited!

Glen Hunter, star of "Merton of the Movies," this week signed a five-year contract with Jesse L. Lasky, to star in Paramount Pictures. Mr. Hunter will make four pictures a year and will have a voice in selecting his director and cast.

Mary Astor this week signed a five-year contract to support Glen Hunter. The engagement follows a search of several months for her type. Miss Astor's first picture will be "This Side of Paradise."

"The Covered Wagon" had a triumphant opening at the Criterion Theatre, March 16th. It really deserves to be called a big picture. While simple in theme, it is of epic simplicity and has the breadth and sweep of human nature in the rough with a background of material nature in all its relentless grandeur. A breathing thing and a faithful reproduction of life of the hardy 49-ers. "The Covered Wagon" is dedicated to the memory of Theodore Roosevelt. He would have loved the picture.

Jim Cruze is working at the Paramount Studios with his "all-star" cast of extras, filming "Hollywood." He was present at the premiere of his picture "The Covered Wagon."

Pauline Frederick opened March 20th in "The Guilty One," a drama at the Selwyn Theatre.

Alice Brady is another star who will "speak for herself," on the stage, after the movies. She will come out as a Charles Frohman star in "Zander the Great."

The Motion Picture Directors Association has sent a wire from L. A. asking F. Ray Comstock for permission to produce "Polly Preferred," out there with a cast of movie stars and let Hollywood have a view of this comedy of the film colony in order to get the inside dope about itself on the stage. We understand the cast will include "Doug" and Mary, Charlie and Pola, Norma, and Tommy Meighan.

Agnes Ayres came all the way from Hollywood to work and was hit by the "flu." She is doing nicely although still under the care of doctors.

New Yorkers are laughing themselves sick

at Charlie Chaplin's "The Pilgrim." Still the censor of Pennsylvania comes forward and makes themselves foolish in the eyes of the world by saying the film cannot be shown in their state. That is a greater laugh than the picture. A body of New York City ministers voted "The Pilgrim" nothing but a pure laugh-getter without vulgarity.

Miss Lois Wilson has been nominated as the candidate of the motion picture industry for New York's good will delegation to France. This delegation will be sent to France by Miss Anne Morgan's American Committee for Devastated France.

Everything in New York is Egyptian, the influence being exerted on civilization by the discovery of King Tut-ankh-amen's tomb. Leading theatrical producers are planning Egyptian shows, designers are making dresses that look like the bottom of the Nile and which give our slim citizens an opportunity to look more like a meridian of longitude, or Cleopatra's needle, and of course Theda Bara, Cleo's twin, is looking for a play wherein she may dress as they did 3000 years ago.

"Humoresque," the Fanny Hurst play, is at the Vanderbilt Theatre. Laurette Taylor plays the mother and copes with the situation nicely. She has a penetrating sense of humor and wears a make-up that gives her the appearance of nine years older than Adam's wife. The stars acting is one of the unique performances of the age, as far as could be imagined from Peg. Miss Hurst has contrived an excellent first act, and the rest of the play reeks of mostly atmospheric touches, including a dog who takes the place of Peg's Michael.

"Down to the Sea in Ships" is causing a sensation at the Cameo Theatre. It is in its fifth week at that theatre and there is no let-up in sight. Marguerite Courtot and Raymond McKee are the featured players.

These are hectic days for Charlie Murray and Raymond McKee. This week they returned from their second trip within the month to Florida, and now they are on their way to Bermuda, their second trip there this winter, on account of the New York snows, 56 inches so far.

—Raymond McKee.

The chief excitement of the cast now playing in "The Fog" is the fact that Cullen Landis, leading man, has been driven from the house that he had rented in San Mateo by a ghost. It's not a publicity ghost either, but the real thing, and a nice rough ghost, who not only kept the nights noisy, but awakened Cullen with cold fingers, and as a last insult slapped his face. As Cullen didn't relish the role of "He Who Gets Slapped," at least by a ghost, he moved out of the house, and back to the calm of the Plaza Hotel.

As production proceeds on "The Hunchback of Notre Dame," starring Lon Chaney, talk is rife in the film city concerning "The Acquittal," the Rita Weiman play which Universal has purchased and which will be cast from the topmost ranks of stars. It will be a production of superlative style.

Thomas Edison, in a newspaper interview on his 76th birthday, declared that Tom Mix was his favorite movie actor.

"Do you read anything?" an interviewer asked Richard Dix at the Goldwyn studio the other day. "Anything," replied Dix.

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SATURDAY, APRIL 7, 1923

No. 52

A View or Two Without Undue Ado

We have just heard of a plan to launch an Actors' Club which aims to pay salaries to its members during periods of need such as oftentimes arise "between pictures." It sounds mighty promising—if it does not make the error of promising too much.

It is quite fitting that John M. Stahl should be one of the directors who advocates strongly against "stalling" in favor of unbroken progress and that, incidentally, he should be one of the most active of the active when there are any activities on the schedule.

Charles R. Seeling, the rising producer who is starring "Big Boy" Williams, is almost frantic over the dearth of good western stories and announces he will pay "spot cash" for any and all "originals" he accepts. Hey! boys with prolific pens, here's a cash customer!

Mary Pickford has the replica of an old-time Spanish village on a hill built on the roof of her studio and it is a piece of very realistic construction although far from the elaborate. But, it did cost quite a bit, and, whatever it cost, it's both literally and figuratively one on the house!

There need be no alarm over the report that Henry Ford is working on a plan to found a "flivver factory" in Los Angeles, because even though he does, he will not have an undisputed clear field. Producers, who have come and gone, and, who continue to come and go, keep the "flivver" field fairly well crowded.

We have just learned of still another great amusement enterprise which is planned for Hollywood in the early future. It is not possible to divulge details as yet. But, we hereby assure the world it is O. K. to anticipate it with pleasure. Moreover, we once more reiterate our supreme confidence in Hollywood springing some of the most talked-about national sensations of the current year and they won't be of the unsavory sort.

Southern California has been enjoying some million-dollar showers this week. Farmers are jubilant. They'll be able to keep the old feed-bag filled to the brim at good profits. In fact, about the only tremendously important thing the rain doesn't help to grow is film for outdoor scenes. Forsooth, many "shooting" schedules have been "shot" during the six days just gone. However, there remains the old feed-bag to remember by way of consolation.

When the Wampas does finish its task of presenting those thirteen baby stars it has honored and the fair ones are thus well started on their way to full maturity a la stellar, the motion picture industry will still be in its infancy, according to every speaker on the subject who ever arises to announce how unaccustomed to public speaking he is in reality, etc. In view of the fact that said industry is now in its twentieth year and big and husky, it does not seem to fit the baby-clothes idea any longer.

Bonanza days approach for photoplay-producers, according to the latest survey of business conditions throughout the nation. This survey shows that the most prosperous enterprises in practically every city of consequence are the motion picture theatres and it is perfectly logical to assume there has been a return of general prosperity when movie patronage begins to show a highly noticeable increase. So, now is the time for all good men to come to the aid of their party by working with renewed zeal to make every picture of the highest quality so all parties, new and old, will continue to crowd cinema emporiums.

San Francisco seems to be all excited over Eric Von Stroheim's filming of "McTeague" there. One over-enthusiastic newspaper writer of that city has written an article in which he predicts that Von's choice of the "location" indicated the start of the locating of most of the film industry there. However, the fact remains that Frisco is still confronted with the task of producing weather conditions comparable to Southern California before she can hope to cope with Los Angeles as a competitor in the film-making game. And, how in the deuce are they going to manage the weather? Not to be unkind, but just to impress the point—when Max Graf got ready to film "The Fog," he selected the vicinity of Frisco as the best place to do it!

What do the fans want in the way of photoplays now? If there was only some unfailing means to ascertain this at will, the thorns would be removed from the pathways of the producers of our screen fare of today. There are certain tangible indication of the public desire. In fact, there are more such indications now than at any other time in the history of cinema. It is unmistakably obvious to even the stupid that tragedy is not wanted, and even when a great artist essays it there is a lack of enthusiasm in the reception he or she receives. Undoubtedly straightaway comedy dramas, romantic dramas and frank farces constitute the preference of the vast majority of the patrons of the picture theatres. CAMERA! would like to determine whether or not it is correct in making this assertion. Will YOU write the editor and inform him as to what kind of photoplays you want most nowadays? We in turn will communicate YOUR desires to the producers.

Talent Wanted

On Co-operative Plan
[No Cash Compensation]

Juveniles---Ingenues---Heavies

Leads-----Extras

STARTING AT ONCE
On Big Special Productions

Apply Immediately to
MR. LAMBERT, Casting Director
West Coast Productions

1442 Beachwood Drive
[Near Sunset Boulevard]

Womens' Wear, Stellar Ware and in Frisco Where----

By RAY H. LEEK

Behold the one dollar gown!

A Paris creation for the price of a sirloin steak. An entire wardrobe of five dresses—the number required by the correctly gowned woman to encircle the clock—for a five-dollar bill.

This cheering bit of news for a harrassed male population is given to the world by no less a personage than Olga Printzlau, screen write, who has assisted by the correctly gowned woman to encircle the clock—for a five-dollar bill.

Miss Printzlau not only showed Director Gasnier how it could be done for his production of "Daughters of the Rich," but aided him in filming a scene in which her plan is reduced to celluloid for any woman who cares to copy her idea. There are a few clips of the scissors, a ripping off of material, ten minutes with a needle and, presto! the gown is complete.

"The gowns are so simple that the least experienced women can make them," said Miss Printzlau. "They may be made of any material from calico to the most costly of silks for evening wear. I have planned five that may be used for every occasion, from kitchen duty to the most formal of evening entertainments."

Miriam Cooper, who plays a leading fem-

inine role in the production, has acquired the complete wardrobe of dollar gowns, all of which she says she will wear in her next picture.

To whom shall we look for brilliant screen performances a year hence? Will the beauties of today continue to shine for us indefinitely?

Press agents who make up the membership of the Wampas have had the temerity to list thirteen beautiful and capable players whom they classify as "the most promising girls on the screen—the stars of tomorrow."

Read the names of next year's screen luminaries, as picked by the publicists:

| | |
|-----------------------|-----------------|
| Eleanor Boardman | Evelyn Brent |
| Ethel Shanno | Dorothy Devore |
| Virginia Browne Faire | Betty Francisco |
| Pauline Garon | Kathleen Key |
| Laura La Plante | Margaret Leahy |
| Helen Lynch | Anne Purdue |

Jobina Ralston

The girls will be presented to a waiting world at the annual frolic of the Wampas on the evening of April 21, on the great stage now under construction at Warner Brothers' studio.

When B. P. Schulberg recently announced that he was in the market for picture titles at prices ranging up to \$10,000 a word, he little realized what unplumbed depths of potential literary talent would be reached. Literally thousands of titles have been contributed from every quarter of the United States. A force of office girls now are classifying the words and preparing them for final consideration of a board of studio experts headed by the producer himself.

The outstanding feature of the contributions thus far reached is optimism. The happy ending, judging from these titles, continues to be the most popular. Religion, sex and adventure—the latter with the love element uppermost—seem to predominate in the minds of the title writers.

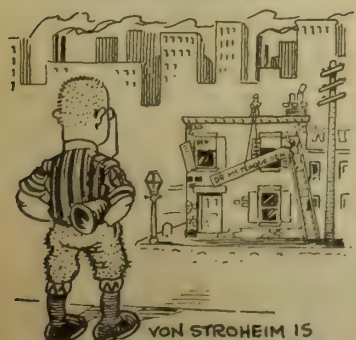
Real bullets may be desirable in the filming of realistic battles, but Tom Forman favors the less tangible props usually available for such purposes when he stages a fight scene.

The director and company he used in the filming of battle scenes for "The Broken Wing," badly battered and much the worse for wear, have returned from Albuquerque, New Mexico, near which they met an ad-

(Continued on Page 20)



SCHULBERG WANTS TITLES — HE'S GETTING 'EM



VON STROHEIM IS REBUILDING PARTS OF OLD SAN FRANCISCO FOR "GREED"



OLGA PRINTZLAU INVENTS ONE DOLLAR GOWN FOR GASNIER'S "DAUGHTERS OF THE RICH"



WELL — TOM FORMAN WANTED REALISM FOR THE BATTLE SCENES IN "THE BROKEN WING"



ETHEL SHANNON IS HER OWN DRIVER — BUT IS LOOKING FOR A GOOD MECHANIC

Flashes from Frisco

By AGNES KERR CRAWFORD

San Francisco, Cal., April 4th.—Herbert Brenon, director for the Famous Players-Lasky Corporation, Harold Swartz, assistant director, and a company including Betty Compson, Richard Dix, Theodore van Eltz, Guy Oliver, and eleven others, arrived in San Francisco this week for location work on "The Woman With Four Faces."

Robert Warwick, long a favorite of the sliver screen, arrived in San Francisco a few days ago, to fulfill a starring engagement at the Liberty Theatre in Oakland.

The company now engaged in making "The Fog" for the Graf productions at the Pacific studios at San Mateo, spent several days at Santa Cruz last week, staging the big train wreck which is one of the dramatic moments in the picture. The actual shooting of "The Fog" will be completed within the next few days.

Milton D. Gardner, director of production for Goldwyn, came to San Francisco on Sunday on business connected with Eric Von Stroheim's production of "Greed."

The filming of "The Hellions" by Max Miller productions goes merrily on. The company has been working on location here and in Oakland the past week, but will go to the Pacific studios this week for their studio work.

Holbrook Blinn has completed his engagement as guest star at the Alcazar Theatre, and is leaving for Los Angeles, where he will appear in "The Bad Man" and play in Mary Pickford's new picture at the same time.

The Northern California Photo-Plays, seem to have folded their tents like the Arabs, and silently stolen away. At least their offices are deserted and Harry H. Harvey, their manager, is said with two associates, to be starting one more school to try to teach moving picture acting. The real question, however, is what is going to become of the picture-making outfit they had sent to the interior of South America? It is to be hoped they get safely home again, and are not reduced to eating the trained bull which is part of the company.

Max Graf, production director of the Graf Productions, as soon as "The Fog" is completed will begin preparations for the filming of "The Grain of Dust" by David Graham Phillips, which will be the next picture to be made by the company. Mildred Harris, who has been placed under a long-term contract by Graf, will have the leading role.

Elsie Ferguson is in San Francisco this week in person for the first time in seven years. She will appear for two weeks at the Columbia Theatre in "The Wheel of Life," a drama by James Bernard Fagan.

Jack Dewey, of the Golden Gate Productions, is in Los Angeles getting the continuity written for three stories. They are "The Undercurrent" by Viola Wakefield, "Bloodhounds" by Fred William Cox, and a third as yet untitled. Work on all three will begin by the company in the very near future. They expect to do their studio work at the Pacific studios, San Mateo, with locations here and near Sacramento.

From U to You

By BEN WESTLAND

Some people think that when a cast is hired, a director and his staff engaged and the set built, there is no further expense in the shooting of a big picture.

Although Universal City is the most completely equipped studio center in the world, fifty thousand dollars worth of new electrical equipment had to be purchased and additional equipment, valued at three thousand dollars, leased by the month, in order to provide enough lighting to shoot "The Hunchback of Notre Dame," Lon Chaney's forthcoming spectacular starring vehicle, in the way it should be photographed.

That is an item of expense that very few people, even many professionals, would ever think about. It is just one of a score of unthought-of expenses connected with the making of what is prophesied to be the world's greatest moving picture.

When the Wampus (Western Motion Picture Advertisers) chose Laura La Plante as one of their thirteen "stars of tomorrow" to be presented at the mammoth Wampas Frolic and Ball at the Warner Brothers' studio on April 21, they were echoing the opinion of Universal executives who regard Miss La Plante as one of the most promising young girls in pictures and one logically certain to be a "star of tomorrow."

Miss La Plante started her film career in comedies three years ago, went into two-reel westerns two years ago and into serials a year ago. She played in some of the biggest Universal historical chapter plays and then three months ago was drawn into the feature field for two leading roles opposite Hoot Gibson. She is now playing opposite Roy Stewart under Stuart Paton's direction and is considered a leading woman of more than average adaptability.

A troop of United States cavalry, borrowed from Camp Hearn, near San Diego, will be used in Hoot Gibson's latest picture, "Blinky," production on which has begun at Universal City under the direction of Edward Sedgwick.

The Sedgwick company is now working

at Imperial Beach, near San Diego, where all of the exterior shots will be taken. The picture is built around the life of a young cavalry officer, and Hoot will ride the bor-

Casts of the Week

Goldwyn presents

Eric Von Stroheim production
"GREED," FROM "MCTEAGUE"

By Frank Norris

Screen arrangement by Eric Von Stroheim
Director, Eric Von Stroheim
Assistant Director, Edward Sawders
Second Asst. Director, Louis Germonprez
Cameraman, Ben Reynolds
Assistant Cameraman, William Daniels
Still Photographer, Warren Lynch
Production Manager, Ernest Traxler
Art Director, Captain Richard Day

CAST

| | |
|-----------------|-----------------|
| Gibson Gowland | James Marcus |
| Jean Hersholt | Zasu Pitts |
| Dale Fuller | Frank Hays |
| Caesare Gravina | Hughie Mack |
| Silvia Ashton | Fanny Midgley |
| | Chester Conklin |

The Fisher Productions present
"YOUTH TRIUMPHANT"

At the Hollywood Studios

Supervising Director, Victor B. Fisher
Director, Lillian Ducey
Assistant Director, Jack Boshell
Cameraman, Glen MacWilliams
Production Manager, James Dent

CAST

| | |
|---------------------|----------------|
| Virginia Lee Corbin | Joseph Dowling |
| Raymond Hatton | Boyd Irving |
| Anna Q. Nilsson | Lucy Beaumont |
| George Siegman | Arthur Jasmine |
| Eugenie Besserer | Clair McDowell |

Cosmopolitan Productions presents
"THE DAUGHTER OF MOTHER MCGINN"
at Goldwyn Studio

Director, E. Mason Hopper

(Continued on Page 22)

der for a week with about 100 lads who do the job regularly without any camera recording their action.

Besides the "Blinky" cast Sedgwick was accompanied by a production staff of twenty-five persons. The company will remain on location about a week and then return to Universal City to complete the interior work on the picture.

Supporting Gibson in the play are Esther Ralston, DeWitt Jennings, Elinor Field, Matilde Brundage, Charles French, Donald Hattwell and William E. Lawrence.

Milton Sills, hero of numerous successful screen productions and himself a star, has been engaged by Universal to play the leading male role in "A Lady of Quality," a forthcoming Hobart Henley-Universal-Jewel production, starring Virginia Valli.

The Virginia Valli-Milton Sills combination should present one of the strongest dramatic teams in the industry. Miss Valli is one of the best known and most popular actresses in pictures. Sills is one of the most sought after leading men of the screen and has appeared as the romantic hero of many strong plays.

Sills, who was at one time a college professor, is a veteran of both the legitimate stage and the screen, and the deep sincerity of his work has made him a favorite with the motion picture public. His most recent appearance was in the role of Adam in "Adam's Rib."

One of the most successful young character actors that have been at Universal City in several years is Hayden Stevenson, the manager, who is such a "man of the world" in "The Leather Pushers." In the first two series of the famous Universal-Witwer humor classics in which Reginald Denny starred, Stevenson received remarkable praise from the critics of the country. His role was that of a "pal" as well as the manager of the fighter in the stories.

When the second series was finished Stevenson was cast in the same type of role

(Continued on Page 21)

How the Hum of Industry is Humming Now

More motion pictures are being produced in Hollywood today than at any time since the beginning of the World War.

More actresses and studio workers are employed than at any time, perhaps, in the history of the film industry.

Many studios, with their demands for increased studio room growing greater daily, are making substantial improvements and additions to their plants.

And more money is changing hands every week as a result of this activity, it is estimated, than the average man could spend in a lifetime of continuous celebration.

Greater activity, and of a greater variety, perhaps, may be seen at United studios than on any other lot in the local film colony. Joseph Schenck's trio of stars—Norma and Constance Talmadge and Buster Keaton—are in new productions. Frank Borzage is well under way with his "Terwilliger," in which Johnnie Walker and Lloyd Hughes have the leading male roles. James Young has shot the final scenes of his "Wandering Daughters," and is now at work on "Trilby," which he is directing for Richard Walton Tully. Edwin Carewe's "Girl of the Golden West," is in its final stages, and Maurice Tourneur is "shooting" his "Brass Bottle." UJack White has two comedy companies working, while Lloyd Hamilton's company of laughmakers also is busy.

Production pulses are quickening out at

Universal City, where Carl Laemmle announced last week that three of his former feature players had been elevated to stardom, and that the program of five-reel star features would be materially increased. Huge crowds of extras have been used during the week on "The Hunchback of Notre Dame," which Wallace Worsley is now bringing close to the end of the third month of unceasing work. Three big features are completed, "The Phantom Fortune," "The Eagle's Talons," with Ann Little and Fred Thompson co-starring, and "The Oregon Trail." Several five-reel features are in the making, including those starring Herb Rawlinson, Hoot Gibson and Gladys Walton, while Edgar Lewis has just finished the cutting of "The Right of the Strongest," with an all-star cast headed by Helen Ferguson.

Production, just at the moment, is speeding up at the Lasky studio, with several big features 'being made. "Hollywood," "Bluebeard's Eighth Wife," "The Cheat," and "Only 38" are well advanced. Cecil De Mille is preparing to start work, though, on "The Ten Commandments," and Herbert Brenon is directing Betty Compson's new vehicle.

Seven companies are working at the Hollywood studios, all independent organizations. Among the films being made are "Penrod and Sam," and a second Richard

Thomas production.

More than a dozen independent companies are working day and night on the Fine Arts lot, where several additions are being made to care for the increased demand for studio space. Five features are being screened at Fox's as well as five comedies. And in every other studio in Hollywood, Los Angeles, Culver City and way points, red rings are being drawn practically every date on the calendar signifying the starting day of a new production.

What's the use of trying to tell all about what is going on? It would take far, far more space than there is in Camera! to tell every little detail; and a person would have to be twins, triplets or quadruplets, with as many pairs of eyes, in order to read it all before next week's production resume is written and the figures change all over again.

However, there's this much to say: There is more work being done in filmland, today, than there has been at any time since the beginning of the World War. Bigger and better productions are being made than ever before. More money is being spent in every department of the industry, and the actor or extra, studio carpenter or electrician, laboratory worker or costume maker who hasn't all the work he can do, at good pay, has nothing but his own lack of initiative to blame for his unemployment.

And the Man Doth Sayeth unto Woman—

If the ambition of Modern Young Women is success in business or love where else could she obtain better advice on this all-important topic than from a man?

Moreover, who else is better qualified to give such guidance than Warner Baxter, noted star of the screen and stage, long regarded one of the most famous matinee idols of the theatre and over whose distinguished manhood and personal charm hundreds of feminine hearts have been palpitating these several years!

Warner Baxter, as a former member of the Morosco Stock Company, of Los Angeles, has played probably all the great lover roles of theatrical literature. He has watched from his position behind the footlights the reactions of young women to the big emotional scenes of his plays. He has studied at close hand the problems of young men and women in business and romance.

"Be modest," Mr. Baxter advises, "be quiet and unaffected. Be modest in both your conduct and attire. Never overdress because men—bear in this in mind—make mental note of your apparel. A jewel or trinket out of place may cool the ardor of a man who may otherwise have loved you.

"Don't use cosmetics unless you absolutely have to. Rouge is unsightly unless used expertly. Rouge that becomes merely a red smear is the biggest handicap a girl can have. Real men flee from it as from a plague. Girls who plaster their faces with rouge and powder are sealing their doom.

"Be careful in your use of English. Don't use slang too freely. Current slang is permissible under certain circumstances, but use it sparingly. The girl who is slangy invariably forfeits the respect of men who would otherwise admire her.

"Above all things be neat. Men are most particular about this—especially men of good breeding.

STAR IS ILL



Barbara Bedford, who has been so seriously ill that she has had to withdraw temporarily from the cast of "The Spoilers," production of which is delayed as a result.

"When you speak, don't ever be boisterous. Use modulated tones in conversation. Don't be opinionated. Let the men indulge their egos all they want, but don't you make the mistake of knowing it all.

"If one were to ask me the easiest and

quickest way to a man's heart and to his everlasting affection I would recommend 'modesty.' When you have that you have the gift of the gods."

Mr. Baxter is now at work on his first starring vehicle for F. B. O., "Blow Your Own Horn," now being filmed at the Powers' studios.

MR. WEBSTER IS MISLEADING

When you read the name Charlotte Mineau, pronounced Minnow, don't look up your Webster. His latest supreme and self-pronouncing dictionary is misleading. Charlotte Mineau, character actress on the Mack Sennett lot, is anything but the interpretation, which describes "minnow" as a fresh water fish of very small size.

Though comparisons in the matter of family names are oftentimes odious; as a matter of fact history tells that such names as Cook, Smith, Butcher, Miller, Baker, etc., were brought down through middle ages because it was the habit to name each family after the trade the master of the house pursued; Miss Mineau is emphatic in disclaiming the Websterian research of her family name.

She is anything but small in size. She is not a fresh water enthusiast, she is not a swimmer. As a matter of fact Mother Nature was cruel enough to make her afraid of ocean travel. She is a Junoesque type, the tallest actress on the Mack Sennett lot presently, in the supporting cast of Phyllis Haver's initial starring picture, "The Extra Girl," on which the new Sennett star is now working under the direction of William A. Seiter.

Carl Laemmle, Universal chieftain, and Eugene H. Roth, his personal representative, spent most of last week in San Francisco, transacting important business. They went on from here to Portland.

THE SILENT TREND

Composite of Views, Previews, and Reviews of Motion Pictures.

"The Little Girl Next Door," a picture of the spiritualistic order, and, made to order in Chicago, is as far from being great as it is from being really bad. The story is fair and is chiefly distinguishable from "the hoi polloi" because it offers an insight on the "dope" angle without showing a dope-fiend or a "hop-joint." Luckily, the producer has succeeded in interpolating enough elements of the thrilling to keep the average audience rather excited and for this reason this film should bring a big financial return. The outstanding high-light of merit in "The Girl Next Door" is the highly excellent dramatic work of a trio of players in the cast. It is a toss-up as to whether Pauline Starke as the heroine or Carmel Myers as the "heavy" wins "the edge" on top honors, or, whether or not James Morrison is after all the real star. All three of these brilliantly talented photoplayers take advantage of every opportunity offered them and each seems bent on creating additional opportunities with the result that there is an up-on-your-toes three-cornered performance such as is seen seldom. While we do not regard this release as a Class A attraction for the Class A house, it will undoubtedly make money for all concerned even as a Class B attraction in a Class A, B, C, or D house. In short, this is one of those pictures which is liable to "clean up" anywhere.

"West Bound Limited" is another feature which seems destined to earn oodles of the coin of the realm without rating as a top-notch photoplay. It is likely that a former picturization of this same story causes one to expect too much from this one, but it is patent the producer has "slipped up" for once after making a number of highly meritorious productions. The principal fault is the direction, which is both overdone and careless. The photography is fairly good and the cast is quite good with the exception of Ella Hall, who is mis-cast. Ralph Lewis shares high honors with Johnnie Harron, the latter of whom is managing to keep up to a certain high individual standard which is sure to bring him up to a place of high position on the screen if he will be careful. Fortunately for "West Bound Limited," it can be saved from classification in the category of unsatisfactory films by the processes of re-cutting and re-titling. At least one full reel can be taken out of the picture and somehow the big anti-climax, which so nearly ruins the picture, can be eliminated or minimized. It is not far-fetched to predict a truly important future for this photoplay if the re-cutting and re-titling is done with a deft enough hand and an ingenious enough brain.

Here's proof that they don't always spoil good stories in adapting them to the screen. "Alice Adams" as a motion picture will not disappoint the most enthusiastic admirer of Booth Tarkington's novel by that title. This is screen fare of the variety which makes censors "crawl away back and sit down," and, therefore, it serves a fine purpose for the cinema as a great fine art. Primarily, this is wholesome entertainment in the superlative—it is a picture which just naturally makes a fellow's evening a joy. Best of all, it is Booth Tarkington at his best and unimpaired or unimpeded by directorial folly, for Rowland V. Lee has grasped the creation of a distinguished

TENDENCIES TERSELY TOLD

The strong undercurrent of dissatisfaction over New York continuing to be the foremost film-distributing center of the United States is becoming stronger. Up to now Los Angeles, the center of the motion picture industry, has been favored unanimously as the one place for distribution headquarters. But now Chicago comes forward with some claims on the grounds of it being so centrally located as to be the ideal place from the standpoint of accessibility to all parts of the country. Martin J. Quigley, editor of the Exhibitors Herald, heads the movement to win consideration for the Windy City. One thing seems certain, judging from the present apparent tendencies—New York is going to lose a large part of its monopoly on film distribution ere very long.

Present-day trends are all in the direction of an almost staggering inflow of money in new investments in the motion picture industry of Southern California. One group of independents plans an outlay of seven millions of dollars, \$800,000 of which is now going towards the expansion and improvement of the United Studios. Another group of independents is preparing to expend a \$5,000,000 appropriation of new money, all to go directly into production activities. Verily, 'tis a right merrie day in old Filmland.

Old-timers are coming back—old-timers in most all departments. Maurice Costello is representative of the return of earlier screen favorites and J. Stuart Blackton's resumption of executive activities in the Vitagraph organization is an outstanding example. Meantime simultaneous with this "come-back movement" comes a consequent revival of energy. For instance, Vitagraph plans building a new studio and everything.

The search for an efficacious cure for "Klieg eyes" has developed into a rather universal fad. As a mere matter of suggestion, permit us to ask, why not attempt to discover a preventive rather than a cure?

"The Covered Wagon" is emerging from every critical analysis all covered with glory. It looks like one of the epoch-marking films destined to survive by smashing some records.

There has been some worry over the rapid increase in moving picture production, the fear being that there might be an over-production which would eventuate in financial ruin to many. However, most recent events prove there is no immediate danger of any such over-production since the demand exceeds the supply by a comfortable margin. The loss in European business due to political unrest abroad is being covered by the increased demand from Mexico, Central and South American countries.

author with intelligent fidelity to the spirit instilled in the work originally. Oh, if this could be or would be done in more instances! If only there was a more general elimination of so many directors having the idea that they can improve any story by tearing it all apart so whimsically and putting it back together again so stupidly! It would be an excellent idea for many directors to read Mr. Tarkington's novel carefully and then go to watch this film version of it with equal care, because they will learn the full value of sticking more frequently to a fiction master's ideas rather than this persistent essaying to be "the whole works" by altering plots and situations without regard to rules or reason. This picture is blessed with a cast replete with ideal selections. Florence Vidor in the title role deserves to be featured, for she is at her delightful best. Claude Gillingwater adds to his brilliant record by offering another cameo-like characterization which cannot be forgotten. Vernon Steel is right up to the mark while Margaret Landis, Harold Goodwin, Thomas Ricketts, Margaret McCade and Gertrude Astor do justice to their respective roles.

Tom Mix simply won't mix his brands. He always makes his starring vehicles right up to a certain standard and never varies a fraction of an iota. "Three Jumps Ahead," his latest William Fox production, is simply another corking good western picture filled with thrills and a continuance of action such as permits of no let-up in a constantly growing interest which reached a top crest right at the finish. As usual Mix does just enough stunts to keep up to his average in living fully up to expectations. If there is any phase of this new Mix feature which excels its predecessors, it's the direction and the answer to this is, Jack Ford was behind the megaphone. And, Jack Ford is, in our opinion, one of the very best directors in the business barring none. The only reason why he is not up among the half dozen kings supreme is, he has not been assigned that one big vital story indispensable to the scoring of exceptional triumph. The supporting cast is only average with Alma Bennett leading in prettiness and the Todds—Harry and his wife, Margaret Joslin—showing the most real histrionic ability.

Johnnie Walker is making a sensational clean-up in the reviews on "The Fourth Musketeer" in which he is the star. Critics throughout the New York district are all but raving over his performance in this one and it is freely predicted it will go a long way towards making him one of the four or five biggest names in all filmdom. The film trade papers join in heaping praise on the brilliant young Walker and one of them says "his step is swift and sure in the direction of the very top of the cinema ladder." According to the consensus of opinion Eileen Percy and Eddie Gribbon share the second honors in this picture. Miss Percy's "blonde loveliness" is much commented on while Gribbon's consummate skill in a legitimate creation of laugh-provoking comedy is widely heralded as an eye-opener. The direction of William Kerrigan Howard is also being given laudatory attention and it seems here is a picture entertainment approaching the one hundred percent in all departments.

CAMERA'S WEEKLY WAKE-EM-UP

SPECIAL NEWS SECTION

SATURDAY, APRIL 7, 1923

EAST IS AROUSED OVER EXPOSITION; ADVERTISING TRAIN TO AROUSE MORE

Washington and New York City are interested in the American Historical Revue and Motion Picture Exposition, if inquiries from correspondents of newspapers in both cities indicate anything. Writers of every sort, including contributors to leading magazines, have signified their intention of coming to California for the Premiere, which promises to be the biggest publicity stunt ever carried out in the west. While the primary object of the Revue and Exposition is to celebrate the Monroe Doctrine Centennial in the most modern manner possible, since by means of the motion picture industry heroes of the past and scenes in their lives are to be brought to the people of the present, the fact that the press of the whole country is to explicit it is at least encouraging.

Collectors in all parts of the world are ordering the special coins that the United States Government is to put out in honor of the Monroe Centennial. These half-dollars are now in process of minting under the supervision of the California sculptor, Chester Beach, who made the designs for them. The designs are of rare effectiveness and for that reason the coin is in great demand. A letter from Charles Moore, chairman of the National Commission of Fine Arts, received at Exposition headquarters says: "I do not know of a memorial coin which, for sheer beauty, equals this."

The regular Momus special train on the Southern Pacific this year will go east carrying the Monroe Doctrine Centennial banners and at every stop will advertise the American Historical Revue and Motion Picture Exposition. It leaves tomorrow with an enthusiastic crowd of passengers who will see that the trans-continental trip is not overlooked by any city on the route. The train will carry plenty of literature setting forth the attractions of the coming exposition, and, with Garrett Graham in charge of publicity, there will be plenty of incidental newspaper notice.

California is a magic word in the east, certain sections of which find the motion picture industry the state's chief attraction. That the "special" will be assured of crowds at every sta-

tion eager to learn all about the Exposition is certain and equally certain is the conclusion that it will encourage hundreds to make the trip west in July.

MAKERS OF LAW VISIT FILM MAKERS

Forty celebrated Congressmen from Washington, comprising the Irrigation Committee on the Colorado irrigation plan, were the guests of M. C. Levee, President at the United studios, where the distinguished party became acquainted with many First National and other stars, and had their first experience in a motion picture studio.

Headed by Representative Addison T. Smith, of Idaho, chairman of the Irrigation Committee, the Congressmen and their wives and friends were accorded a rousing reception on their arrival at the United studios, where Mr. Levee officially welcomed them to filmland and introduced them to Maurice Tourneur, Richard Walton Tully, Harry Myers, Ernest Torrence, Bert Lytell, Sol Lesser, Norma and Constance Talmadge, Buster Keaton, Richard Rowland and John McCormick, representing First National, Blanche Sweet, Helen Lynch, Bryant Washburn, Edwin Carew, Arthur Jacobs and other notables working on the lot.

The Congressmen were invited to appear in mob scenes in Maurice Tourneur's, "The Brass Bottle" and Lesser's, "The Meanest Man in Town," after which they visited various stages and "sets" and viewed the various directors and stars at work, and took part in a number of stunts especially arranged for their benefit.

One of the features of the afternoon was an address by Richard Walton Tully, who spoke eloquently in behalf of Hollywood and drove home an effective message to the visiting lawmakers.

The United studio was the only picture plant honored with a visit by the Congressmen and an elaborate program of enter-

tainment and education was in charge of Mr. Levee.

Among those comprising the Congressional party were: Representative A. T. Smith, of Idaho, chairman, Representative Louis C. Shreve, of Pennsylvania; Representative Charles R. Davis, of Minnesota; Representative Louis C. Crampton, of Michigan, chairman of the Appropriations Committee; Representative Philip D. Swing, of California, Senator George W. Norris, of Nebraska, and Representative Nicholas J. Sinnot, of Oregon, chairman of the Public Lands Committee.

LEVEE, IN SICK-BED, RUNS STUDIO VIA TELEPHONE

With a telephone on a stand at his bedside and a stenographer within call, M. C. Levee is running affairs of the United Studios from a sickbed at his home, this week.

He has had his tonsile removed and will be held to his home for a week or more. With the studio construction program in full swing this week, Mr. Levee's personal attention is needed for a score of decisions every day.

Workmen are all over the United lot, digging trenches, laying foundations for new buildings, running concrete mixers, laying out the right-of-way for new roads, moving old buildings, changing fence lines, hastening the construction program to completion. Three shifts keep the work under way twenty-four hours a day.

More stage space is needed by production companies already at work on the lot and there is an unsatisfied demand for accommodations from independent producers who would like room there. It is estimated that construction work on the lot will be completed within 60 days and there will be space for everyone.

MAN WHO SAW LINCOLN KILLED IN PEGGY FILM

Baby Peggy will be supported by quite a well-known personage in "The Orphan," now being directed by Alf Goulding at the Century studios. He is none other than Lieut. Harry Clifford of Indianapolis, Indiana, who was at Ford's theatre in Washington, D. C., the night President Lincoln was assassinated, and was one of the first persons to reach the side of the martyred president.

Lieut. Clifford was an orphan, having lost his parents at the age of six, and states that he has quite a feeling of sympathy for Jinney Juliet in her role of the orphan. Lieut. Clifford is a lifelong friend of J. Graham Montgomery.

WAMPAS FROLIC TO BE A RIOT

Colorful bits of action from screen successes past and present will be reviewed at the "Wampas Frolic and Ball," to be staged April 21st at the Warner Brothers studio, when the thirteen "stars of today," selected by the film publicists at last year's entertainment, will appear in an original screen revue costumed in the various characters they portrayed in their greatest "hits" during the past twelve months.

In this manner each of the thirteen stars will be presented to an anticipated record-breaking crowd on the largest studio stage in the world at the second annual jollification of the cinema press agents.

Types, representative of most of the foreign countries and varying in feminine character from "rags to riches," will be visualized by the bevy of screen beauties who will appear in favorite roles they have enacted for the silversheet during the past year.

There will be country girls, debutantes, Spanish types and vampires, one and all costumed as they appeared in their individual film triumphs, and "fans" will have no trouble in identifying their favorites as they pass in review.

The film celebrities who will appear in the pageant were first formally introduced as potential stars at the 1922 "Wampas Frolic and Ball" and it is the purpose of the "Star Revue of 1923" to show the progress made by these artists since their cinema debut last year. Those who will have a part in the pageant are: Lois Wilson, Marjory Aye, Jacqueline Logan, Bessie Love, Louise Lorraine, Lila Lee, Colleen Moore, Mary Philbin, Kathryn McGuire, Claire Windsor, Patsy Ruth Miller, Helen Ferguson and Pauline Starke.

The recently selected "stars of tomorrow" who will be sponsored by the "Wampas" during the ensuing year, will also be present at the frolic next month in a most novel manner. However, the studio publicists are not prepared as yet to reveal the mode of introduction they have planned for the "junior stars." Included in this group are Eleanor Boardman, Evelyn Brent, Dorothy Devore, Virginia Brown Faire, Betty Francisco, Pauline Garon, Kathleen Key, Laura La Plante, Margaret Leahy, Helen Lynch, Derelys Perdue, Jobyna Ralston and Ethel Shannon.

KIRKWOOD IS SUDDENLY FAVORED FOR "BEN HUR"

Another strong contender in popular favor for the role of Ben Hus. In the last weekly tabulation of votes pouring in upon Robert B. McIntyre, Goldwyn casting director, James Kirkwood steps right up beside Valentino, with 16,418 votes to "The Sheik's" 17,593.

An odd coincidence is that Mr. Kirkwood has just been signed under long-term contract to appear in Goldwyn pictures. He has just made a phenomenal success on Broadway, New York, in the title role of Channing Pollock's unusual play, "The Fool," the cast of which he left to go to Los Angeles.

As for the popularity contest, letters are coming from everywhere that California-made pictures are shown, with a plurality favoring Valentino, and strong supporting factions favoring Forrest Stanley, George Walsh, Frank Mayo and Antonio Moreno.

PIONEER EXHIBITOR IS ACTING IN FILM NOW

Bert "Daddy" Woodruff, one of the oldest character actors on the screen, who plays an important role in "Children of Dust," Frank Borzage's new picture, holds the unique record of having opened and operated the first motion picture theatre in Venice, California. That was many years ago, when pictures were showing in vacant store rooms, and when Tally of Los Angeles had just opened his "palatial" house, which seated only a few hundred persons.

Mr. Woodruff, then fresh from the show business, saw the tremendous opportunities of the screen theatre, and put a lot of money into decorating his theatre, with the result that it did a big business and other motion picture men came from miles around to inspect his "Palace of Photoplays."

Gathering of Clans

Prominent exhibitors from widely separated regions were visitors at the Christie studios while Al Christie was filming his first blackface comedy "Roll Along." They included J. A. Partington, who operates the Granada, California, Imperial and Portola theatres in San Francisco; John H. Kunsy who has the four most prominent theatres in Detroit, and A. D. Saenger of the Saenger Amusement Company, in New Orleans.

Bern Writing For Stahl

Paul Bern has joined the John M. Stahl unit at the Louis B. Mayer Studio to prepare the continuity for Mr. Stahl's next First National attraction, a society drama based on Lee Hutty's play, "Climbing," and supply an original story for future production by the director.

Mayer on the Move

Elaborate plans are being formed at the Louis B. Mayer Studios. According to a recent statement from Mr. Mayer, three prominent directors and many screen celebrities will soon be added to their roster and a number of well-known novels and stage successes will be purchased for filming in the near future. Mr. Mayer plans to devote his time solely to the production end, giving his distribution problem to other sources. Some of the stories recently purchased by Mr. Mayer for immediate use are: "Cape Cod Folks," "The Valley of Content," "The Volunteer Organist," "The Span of Life," "The Middle Man," "Danger," "Why Men Leave Home," "Daughters of the Rich," "Climbing," "The Law Bringers," "The Trail of Ninety Eight" and "Capt. Applejack."

Dwan Cautions Writers

One of the country's best known directors, Allan Dwan, who directed "Douglas Fairbanks in Robin Hood," recently addressed the student body of Columbia University on the subject of photoplay writing. Mr. Dwan pointed out to the students that getting the director's viewpoint was fully as important to the writer as the matter of plot and counterplot. "Don't forget," he cautioned them, "that, after all, the director gives the final decision on your script, and that he is the man who makes it into a picture." Mr. Dwan has just completed "Glimpses of the Moon," by Edith Wharton, for Famous Players.

Fatty Gets Measles

Thomas (Fatty) Hicks, the six-year-old child who balances the scales at 109 pounds and whose ambition it is to gain at least a pound a day, has proved that he is not infallible to children's ailments, although he has a man's weight. While on location at Truckee with the J. K. McDonald company filming "Penrod and Sam," he was taken ill with a fever of a hundred and three. He was rushed home to Hollywood, where it was discovered he had a severe case of measles. He is now well past the danger point and trying to scramble out of bed "to do some more acting."

In Calnay Picture

Jimmy Thompson was engaged as the comedy relief character in West Coast Productions Co., special feature, "Why Do We Live?" Norbert Miles is directing the picture under Lewis King's supervision. James Calnay is author-producer of all West Coast Productions pictures.

The buildings in Exposition Park will be of the Spanish American type and will cover nearly 800,000 square feet of space.

Writers' Star Rising?

H. H. Van Loan, famous author, gave courage to the legion of scenario writers in the film world last week when he announced that the day of glory for stars and directors was at a close and that the originators of cinema successes are in line for their share of the public's praise. "At the birth of motion pictures," Mr. Van Loan says, "the producers' names were constantly flashed before the theatergoers' eyes. However, the public was interested in personalities, so the stars' names were brought before them. But, it was soon discovered that even a star could sink if there were no brains behind him, and then it was conceded that the director was the brains of a successful production. However, companies, stars and directors alone cannot make a picture. There must be a story first, and that is where the writer comes in."

First Palmer Play Finished

Camera work upon "Judgment of the Storm," formerly called "Out of the Night," the first Palmer Photoplay Corporation screen production, which has been in the process of filming at Ince Studios, has been completed. The story was written by Mrs. Ethel Styles Middleton of Pittsburg, one of the screen authors trained by the Palmer organization. Lloyd Hughes heads the cast which includes Lucille Rickson, George Hackathorne, Myrtle Stedman, Philo McCullough, Claire McDowell, Bruce Gordon, Frankie Darro and Fay MacKenzie form the cast released by the completion of the picture. Del Andrews directed, assisted by Frank Geraghty, and Max Du Pont had charge of the photography.

This Player Craves Teeth

The fund of excuses for avoiding work have not been exhausted. An actress on the Schulberg lot, now playing in the Gasnier production "Mother-in-Law," has asked a day off for teething. Although her nerves remain unruffled by Kleigs or jazz, Callista Riddle, five months of age, has succumbed to the insistence of her molars. Gasnier chose Callista from among 300 babies and has signed her up for six weeks, teething days excepted.

Von Stroheim Recovers

Production work on "Greed," has been started again with the recovery of Erich von Stroheim, director, who is filming Frank Norris' famous novel of San Francisco, "McTeague."

The director was confined to his bed for several days due to too strenuous efforts on the adaptation of his first Goldwyn picture. Virtually all of the scenes in the picture will be made in San Francisco, the locale of Norris' story.

Two towers 150 feet high will rise from the Court of the Americas, which will have in its center an Aztec fountain.

DOUG, NOW SCOUT MASTER, PLANS FILM TO AID BOYS

Douglas Fairbanks is today a Scout Master in the Boy Scouts of America. He was appointed to this position by James E. West, national Boy Scout Executive, during the recent visit of Mr. West to Los Angeles.

It all came about at a luncheon given to Mr. Fairbanks at which Mr. West and William Gibbs McAdoo were guests. Mr. McAdoo is also an officer in the Boy Scouts organization.

Doug's great enthusiasm for American boydom made him an easy victim for Mr. West, and he was only too glad to accept the national chief's suggestion that he join.

In addition to having a troop all his own, Doug intends to make a propaganda film for the scouts in which he will "sell" the idea of clean living, the value of play and exercise of the right sort. This film, it is predicted, will be one of the greatest agencies for improved American manhood that could possibly be devised.

JACKIE AND "OLIVER" BAT CLOSE TO 100 MARK

It is an epoch-marking event in the motion picture art; at least it is thus that Sol Lesser's presentation of Jackie Coogan in Charles Dickens' "Oliver Twist" has been described.

In all the elements of the story, star, principals, director and production, it is asserted to be the long-looked-for 100 per cent photoplay.

The presence of Jackie Coogan in any picture assures the presence of a multitude of youngsters in any theatre where the gifted boy appears; the unparalleled supporting cast headed by Lon Chaney as Fagin, Gladys Brockwell as Nancy Sykes, George Siegmann as Bill Sykes, and Lionel Belmore as Mr. Brownlow is still another guarantee of success, while the world-wide celebrity of Charles Dickens, whose books are read in every language and in nearly every home and the particularly general appeal of "Oliver Twist" as Dickens' masterpiece all assure a success unprecedented in the film art and industry.

In short, it is claimed that nobody can resist the appeal of "Oliver Twist," as pictured on the screen with little Jackie as the star and with the advance interest that must be aroused in any civilized land by mention of the words, "Charles Dickens' 'Oliver Twist.'"

A Tennis Quartette

A famous foursome may be seen wielding tennis racquets on the Hollywood Hotel courts any afternoon. When Krauford Kent finishes a day's scenes in "Mothers-in-Law" under Gasnier's direction, he hies west from the Schulberg lot and joins Conway Tearle, Bert Lytell and Lionel Belmore, where the quartet indulge in a few sets before curfew.

ROMAINE FIELDING MAKES FILM IN MISSOURI

"The Toll," written by Judge Willis Brown, author of "The Girl Who Won," "The Fifth Boy," "Bud's Recruit," and the series of film stories for youth called "The Judge Brown Stories," is now being produced for the screen by Romaine Fielding, director of the General Film Manufacturing Company, University City, Mo.

The picture will be released by the Producers Co-operative Syndicate, headed by C. S. Barrett, President of the Farmers National Union, Union City, Ga., and is the first of a series of feature films that will be used by the 10,000,000 farmers of the country in bringing home to the country at large the justness of the ruralists efforts to eliminate all middlemen in the selling of their farm products.

Judge Brown has been styled the "Mark Twain of the Screen with the O. Henry punch," and in his characteristic vigorous style he drives home the tragedy of the farmers of the country and exposes the confidence game of the "System of Business" that holds down the returns of the farmers to less than cost of production, while apples sell in the big towns for 10 and 15 cents each.

The story woven by Judge Brown is intensely human and would prove popular without the added incentive of its purpose.

In one scene in the picture more than 35,000 persons participate.

CHINESE EXTRAS, FEARING RAID, GO ON A STRIKE

Apparently fearing some kind of a trap or repetition of the federal opium raid made last week in Chinatown, several hundred Chinamen who had been engaged by Mrs. Wallace Reid to appear as extras in a scene for "Human Wreckage," her film on the drug evil, refused pointblank to work in the picture when they learned that the scenes were to be shot in Chinatown.

Through a spokesman, the Orientals asserted their willingness to work on a set at the Ince studios where the Reid picture is being made but registered keenest disapproval of the plans to make scenes in the Chinese quarters.

Mexicans and half-breeds were hastily rounded up by the casting director to take the place of the striking Chinamen who hung around with surly faces and threatening gestures until the cameramen set up their machines as if they were getting ready for action. The crowd disappeared in record time and the scenes were made without interference.

SEAY WILL BE BIG SCREEN NAME, THEY SAY

One would scarcely believe this winsome little curly-haired blonde to be Dorothy Seay, the brunette beauty prize-winner with the lustrous brown eyes that rightly belong to an emotional actress which career is predicted for Dorothy. This little actress has been only eight months in the picture game, and since her entrance she has played parts in nine pictures, the latest being "Daytime Wives" in which she played under the direction of Emile Chautard at the R-C studio. Dorothy first began her professional career in the Chicago Grand Opera company with which she played in "Faust," "Jewels of the Madonna," "Othello" and many other operas. She next came before the public as the first prize winner of the Chicago Beauty Contest. This brought many alluring opportunities from studios. So Mr. and Mrs. Seay brought little Dorothy to Hollywood to see how she liked picture acting, and she has made such rapid strides that there is



DOROTHY SEAY

small chance of the directors allowing her to trot back home to Chicago!

ITALIAN RANCH EMPLOYE "SPOTS" CASINO PLAYER

"Whatsa matta—no more at da Casino?"

This was the surprising exclamation that greeted Jack Wise, well known musical comedy player this week when he stepped out of a motor car at a Marin County ranch, where he had gone on location with the Lilliputian Studios company filming "Mistaken," the feature starring Beth Rudisill.

"Wherever an actor goes," sighed Wise, "they know him!"

Wise was for many years with the Will King company and is one of the well-known players Director-General A. T. Bond of the Lilliputian Studios has signed to support the winsome Miss Rudisill. Wise has played in many Los Angeles features. Curtis Sill is leading man.

M. H. McCarty has expressed his camera up from Hollywood and is now shooting "Mistaken."

Holt Starting Again

"A Gentleman of Leisure," described as a very delightful comedy by John Stapleton and P. G. Wodehouse, will serve as a stellar vehicle for Jack Holt, Paramount star and will be started some time in April. Joseph Henabery will direct and a full cast will be announced in the near future. The story concerns the adventures of a young man who, on a wager, disguises as a burglar and getting a real burglar to help him, starts out on a career of crime of a more or less farcical nature. The romance is said to be especially delightful.

Taylor Graves is playing opposite May McAvoy in "Only 38," which William De Mille is directing at the Lasky studio.

GOLDWYN TO FILM ELINOR GLYN'S "THREE WEEKS"

Film rights to Elinor Glyn's most popular novel, "Three Weeks," have been purchased by the Goldwyn Pictures Corporation, according to a wire received at the studios.

The deal was completed in London by the famous woman novelist and Goldwyn representatives, and arrangements have been made for Miss Glyn to come to the Goldwyn studios at Culver City to assist in the production of the picture.

Goldwyn officials believe the purchase of rights to "Three Weeks" due to the tremendous popularity of the book, one of the most important motion picture buys in recent years.

A company directed by Charles Brabin at the Goldwyn studios is now at work on "Six Days," an original photoplay in which Corinne Griffith and Frank Mayo have the leading roles.

Cloninger Supports Farnum

Ralph Cloninger, who so convincingly interpreted the role of Thad Parker in Reginald Barker's "Heart's Affaire," has been engaged for an important part in support of Dustin Farnum in his current production at the Fox studios. This will afford Cloninger further opportunities to display his unusual histrionic abilities, and he declares it is the biggest thing he has attempted to date. The role is of a very sympathetic nature, and calls for his close association with Farnum throughout the picture.

John Ralesco and Charlotte Rich have finished their parts in "The Orphan." It is now undergoing editing and titling.

SPREADING TRUTH ABOUT FILM COLONY

Entering wholeheartedly into the motion picture industry's campaign to tell the world the truth about Hollywood, the Los Angeles Chamber of Commerce is sending telegrams to every important chamber of commerce in the United States.

This action was determined upon after the board of directors of the local chamber had attended a preview of "Souls for Sale," a story of movie life, written and directed by Rupert Hughes.

"This body recognizes the great importance of the motion picture business to the growth and prestige of Los Angeles," said Frank Wiggins, secretary of the Chamber of Commerce.

"We are anxious to do our part to correct the unfortunate and distorted idea about the motion picture community that persisted and spread regardless of the facts.

"Hollywood is a home-loving community, and the motion-picture people form a good share of the home lovers. There is no greater percentage of the film profession who receive undesirable notoriety than of any other profession.

"Major Hughes' picture will do much to put Hollywood and the film folk in a sane and accurate light."

The telegrams sent by the Los Angeles Chamber of Commerce to brother bodies throughout the country read as follows:

"A true picture of life in Hollywood and motion picture colony is given in Rupert Hughes' new photoplay, "Souls for Sale," previewed by Los Angeles Chamber of Commerce today. This film does not attempt at propaganda but dramatic portrayal showing picture making in big, dignified way, faithfully depicting dangers, hardships and stress which players undergo in their life work of weaving romance for world.

"(Signed) LOS ANGELES CHAMBER OF COMMERCE."

They Killed Otto Off

Otto Matiesen has finished playing the part of Philippe de Vilmorin in "Scaramouche" which Rex Ingram is making at the Metro studios. Philippe de Vilmorin is a French scholar of the period preceding the Revolution, who is killed in a sword duel in the early part of the story. His death forms the basis of the subsequent adventures of Scaramouche, who is his dearest friend. Matiesen also played the part of Napoleon Bonaparte in Hugo Ballin's soon-to-be-released "Vanity Fair," which was filmed at the Goldwyn studios. One can easily gather from this that Mr. Matiesen is an adept delineator of historical characters.

EDITORIAL PAGE

Camera's
Weekly Wake-em-up

Vanity is the next-of-kin to insanity.

You'll never be off if you aspire on.

Making sure of your ground—keeping clean!

Put Fastidiousness to flight. It's an aviator, anyway.

Ruin lurks in the shadows of gloom. Cheer up, always!

So pick your company that good company will pick you.

It seems as if some people think more of thoughtlessness than anything else.

If you will "butt in," don't be surprised if you awaken suddenly to find yourself a "goat."

If you will only use your head, you will prevent others from using you so much and so badly.

The man who never succeeds is the man who is always ready to give up at the first show-down.

You won't have so many things to mind if you cease minding other people's business so much.

If Opportunity knocks at your door and you're not *there*—well, it does pay to be *there*, if you understand slang.

Make modesty a naturalized citizen in your little sphere. Egotism will make you a rank foreigner among men.

A man who is not on the square cannot possibly run around yelling triumphantly for any prolonged period.

Disloyalty is the dregs in the cup of unity. See that the cup is scrupulously clean before using it to contain unity.

Most girls are mysterious and most men like to solve mysteries. That's why parsons and squires prosper so mysteriously.

The most painless treatment we know of is kind treatment. Did you ever try it? If not, you should be tried for neglect of duty.

Don't worry because you are forced to start at the bottom of the ladder. All you've got to do is climb, and even monkeys can climb!

You're only perpetrating a "raw deal" when you undertake to "roast" someone for spite. Cook up a better way than this to do things.

EXHAUSTS

By Al Martin

On the editorial page of CAMERA last week I read about myself. It said that romance had entered my life. Seems funny, but it's true. However, it's all over now, folks, the girl gave up her job.

Now that the theatre craze has hit Hollywood, it will give some people additional reasons for having ideas and propositions.

A well-known woman star has a well-known husband who advertises himself as her manager. Ain't that funny? Did you ever try to manage your own wife?

Monty Banks has gone on location and says he will make two two-reel comedies in two weeks. However, Monty didn't say what he would do in his spare time.

Even with actors coming from France, Italy, Germany, England, and San Francisco to join our film colony, the studios demand that English be spoken.

—Youth of Ages—

I am a youth.
I am free and pitiless.
I walk fearlessly among my brothers
And smile when they sob.
I drink their laughter and sputter

At their merriment.
They speak of wondrous deeds;
And I wonder.
Theirs are weak beside by own.
I tolerate old age—
It is youth's duty.
Love is my toy; and soon it is broken.

But there is another.
I move boulders by day;
I loil drowsily at night before a fire,
But I am chilled,
For I have spoken hot words and flamed

With adoration—and kissed!
Tomorrow I shall move new boulders and forget.
I am a youth!

Perhaps you can make better progress in your ambitions if you practice up a little on the art of simply getting along.

Don't expect to conquer the world with a cap-pistol of ignorance. You need an automatic, rapid-firing rifle of intelligence to do such a big job. And, the beauty of it is, intelligence can be acquired if it has not been inherited.

Everybody who helps to build pride, but dog-gone good bus-up Southern California not only demonstrates commendable civic sense.

The fact that Los Angeles has more motor traffic jams than any other city in the world is simply one more piece of evidence of this city being a great place to have a sweet time.

HOT SHOOTIN'

Weekly Impressions

By Harry Davis Bowers

Many men were hurt at last Sunday's Easter services in the fighting for positions of observance after the Jokum Film Company had announced its bathing beauties would sing songs from the belfrey of the Tabernacle. It is thought the men were expecting a general peeling of the belles.

Funny most "inside information" comes from outside sources.

A storm of public protest alone can sink the Censor Ship. The public voice is sometimes loud. With the storm and a loud voice perhaps we can both sink the ship and drown the censors. Then we can all go wading.

The older they are the sooner they fall.

Our name should be BAKER; it's wrong as it is.

My dear, I don't say this in fun.

For mother comes home with a ROLL in her hair—
And daddy comes home with a BUN.

It's easy to lend. But did you ever see a fool being able to owe?

"I'd go through fire for you!"
"Sir, we part here. I'm going to heaven."

Talk isn't as cheap as it used to be. See the phone book for rates to New York.

She said, "My dear, my mind is clean.

I know no dirty stuff."
He said, "You ought to keep it clean—
You change the thing enough."

Socrates said that if a man gets married he'll repent; and if he doesn't get married he'll repent. The son-of-a-gun leaves no room for argument.

Have you noticed how thin people are getting of late? It's because they believe in the saying of "laugh and grow fat," and in trying to laugh by going to see the late two-reel comedies(?) they get thinner trotting back and forth between theaters in vain. One of our friends used to weigh 300 pounds. He now weighs only 90, is too weak to commit suicide.

S. O. S.

The cry of any old port in a storm is claimed to be all wrong. There are many who don't give a whoop about the storm. It's the Port they want.

A change of climate does any man good. That—or a little heir.

Perhaps the ultra-advanced styles in skirts during the coming fashion spree will be to place the water line well above the knee. But then the dear girls have been awfully economical these last few months, inasmuch as they have worn their skirts longer than ever before.

Freedom of speech doesn't mean painting the air blue.

You can lead a man to altar, but he has a right to shrink.

Too much thought, and too little action,
Is like a slipping wheel that hasn't any traction.

"Where there's smoke there's fire," sayeth the sage. But who cares? It's a place to get warm.

Work prevents and cures, idleness breeds and torments.

Money talks. It has always talked. Right now in the era of prosperity for the picture industry we'd like to see a lot of good listeners.

He used to roll his cigarettes,
And she would roll her socks.
But now they roll a baby-cart
For blocks, and blocks, and blocks.

There was a sign reading: I STAND FOR SERVICE. A lot of us would stand for some too; but we don't know where to get it.

Who wouldn't rather be a rolling stone than a bump on a log?

The trouble with religion seems to be that every one has a different idea of what's right, which wouldn't be so bad only that everyone spends so much time trying to get the other to do right in his way of thinking that he hasn't time to do right himself in the way he prescribes.

This is another way of saying: Do right, and shut up.

"Save the surface and you save all," is what a lot of girls go by.

"In union there is strength." This can be proved by joining limburger and garlic as one.

There are a lot of self-styled bohemians who look dangerously like a lot of bohunks we've seen.

Our idea of an ideal wife is one who is beautiful, dumb and satisfied.

DRAMA DIRECTOR IS CHOSEN FOR COMEDIES

Mack Sennett, in line with his extensive production policy since the signing of a contract with the Pathe Exchange for the distribution of over twenty Sennett all-star and Ben Turpin comedies is daily adding to his forces and has just signed Bertram Bracken, noted director and recently, independent producer. The signing of Bracken to produce comedy features on the Sennett lot is significant in view of the statement of Mack Sennett to the effect that he believes the director of dramatic features to be eminently adapted for the filming of comedy productions. "In the past," said Sennett, "the director of comedies has graduated to the fold of dramatic producers. I want to demonstrate the advantage of dramatic construction knowledge in the field of comedy production and for that reason believe Bertram Bracken to be slated for considerable renown in his new line."

Among the most noted pictures which Bracken has produced are, Anita Stewart's "Harriett and the Piper," Jane Novak in James Oliver Curwood's "Kazan," Wallace Beery and Lewis Stone in "The Northern Trail;" and several short features with all-star casts, to-wit: "White Mouse;" "The Ne'er To Return Road;" and "The Policeman and the Baby." Most recently Bracken went into the independent production game, having completed "Over Here," shortly to be released. He will begin filming a new comedy feature on the Sennett lot immediately.

FLYNN'S FIRST GOLDWYN FILM TO HAVE BIG CAST

More than fifteen principal characters will be included in "In the Palace of the King," the first picture Emmett Flynn is to direct under his contract, with the Goldwyn studios.

In adapting the F. Marion Crawford story to the screen, action and situations were taken both from the novel and from the play which was written from the book.

The rapidly moving plot of the novel, which was one of the most popular of its day, will be kept virtually as it was in the original. A number of scenes will be interpolated, however, to add color and power to the screen version of the story.

Casting Director Robert B. McIntyre and Mr. Flynn now are working on the task of selecting players for "In the Palace of the King."

Work will be started on the picture within the next two weeks, it is expected.

BARBARA LE MARR JOINS NIBLO'S HALL OF FAME

The Louis B. Mayer Studio becomes a hall of fame as Fred Niblo assembles his all-star cast for "Captain Applejack."

Barbara La Marr has just been engaged for the production and finds herself in the excellent company of Matt Moore, who will play the title role, Miss Enid Bennett, Robert McKim and Thomas Ricketts.

"Captain Applejack" will be the seventh big picture in which Miss La Marr has appeared since she found herself famous as the radiant but relentless lady-in-waiting in "The Three Musketeers."

Her colorful personality and rare beauty have recently been broadcasted in "The Prisoner of Zenda," "Trifling Women," "The Hero," "Poor Men's Wives," "Quincy Adams Sawyer" and "Souls for Sale," yet to be released.

In "Captain Applejack" she will appear as the spectacular Russian adventuress, a dancing girl for whom a mild young Britisher goes scuttling down to the sea in a pirate ship.

Precedent has been established for the role for Mary Nash made it the outstanding part of the stage production in its New York engagement.

There is good cheer at the Louis B. Mayer studios over the cast so far selected. Matt Moore is admirably suited to the title role by appearance and ability. Miss Enid Bennett might have been the original of "Poppy," the demure little English beauty. Robert McKim has the elegance in villainy necessary for the Russian terrorist of the piece and it is a stroke of fortune that Thomas Ricketts was available for "Lush," the prehistoric butler.

FRENCH ACTOR DECLARES CALIFORNIA SURPASSES



ALPHONSE MARTELL

"The more I see of Hollywood the more I like it," reflected Alphonse Martell, who recently arrived from France, and who admits that although he has visited most of the beautiful spots of Europe, he has never seen a place that he likes more than California. He is fully justified in this reflection, for it was only a matter of several days after his arrival that he began work on a part in Louis J. Gasnier's "Daughters of the Rich," which is being made at the Mayer studios.

Mr. Martell is a native of Alsace-Lorraine, and is a member of one of the oldest families there. He is well known for his dramatic and character work on stage and screen, and is determined to become a worthy silver sheet representative of his famous country, which for centuries has figured so prominently in diplomatic circles.

Kathryn McGuire has been signed for a long term by Richard Thomas.

WANTS TO SCREEN OUR GREATEST LOVER

The problem of selecting a character to portray the leading role in "Hollywood's Greatest Lover" is causing Director Fred Caldwell to burn a lot of midnight oil.

Rodolph Valentino has been suggested, also Ben Turpin, "Bull" Montana, Bill Rogers and several other prominent names, but none of these exactly hit the spot, or else are unobtainable.

"Hollywood's Greatest Lover" is the fourth of a series of Hollywood stories being filmed by Fred Caldwell Productions. The first was "Night Life in Hollywood" in which Mr. Caldwell introduced Theodore Roberts, Bryant Washburn, William Desmond, J. Warren Kerrigan and many other notable stars. This feature will be running soon at the Symphony Theatre on Broadway.

The second one was "Bishop of Hollywood," which was a widely published story in the Story World, and the third was "The Sheik of Hollywood" in which Victor Potel, of Slippery Slim fame, disported himself in the role of the Sheik, most ably abetted by Gale Henry as the Sheikess, whatever that is. Director Caldwell and staff are racing with schedule on a series of twelve of these stories being filmed at the Fine Arts studio.

STILL ANOTHER COMEDY STAR LENGTHENS HIS FILMS

Requests from the majority of the state-right buyers of the Joe Rock two-reel comedies may lead the independent comedian to lengthen his output from two to three reels on his next series. Sam Grand, J. L. Friedman and Bobby North, three of the largest exchangemen in the group, claim that Rock's two-reelers are proving so popular that there is a demand for more. Inasmuch as Rock is contracting to produce twelve comedies of two-reel length only this season, the comedian figures on meeting the demand by lengthening his productions an extra reel. This follows the custom of several of the leading film comedians today of increasing the length of their output. Rock already has enough scripts to fill three reels and is giving careful attention to his next year's product. The subjects are expected to be funnier and even more spectacular than this year's releases.

James Cruze has returned to the coast after making scenes for "Hollywood," his new Paramount production, in New York, and is now engaged on a number of important sequences for this interesting picture which was adapted by Thomas J. Geraghty from Frank Condon's story.

Who's Who and What's What in Filmland This Week

Francis McDonald has been added to the cast which will appear in Richard Walton Tully's forthcoming production, "Trilby."

The American Society of Cinematographers made merry at a banquet held last Wednesday night at the Ship Cafe, Venice.

Emily Fitzroy, who played the mother role in "Driven," has arrived from the East and will join the cast to appear in "Captain Applejack."

Milla Davenport is playing the role of companion to Constance Talmadge in "Dulcy." This company is expected to leave for Yosemite Valley immediately.

Charles Ray has been assigned the leading role in the Writers' Revue stage production of "Hollywood," to be held at the Philharmonic Auditorium, April 27 and 28.

Norval MacGregor, one of the deans of the local directorial fraternity, is assisting Richard Thomas in the staging of "Scarlet Shadows" at the Hollywood studios.

Fred Spencer is playing his second rural comedy for Century in "Hay! Hay!" Harry Edwards is directing it from a story by Spencer himself. Lois Boyd is in support.

Valerie and Geraldine Waggle, baby artists, will be seen in the all-star cast appearing in the Halperin production, "Tea With a Kick." Geraldine impersonating the bad little girl, provides a humorous scene by losing her pantaloons while dancing.

Charles Maigne has started his production for Paramount "The Silent Partner," with Leatrice Joy and Owen Moore featured and a fine supporting cast. This Saturday Evening Post serial is by Maxmillian Foster and the adaptation is by Sada Cowan.

Hugh Fay, one of the leading comedy directors, has been specially engaged to direct Lloyd Hamilton's next comedy for Educational release. Fay was responsible for the direction of two of Hamilton's previous successes, "The Speeder," and "No Luck."

According to an announcement, Charlie Chaplin will receive a beautiful painting of Pola Negri as her birthday gift to him on April 16th. The portrait was done by Tade Styka, famous Hungarian artist, while the Polish actress was in Europe.

Omar Whitehead, who just finished a long engagement in a Ruth Roland serial, has been assigned the role of Bishop, in Mary Pickford's new production, as yet untitled.

Walter Heirs is now at the little suburban city of Pleasanton, in California, for opening scenes in his new Paramount picture, "Fair Week," directed by Rob Wagner.

Jack Fuqua, who photographed Richard Thomas' "The Silent Accuser," has a contract for a series of twelve six-reelers, to be produced during the next two years by Mr. Thomas.

Louise Loftus, a new member of the film colony, was given her first part recently opposite Edward Burns in a new feature which Tom Mills is directing for Choice Productions.

Don Franklin, fourteen-year-old actor, will play the role of Bobby Thorpe, Jackie Coogan's American chum, in the little star's initial effort for Metro, "Long Live the King."

Victor Seastrom, the Swedish director, recently added to the Goldwyn directorial staff, will film Sir Hall Caine's novel, "The Master of Man," as his initial offering under his new contract.

A bevy of beauties will be seen in Clyde Cook's latest Fox comedy, which was directed by Slim Summerville. Vera Kaye Webb, Margaret Cloud, Pat Ostrander, Lillian Hackett, Elsie Tarron and Lillian Cushman are all included in Cook's supporting cast.

A request that an obsolete battleship be placed at Venice for filming purposes was received by the Venice City Council last week from officials of the Morse studios. The request, now under consideration, will be communicated to President Harding, if sanctioned by the Public Welfare Committee.

"Big Boy" Williams, who is being featured in a series of westerns by Charles R. Seeling, is running around on crutches as the result of "bulldogging" a steer when on location filming the latest Seeling production. He is satisfied, however, for the camera got all of the action.

Paul Panzer, who played the villain in Pearl White's serial, "The Perils of Pauline," has returned to the screen after an absence of five years, having been assigned an important role in "Snomblind," an Arthur Stringer story, to be directed by E. H. Griffith for Cosmopolitan.

Carmel Myers plays the olive-skinned Azria in William P. S. Earle's "King Tut-Ankn-Amen," which is now in the middle of completion. The part of Azria is the leading one in the story based on the ancient Pharaoh's life.

Another engagement rumor fell flat last week when Constance Talmadge and Irving Thalberg, youthful Louis B. Mayer official, denied their intentions of having the marriage ceremony performed in the near future.

Gaspard Renault, a little homeless crippled newsboy of Vancouver, B. C., won the police dog that Francis McDonald was giving away to the party who suggested the best name for his Malamute dog which was a gift from a fan.

Rollin Sturgeon, director, has just announced his intention of commencing immediate work on a series of productions to be adapted from well-known stories and stage successes to be released under the title of "Sturgeon Specials."

The Denco Film company is preparing to start work on their feature production, "After the Ball," an adaptation from the story taken from Charles K. Harris' famous song. An all-star cast will be headed by Kenneth Harlan, Marian Cooper and Edna Murphy.

Homer Scott, who photographed Mabel Normand's "Suzanna" for Mack Sennett, has been promoted to the position of head cameraman for the Sennett organization, and will have complete supervision over all equipment and details in his department, as well as personally photographing all feature productions.

Baby Peggy has completed the filming of her last two-reel comedy, under the direction of Alf Goulding at the Century studios. Her next work will be done in the first of a series of six-reel feature vehicles, to be produced as Universal-Jewels under the direct supervision of Julius and Abe Stern, the producers who first "found" the starlet.

Florence Gilbert, the blonde ingenue, has finished her part with Bull Montana in his "Breaking Into Society," and has been engaged by Hunt Stromberg, producer of Montana comedies, to appear in the next comedy opposite "handsome Bool." This will make her third one with this organization, the other one being "Snowed Under."

Sanford D. Barnes, technical director of the Mack Sennett studios, has had an opportunity during the past two weeks to display his versatility in building practical interiors as well as those for the "make-belief." Barnes, in addition to his regular duties, has supervised the construction of a new bungalow to house the publicity department and the rebuilding and redecorating of the new offices for the supervising director.

When Creighton Hale, now truly one of the big names of both the stage and screen, was a boy of fourteen years, he used to be one of the steady patrons of the Lyceum Theatre in London and his favorite actor at that famous playhouse was Eric Mayne, then in the heyday of his triumphs as a matinee idol. This week, fifteen years later, Mr. Hale and Mr. Mayne are appearing in the same play, "Just Suppose," at the Mason Opera House nor had they met in all the interim since those Lyceum days until about two months ago.

"All Over Twist" Is Finished

"The Bus Boys" will be known as "All Over Twist," and under this exceptionally clever title it will be released as Buddy Messinger's fourth starring vehicle for Century Comedies. The change is directly responsible to Abe Stern, vice-president, who returned to the studio two days before its completion. In line with his, and his brother Julius' idea to use the best titles for exploitation aids, the change was made.

Tickets For Revue

Tickets for the Writers' Revue of 1923, to be presented at the Philharmonic Auditorium on the nights of April 27th and 28th, may now be reserved or purchased at the Auditorium, according to announcement made today by Treasurer George Foster Platt. It was found necessary to open sales early at the Philharmonic when requests for tickets flooded the Writers' Club, where the sale began several days ago.

Fred Spencer to Star

Fred Spencer, who was recently placed under contract by Julius and Abe Stern, officials of Century Comedies, will step into stardom when he makes his appearance in a comedy now being directed by Archie Mayo. Spencer, until now, has been appearing as the "heavy" in pictures with Buddy Messinger, Baby Peggy, Brownie, and Jack Cooper. His opportunity to head a company for the Century organization came after Stern Brothers watched his work carefully since they signed him, and even while he worked not under contract.

SCREEN CAPTURES ANOTHER VODE HEADLINER

Another vaudeville headliner has listened to the lure of the silent art—and has fallen.

Harry Langdon, the famous comedian whose golf and auto stunts, as he presents them in the two-a-day theatres, have placed him on the top rung of vaudeville fame, has just signed a long-term contract with Sol Lesser, president of Principal Pictures Corporation.

Langdon will star in a series of feature comedies, which will be prepared especially for his unusual comedy traits and tactics. He will complete his Orpheum circuit tour and will immediately return to Los Angeles to don the grease paint for the clicking cameras.

It is interesting to learn the circumstances surrounding Langdon's entry into the silent art fold. The Orpheum artists on the bill with Langdon came across Canada and down the Pacific Coast intact. As they neared the land of moviedom, speculation was rife as to who on the bill would be "captured" by the movie magnates. Interest was doubly keen when, in San Francisco, Bert Lytell joined the bill for a two-weeks' period and came to Los Angeles with the players in his sketch, "The Valiant."

Lytell had taken a few weeks off from his camera work prior to starting in Principal Pictures, "The Meanest Man in the World." Sol Lesser, who arranged Lytell's vaudeville splash, gave a theatre party the opening night of Bert's local engagement. The movie magnate witnessed Langdon's offering and was deeply impressed with his possibilities before the camera. A "test" followed and then a contract.

Langdon possesses unusual camera possibilities, according to Lesser. He has an uncanny knack for comedy situations for the screen and "puts them over." That Langdon will be one of the screen's foremost comics is the prediction of Lesser and those associated with him in the production channel of the picture industry.

Romayne is Exonerated

Harry Y. Romayne, president of the film company bearing his name, was exonerated last week of charges of grand larceny and embezzlement which resulted from a disagreement among officials of the Cinema Distributing Company regarding the alleged sale of a picture to that concern by Romayne's organization. Justice of the Peace Robert H. Scott, who tried the case, declared there had been no crime committed, and that prosecuting attorneys failed to provide sufficient evidence.

SEELING MAKES SUCCESS OF MAKING COWBOY A STAR

Charles R. Seeling, prominent independent producer, is producing a series of six-reel westerns, featuring "Big Boy" Williams. Seeling has shot two, and the other four must be completed by the end of July.

"Big Boy" Williams was found by Seeling five years ago when he took him, a plainsman fresh from the wilds of Texas, and put him in a five-reel western. It did not take the boy long to get camera-wise and his acting is very natural in all respects. At the present time Seeling is contemplating the purchase of a famous western novel that has delighted thousands of readers and making from it a screen play that will go down in cinema history as the perfect interpretation of the spirit of the "wide open spaces."



CHAS. R. SEELING

HEAT WAVE AND LAZINESS FOLLOW PEPPEY BLIZZARD

Where a howling New England blizzard raged on the Christie stages ten days ago, now stands a cotton field and a dock along the Mississippi river, with care-free "darkies" holding the center of the stage. This is because Al Christie is now engaged in making a black-face comedy featuring Jimmie Adams and Babe London, said to be a decided innovation for motion pictures.

The new comedy will be called "Roll Along" and includes scenes of a steamboat race which were taken last week along the Sacramento river. The reason for the sudden transformation of the stages is the fact that Christies have just finished their snowy picture, "Winter Has Come," in which Dorothy Devore is starring.

The new black-face comedy has a cast including Adams, Babe London, Natalie Johnson, William Irving, Earl Rodney, Ward Caulfield, Gus Leonard, and teams of buck and wing dancers, banjo players and cotton pickers recruited from the ranks of vaudeville for specialty numbers which will be included in the film.

"Salomy Jane" Being Filmed

George Melford has started his new Paramount production, "Salomy Jane," in which are featured Jacqueline Logan, George Fawcett and Maurice Flynn. Waldemar Young adapted this picture. It was originally a story by Bret Harte and was dramatized by Paul Armstrong. In the cast, in addition to those mentioned, will appear William Davidson, Charles Ogle, William Quirk, Raymond Nye, Louise Dresser, James Neill, Tom Carlin, Clarence Burton, Barbara Brower and Jack Padgen. It will be fascinating to see the famous Bret Harte characters, such as Yuba Bill, Col. Starbottle and others, stalking across the screen.

MARY O'HARA TITLES U'S "MERRY-GO-ROUND"

Rupert Julian, Universal super-jewel director, has engaged Mary O'Hara to write the titles for "Merry-Go-Round," the gigantic Viennese spectacle which he recently completed as a Universal special production.

Miss O'Hara was formerly title writer for Rex Ingram and titled most of that producer's leading productions.

Julian is sparing no effort in either time or money and the work of Miss O'Hara is expected to add further glory to the film, which has already been declared by Universal to be its greatest production made to date.

Miss O'Hara has been at work for several days and will be on the picture another two weeks.

Mickey and French

It was during the filming of "Daytime Wives" at the R-C studios, Emile Chautard, the director, Lucien Andriot, the cameraman, and several others, all French, were standing together joking in French. Suddenly one of them espied little Mickey McBan, who plays the child role in the picture, and called to him. He strolled over to where they stood, and they asked him if he thought Mr. Chautard was a good director. Yes, he did! All right, they would teach him how to express that opinion in French. And patiently they repeated to the starlet the words; "Vous etes un bon directeur, Monsieur Chautard." After hearing the phrase several times Mickey piped up with, "Vooz et a bum directeur, Messy Chautard." No need to state that young Mr. McBan has abandoned French lessons for the time being. The laughs that followed his brave attempt would confuse anyone.

Carmelita Geraghty, daughter of Tom Geraghty, well-known writer and director, enacted a role in Rupert Hughes' "Souls For Sale."

DOING ONE PART WELL WINS ANOTHER

Charlotte Merriam, who plays the part of Angie the hard-boiled department store clerk who goes into the chorus in "The N'th Commandment," the Cosmopolitan production showing at Grauman's Metropolitan this week, earned something more than her salary when she played in that picture. She earned a part in Maurice Tournour's forthcoming production for First National "The Brass Bottle," a much bigger part, and more important, than that of Angie. Mr. Tournour saw her work in "The N'th Commandment" in a preview and was so impressed with her possibilities that he gave her the part of Sylvia Futvey in "The Brass Bottle."

Sylvia Futvey is the girl whom Horace Ventimore, portrayed by Harry Myers, wants to marry. The story of "The Brass Bottle" is wound around the difficulties Ventimore encounters when Ernest Torrence escapes from a brass bottle, Ventimore, a young architect, purchases for his sweetheart's father, played by Tully Marshall.

Miss Merriam attempted her first dramatic role with Angie. Previous to that she had played leads in scores of short comedies. The daughter of a regular army man, Col. Henry Clay Merriam, she came to Los Angeles to complete vocal studies she had begun in San Francisco and drifted into pictures through her friendship with Carmel Myers.

Baby Bruce Signs

It isn't every youngster of three and a half years who can sign his name to a long-term contract to "play" in the movies. But Bruce Guerin had that pleasant experience this week—rather, the kiddie's mother signed a contract with Warner Bros. for his services for several years, while Bruce looked on and signified his approval.

King With O'Hara

Charles L. King, who will be seen in the Universal production, "The Merry-Go-Round," is supporting George O'Hara in the Fighting Blood series now being produced at the Robertson-Cole Studios. King recently finished a long-term engagement with Carter De Haven, enacting roles in eight pictures for that producer.

Oil's Oil For Jackie

Thousands of dollars will be added to the already over-flowing coffers of Jackie Coogan, as a result of "the coming-in" of his Jackie Coogan No. 2 oil well, located at Huntington Beach. This enterprise, situated close to the successful Jackie Coogan No. 1, is expected to produce approximately 5000 barrels of oil a day.

News and Gossip About the Moving Throngs of Movieland

"Hollywood" At Writer's Revue

"Hollywood," Frank Condon's original story of studio life, and the exploits of a beautiful girl who migrates to Filmland in quest of screen honors, is being adapted for stage presentation and will be introduced for the first time April 27th and 28th as the main feature for the Writers' Revue of 1923, to be held at the Philharmonic Auditorium. Mr. Condon is collaborating with Tom Geraghty in the adapting and Alfred Hustwick will write the lyrics for Aubrey Stauffer's music. Mr. Stauffer will also act as stage director in charge of preparations for the revue, and Jefferson Moffett will supervise the casting.

Tourneur and "Trilby"

Maurice Tourneur is watching with considerable interest the production of "Trilby" which Richard Walton Tully is staging at the United studios, for away back in 1915, when Picture Palaces were Nickleodeons, the French director produced "Trilby" with Clara Kimball Young. "You can do so much now that was unthought of eight years ago!" Tourneur exclaimed, during a discussion with Mr. Tully of the possibilities of the story. Tourneur is working on "The Brass Bottle," the second of a series to be released by First National.

Critics Laud Baby Dana

Baby Muriel Frances Dana has scored a marvelous success in "Can a Woman Love Twice?" Ethel Clayton's F. B. O. vehicle in which Baby Muriel played one of the leading roles. Eastern critics pick Baby Muriel as the most promising child actress on the screen today. Baby Muriel has appeared in many Ince productions, and her latest release was the leading role in "The Forgotten Law," a Graf Production, released by Metro.

Carey Returns From Snows

Harry Carey, the famous Western star, has just returned from Truckee, where his company under the direction of Val Paul shot the snow exteriors for his latest film play, "The Miracle Baby," a story by Frank Pierce. The cast supporting Carey in this production includes Margaret Landis, as leading woman, Hedda Nova, as the "heavy," and Charles J. Le Moyne, Edward Hearn, Edmund Cobb, Alfred Allen and Bert Sprotte.

Humphrey in "Scaramouche"

William Humphrey is well started in the enacting of his heavy role in Rex Ingram's "Scaramouche," now being filmed at the Metro Studios. He

will portray the character of Chevalier de Chabbrilain, the consort of the Marquis, which is said to be one of the most difficult roles in the cast. Humphrey won distinction for his performances in "The Stranger's Banquet," and "Vanity Fair."

He Bursts Into Song

Already songs are being written about "The Extra Girl," naturally one would expect the first batch to come from Phyllis Haver's associates on the Mack Sennett lot, where she is now busily filming her initial starring vehicle. The first entry in the handicap is Mervyn LeRoy, erstwhile member of the vaudeville team of LeRoy and Cooper. Mervyn is working under William A. Seiter, directing the Phyllis Haver story. His song is as popular on the Sennett lot as the star to whom it is dedicated.

Addenda No. 15,683

When informed last week that his name had been prominently mentioned in discussion anent the actor who was to play the title role of "Ben Hur," Monsieur Ben Turpin, famous lover of the screen, star buffoon of Mack Sennett comedies, indignantly replied that he would never allow himself to advertise so prosaic an object as coffee. (No advertisement.)

Tired of Doing Nothing

Priscilla Bonner, who plays the country lass in Mack Sennett all-star comedy "Where Is My Wandering Boy This Evening?" featuring Ben Turpin as the prodigal one, says she got tired of doing nothing after her schooling and went on the stage. She was the original Shannon in "April Showers," and later, when her family moved to the coast from Washington, entered motion pictures. She has appeared in various Ince, Goldwyn, Neilan, Metro, Vitagraph, and independent productions.

Lewis "Set" For Years

Ralph Lewis has just moved his trunks, suit cases, golf clubs and several big cartons of cigarettes into his new star dressing room suite at the R-C studios. The studio's technical staff has engraved a big gilt star on trusty Ralph's dressing room door, guaranteed not to rub off for at least three years, the term of Lewis' new R-C starring contract, and the well-known veteran of the screen is taking it easy waiting for his starring vehicle to be prepared for shooting.

Veteran Horne Signed

Emile Offeman, general manager of the Powers studios, announced this week that he had signed James W. Horne to direct

for Film Booking Offices for the period of one year. Mr. Horne is one of the pioneer directors of the motion picture industry and has to his credit many noteworthy successes including "The Hottentot," "The Forgotten Law" and "Can a Woman Love Twice," in which Ethel Clayton is now appearing. Horne also directed motion pictures for Kalem, Universal, Pathe and Ince. His wife is known professionally as Cleo Ridgely.

6 Years Old and a Pioneer

Robert De Vilbiss has been chosen by Charles Brabin to play Frank Mayo at the age of 6 in "Six Days," the Elinor Glyn story Brabin is producing for Goldwyn. De Vilbiss is 7 himself, but a movie veteran. He began his career under Allen Holubar in "Hearts of Humanity"—much as did Erich von Stroheim. But while von Stroheim went on as a director, little Robert acted—a little girl in "Dangerous Curves Ahead," a naughty little boy in "The Old West," with parts since then in "Poor Relations," and a series of Lloyd Hamilton comedies.

Lasky Starts Jazz Film

Monday, April 2nd, was another Red Letter Day in activities at the Paramount West Coast Studio. On that day Jerome Storm started "Children of Jazz," from a play by Harold Brighouse adapted by Beulah Marie Dix. The cast is exceptionally strong and includes Theodore Kosloff, Ricardo Cortez, Eileen Percy, Estelle Taylor and Robert Cain. An island location near the Southern California coast will probably be sought for many of the scenes and the story is said to be exceptionally brilliant and up to date.

Recovers From Illness

Rowland V. Lee has recovered sufficiently from his attack of influenza, which confined him to his home in Hollywood for the greater part of the past month, to go to Catalina Island, Calif., where he will remain for several days to recuperate. At the time of the death of Louis Burston for whom he had been directing "Desire," a feature production for Metro release, Lee, still confined to his room, had resumed, against the advice of his physician, the cutting and titling of the film, a portable projection machine and screen having been transported to his home for the purpose.

Linder is Hurt Again

While filming one of the exciting scenes of his next starring comedy feature, now being produced at Nice, France, Max Linder, the famous French com-

edian, was thrown from an automobile and sustained severe injuries which will keep him inactive for several days. Linder was scheduled to return to Hollywood some months ago to resume his picture activities here, but was persuaded by public demand to produce at least one film in his native country.

Old Studio "Comes Back"

The old Bronx studio might be more appropriately called "The Hummer." Two months ago it was still deserted and about ready to die the death of stagnation. Then Kenneth J. Bishop, general manager of the H & B Film Company, decided to add a producing unit to his distributing business. The services of Cliff Smith were secured to direct and play male lead. Eugene A. Vogt wrote a story and off they went, with Eileen Sedgwick as feminine lead. The first picture was finished about two weeks ago and so well was it received by the New York branch of the H & B that haste was made to start the second. Cliff Smith again directs and plays the lead with Josie Sedgwick opposite. Beside this unit three others are now either working or preparing at the Bronx, all of them with the H & B release.

Page Papa, Quick!

A very small girl was visiting the Goldwyn studio with her mother.

Raymond Griffith, while waiting between scenes in Marshall Neilan's "The Eternal Three," took it upon himself to amuse the youngster. Much to his surprise, she said right off the bat—"Kiss me!" He did. "Oh, mother!" she called gleefully, "come here quick and get a screen kiss."

Precious Wares For De Mille

Five cases of rare Oriental draperies, silks and jewels, are en route to Hollywood, from Bangkok, Siam, consigned to Cecil B. De Mille, who will use the valuable treasures in his next production, "The Ten Commandments." The precious articles were purchased by Mrs. Florence Meehan, globe-trotter, who is gathering authentic information and material for Mr. De Mille's picture.

Meyers Joins Tourneur

Harry Meyers has been signed to play the stellar role in the new Maurice Tourneur production, "The Brass Bottle," an adaptation from the story by F. Anstey. Among those who will support Mr. Meyers are Ford Sterling, Ernest Torrence, Charlotte Marriam and Aggie Her- ring.

Pulse of the Studios

For Week Starting Monday, April 9

Camera I intends to keep the Pulse of the Studios accurate in every detail. You can help by reporting any error to Pulse Editor, 439-869

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|----------------|--------------------|------------------|-----------------|-------------------------------|-----------------|
| BERWILLA STUDIO. 5821 Santa Monica Blvd. | | | | | | Holly 3130 |
| Eddie Lyons Productions (Arrow release). | | | | | | |
| Eddie Lyons | Eddie Lyons | McGill | Cooke | Diltz | 2-Reel Comedies | 1st Week |
| Ben Wilson Productions (Federated release) | | | | | | |
| Monty Banks | Monty Banks | Wm. Nobles | McDaugh | | Comedies | Schedule |
| BOYLE STUDIO. | | | | | | Phone Boyle 554 |
| BRENTWOOD STUDIO. 4811 Fountain Ave. | | | | | | 598-146 |
| Sunset Productions. A. J. Xydias, Mgr. 518-162. | | | | | | |
| R. N. Bradbury | Jack Hoxie | Bert Longnecker | Jack Pierce | Frank Clark | "Desert Rider" | Editing |
| BRONX STUDIO. 1745-51 Glendale Blvd. Kenneth Bishop, General Mgr. | | | | | | |
| H. and B. Productions | | | | | | |
| Cliff Smith | All-Star | Thompson | | Eugene Vogt | 5-Reel Drama | 2d Week |
| Arthur Hilton | All-Star | Titus | Wotherspoon | Harry Burns | Comedy-Drama | 5th Week |
| Kelpine Productions | | | | | | |
| Kelpin | Kelpin | | | | Comedies | 2d Week |
| BURBANK STUDIO. Burbank, Cal. | | | | | | Burbank 54-R |
| CENTURY STUDIO. 6100 Sunset Blvd. Julius Stern, Gen. Mgr. Bert Sternback, Casting. | | | | | | Holly 96 |
| Century Comedies (Universal release). | | | | | | |
| Archie Mayo | Eaton-Cooper | Victor Sherrick | Charles Lamont | Gorham-Mayo | "Gorham Follies" | 2d Week |
| Al Herman | Jack Cooper | Billy Williams | Mark Sandrich | Herman-Neufeld | "Sky High" | 2d Week |
| Alf. Goulding | Baby Peggy | Jerry Ash | Leslie Goodwin | Harry Edwards | "The Orphan" | Editing |
| Harry Edwards | Fred Spencer | Billy Williams | Wm. Quinlan | | "Hay Hay" | 2d Week |
| Arthur Trimble Productions. | | | | | | |
| Jack Dawn | Arthur Trimble | Roland Price | Alex Alt | Jack Wagner | Comedy | Schedule |
| CHAPLIN STUDIO. Alfred Reeves, Gen. Mgr. 1416 La Brea Ave. | | | | | | Holly 4070 |
| Regent Film Company. (United Artists release). | | | | | | |
| Charles Chaplin | Edna Purviance | Rollin Totheroh | Eddie Sutherland | Monta Bell | "Public Opinion" | 14th Week |
| CHESTER STUDIO. 1438 Gower St. | | | | | | |
| Phil Goldstone Productions. (State Rights release). | | | | | | |
| W. K. Howard | Wm. Fairbanks | | Staff | | "What Women Want" | Casting |
| CHOICE STUDIO. 6044 Sunset Blvd. | | | | | | 439-764 |
| Choice Productions | | | | | | |
| Tom Mills | All-Star | Irving Ries | | | Comparable Series | Schedule |
| CHRISTIE STUDIOS. Harry Edwards, Casting. 6101 Sunset. C. H. Christie, Gen. Mgr. | | | | | | Holly 3100 |
| Scott Sidney | Bobby Vernon | Peterson | Clemens | Robert Hall | Two-reel Comedy | Editing |
| Al Christie | Jimmy Adams | Nagy | Hagerman | Walter Graham | 2-Reel Comedy | 3d Week |
| COSMOSART STUDIO. 3700 Beverly Blvd. J. E. Bowen, Gen. Mgr. | | | | | | Wilshire 2115 |
| I. W. Irving Productions. (B. P. S. release). | | | | | | |
| Paul Hurst | All-Star | Joe Walker | Irwin | | "Blood Barrier" | 1st Week |
| Harry Reveir Productions. Joe Murphy casting. | | | | | | |
| Joe Murphy | All-Star | Amos | | | "Supreme Test" | Casting |
| Shell Craft Productions. Edwin Smith, Gen. Mgr. | | | | | | |
| R. D. Saunders | Ted Henderson | Kermit Wood | A. Olsen | Hattie Carson | 2-Reel Comedies | Casting |
| Jack Carlisle | All-Star | G. E. Kline | Thayre Roberts | Ben D. Meadors | Comedies | Schedule |
| FINE ARTS STUDIOS. Individual Casting. 4500 Sunset Blvd. | | | | | | 598-165 |
| Fred Caldwell Productions. | | | | | | |
| Doubleday Productions. Chas. Mack, Mgr. (Western Pictures Exploitation). | | | | | | |
| Jess Robbins Productions. (Vitagraph release) | | | | | | |
| Halperin Productions. | | | | | | |
| Hugh Deirker Productions. (American release) | | | | | | |
| Sacramento Pictures Corp. Forrest White, Vice.-Pres. & Gen. Mgr. | | | | | | |
| Clifford S. Elfelt Productions. | | | | | | |
| Clifford S. Elfelt | All-Star | | | | "Dangerous Men" | Casting |
| Finis Fox Productions | | | | | | |
| Finis Fox | All-Star | Sam Landers | Irvin Van Osdel | Lois Zellner | "The Man Between" | 5th Week |
| FOX STUDIO. Arthur Forde, Casting. 1401 N. Western Ave. | | | | | | |
| Buckingham | Stock | | | Staff | Comedies | Schedule |
| Al St. John | Al St. John | Ernest S. Depew | Benny Stoloff | | Comedies | Schedule |
| Elim Summerville | Clyde Cook | Jay Turner | Arthur Cohn | | Comedies | Schedule |
| Jack Blystone | Tom Mix | Dan Clark | Eugene Forde | | "Tempered Steel" | 2d Week |
| GARSON STUDIOS. 1845 Glendale Blvd. | | | | | | Wil. 81 |
| Metro Release. | | | | | | |
| Thomas Hebron | Clara K. Young | Charles Richardson | Jack Boland | Frank Lerssford | "Larudia" | 3d Week |
| GOLDWYN STUDIO. R. B. McIntyre, Casting. Culver City. | | | | | | 761711 |
| King Vidor | All-Star | Charles Van Enger | David Howard | King Vidor | "Three Wise Fools" | 11th Week |
| Clarence Badger | All-Star | Rudolph Bergquist | | Carey Wilson | "Red Lights" | 11th Week |
| Marshall Neilan | All-Star | David Kesson | Thomas Held | Carey Wilson | "The Eternal Three" | 13th Week |
| Von Stroheim | All-Star | Ben Reynolds | Eddie Sowders | Von Stroheim | "Greed" | San Francisco |
| Charles Brabin | All-Star | | Rayback | Ouida Begere | "Six Days" | 14th Week |
| Cosmopolitan Productions. | | | | | | |
| E. Mason Hopper | Anita Stewart | George Barnes | Babille | Frances Marion | "Love Ticker" | Editing |
| George W. Hill | All-Star | Leroy W. O'Connell | George Berthelon | Frances Marion | "Daughter of Mother Mcintosh" | 14th Week |
| HORSLEY STUDIO. 6050 Sunset Blvd. | | | | | | Holly 7945 |
| Bob Horner Productions (Independent release). 1442 Beachwood Drive. 438-740. | | | | | | |
| Fashion Features. G. W. Gibson, 1442 Beachwood Drive. | | | | | | |
| G. W. Gibson | All-Star | E. Gibson | Geo. D. Erskine | | News Weekly | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|---|--------------------|-----------------|--------------------|---------------------|-------------------------|---------------------|
| HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd J. Jasper, Mgr. | | | | | | Holly 1431 |
| Richard Thomas Productions. | | | | | | |
| Richard Thomas | All-Star | Jack Fuqua | Norval MacGregor | Burnell-Manley | Underworld Drama | 1st Week |
| Douglas McLean Productions. (Associated Exhibitors release). | | | | | | |
| Irving Cummings Productions. Charles Woolstenhulme, Production Manager. | | | | | | |
| Victor B. Fisher Productions. | | | | | | |
| Lillian Dusey | | Glen McWilliams | Jack Voshell | | "Youth Triumphant" | 2d Week |
| J. K. McDonald Productions | | | | | | |
| Wm. Beaudine | Ben Alexander | Ray June | Geo. Webster | Loring Leighton | "Penrod and Sam" | 6th Week |
| William P. S. Earle Picture Inc. Dick L'Estrange, Prod. Mgr. | | | | | | |
| W. P. S. Earle | All-Star | Joe Cronjager | Dick L'Estrange | Blanche Earle | Egyptian Story | 4th Week |
| INCE STUDIO. Horace Williams, Casting. Clark W. Thomas, Gen. Mgr. Culver City. | | | | | | 761731 |
| United Authors, Inc. | | | | | | |
| Charles Whitty | Wallace Beery | Joe Walker | Claude Mitchell | Frank Woods | "Richard Lion Hearted" | 2d Week |
| Palmer Photoplay Productions. | | | | | | |
| Del Andrews | Lloyd Hughes | Henry Sharp | Frank Gerahty | Kate Corbaley | "Judgment of the Storm" | 11th Week |
| Cortland Productions | | | | | | |
| Robert Thornley | Guy Bates Post | Harold James | Frenchie de Ruelle | Jas. Oliver Curwood | "Man From Ten Strike" | 5th Week |
| Mrs. Wallace Reid Productions | | | | | | |
| J. Griffith Wray | Mrs. Reid | Henry Sharp | Ross Lederman | C. Gardner Sullivan | "Human Wreckage" | 6th Week |
| Trimble-Murfin Productions. | | | | | | |
| Joe M. Martin | All-Star | | McCluskey | | "The Sign" | 1st Week |
| KEATON STUDIO. 1025 Lillian Way. | | | | | | Holly 2814 |
| LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Kley, Studio Mgr. | | | | | | Holly 2400 |
| Paramount Pictures. (Famous Players-Lasky Release.) | | | | | | |
| Jerome Storm | All-Star | Don Jennings | Frank Brandon | Paulah Marie Dix | "Children of Jazz" | 2d Week |
| Herbert Brenon | Betty Compson | Jimmy Howe | Harold Swartz | George Hopkins | "Woman With Four Faces" | 4th Week |
| James Cruze | Non-Star | Karl Brown | Vernon Keys | Thomas Geraghty | "Hollywood" | 8th Week |
| Sam Wood | Gloria Swanson | Alfred Gilks | John Waters | Sada Cowan | "Bluebeard's 8th Wife" | 5th Week |
| Geo. Fitzmaurice | Pola Negri | Arthur Miller | Frank O'Connor | Ouida Begere | "The Cheat" | 7th Week |
| Wm. de Mille | All-Star | Guy Wilky | Geo. Hippard | Clara Beranger | "Only 38" | 5th Week |
| Geo. Melford | All-Star | Bert Glennon | Si Klegg | Waldemar Young | "Salome Jane" | 2d Week |
| Charles Maigne | Joy Moore | | | Sada Cowan | "Scarlet Partner" | 2d Week |
| Rob. Wagner | Walter Hiers | Bert Baldrige | Leo Pierson | Walter Woods | "Fair Week" | 3d Week |
| MAYER-SCHULBERG STUDIO. 3800 Mission Rd. Individual Casting. | | | | | | Lincoln 2120 |
| Louis B. Mayer Productions. (Metro release). | | | | | | |
| Reginald Barker | All-Star | Percy Hilburn | Harry Schenck | Monte Katterjohn | "Law Bringers" | 4th Week |
| Preferred Pictures Corp. B. P. Schulberg, Gen. Mgr. (Al Lichtman Release). | | | | | | |
| Tom Forman | All-Star | Harry Perry | Sam Nelson | The Leightons | "The Broken Wing" | 4th Week |
| Louis Gasnier | All-Star | Carl Struss | George Yohalem | Olga Printzlaw | "Daughters of the Rich" | 5th Week |
| METRO STUDIO. Romaine and Cahuenga Ave. Harry Kerr, Casting. | | | | | | Holly 4485 |
| Harold Shaw | Viola Dana | | Frank Strayer | | "Rouged Lips" | 1st Week |
| Rex Ingram Productions. (Metro release) | | | | | | |
| Rex Ingram | All-Star | John Seitz | Curt Rehfeld | Willis Goldbeck | "Scaramouche" | 4th Week |
| Hunt Stromberg Productions. (Metro Release). | | | | | | |
| Chuck Reisner | Bull Montana | Floyd Jackman | Doc Joos | Staff | "Breaking Into Society" | Editing |
| Edward Sloman Productions. | | | | | | |
| Edward Sloman | All-Star | | | Winifred Dunn | "Each's Feather" | Casting |
| PACIFIC COAST STUDIO. San Mateo, Cal. C. L. Fallon, Casting. | | | | | | |
| Sereostopic Productions. (American release). | | | | | | |
| Walter W. Bell | Palmer Miller | Elmer Dyer | Chas. L. Fallon | Walter W. Bell | "Tair of Hellions" | 2d Week |
| PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. | | | | | | Holly 7901 |
| United Artists Release. | | | | | | |
| Ernest Lubitsch | Mary Pickford | Charles Rosher | Jim Townsend | Edw. Knoblock | "Rosita" | 6th Week |
| R-C STUDIO. Melrose and Gower. 780 Gower St. | | | | | | Holly 7780 |
| Individual Productions. (Film Booking Offices.) | | | | | | |
| Val Paul | Harry Carey | Wm. Thornley | | Bernstein-Jappard | "The Miracle Baby" | 3d Week |
| Mal St. Clair | All-Star | Lee Garmes | Moreno | Beatrice Van | "End of the Fray" | 4th Week |
| RAY STUDIO. Albert A. Kidder, Jr., Gen'l Mgr. 1425 Fleming St. | | | | | | 598-141 |
| ROACH STUDIO. Culver City. Warren Doane, Mgr. | | | | | | 761-721 |
| Hal Roach Comedies (Pathe release). | | | | | | |
| Fred Jackman | "Back" | | | Van Loos | "Call of Wild" | Editing |
| Newmeyer-Taylor | Harold Lloyd | Walter Lundin | Robert Golden | | 5-Reel Comedy | 15th Week |
| Parrott-Fay | Snub Pollard | Roach Doran | Hackmey | Hutchison-Parrott | 2-Reel Comedy | Schedule |
| Howe-Pecar | "Paul" Parrott | Frank Young | Henecke-Brandie | | Comedies | Schedule |
| McNamara-McGow | All-Star | Len Powers | C. Morehouse | Hal Conklin | "Our Gang" | Schedule |
| Joske-Lembrook | Stan Laurel | | | | 2-Reel Comedy | Schedule |
| SENNETT STUDIO. 1712 Glendale Blvd. | | | | | | Wils. 1550 |
| Mack Sennett Comedies. (First National Release). | | | | | | |
| Wm. Seiter | Phyllis Haver | Lyman Broening | Jim Wright | Mack Sennett | "The Extra Girl" | 5th Week |
| Mel Brown | Ben Turpin | | | | "Where Is My Wandering" | Editing |
| | | | | | "Boy This Evening" | |
| Roy Del Ruth | Billy Bevan | | George Bordeau | | "Mud Pies and Puddles" | 3d Week |
| UNITED STUDIOS. 5341 Melrose. M. C. Levee, Pres. Nan Collins, Casting. | | | | | | Holly 4080 |
| Louis B. Mayer Productions, Clune's Studio, 5360 Melrose Ave. | | | | | | |
| Fred Niblo | All-Star | Alvin Wyckoff | Doran Cox | Bess Meredith | "Captain Applejack" | 2d Week |
| Frank Borzage Productions, Arthur H. Jacobs Corp. (First National release.) | | | | | | |
| Frank Borzage | All-Star | Chet Lyons | Bunny Dull | Johnston-Dazey | "Children of Dust" | 7th Week |
| Edwin Carewe Productions. (First National release). | | | | | | |
| Edwin Carewe | All-Star | Sol Polito | Wallace Fox | Adelaide Hellbron | "Girl of Golden West" | Editing |
| Lloyd Hamilton Corporation. (Educational release). | | | | | | |
| Lloyd Bacon | Lloyd Hamilton | Park Ries | Bob Dewar | Archie Mayo | Comedy | Schedule |
| Joseph M. Schenck Productions. (First National release) | | | | | | |
| Frank Lloyd | Norma Talmadge | Tony Gaudio | Harry Weil | Frances Marion | "Ashes of Vengeance" | 5th Week |
| Sidney Franklyn | Constance Talmadge | Norbert Brodin | Millard Webb | Emerson-Loos | "Dulcy" | 3d Week |
| James Young Productions (Associated First National release). | | | | | | |
| James Young | All-Star | George Benoit | James Ewens | Richard W. Tully | "Tribby" | 4th Week |
| Jack White Corporation (Educational release). | | | | | | |
| Del Lord | Lige Conley | McGill-Linden | Rea Hunt | Jack White | Comedy | Schedule |
| Fred Fischback | Cliff Bowes | Francis Corby | Ben White | Fred Fischback | Comedies | Schedule |

| Director | Star | Cameraman | Ass't Director | Scenarist | Type | Progress |
|--|-----------------|------------------|------------------|------------------------|----------------|-------------------|
| UNIVERSAL STUDIO. Fred Datig Casting. | | | | | | 570-081 |
| Universal Film Manufacturing Co. (Universal Release.) | | | | | | |
| King Baggot | Herb Rawlinson | Barry | Charles Kenyon | "Thicker Than Water" | 1st Week | |
| George Marshall | Jack Hoxie | Tom Regan | George Hively | "Don Quick-Shot" | 2d Week | |
| Messinger-Marchan | Mower-Sedgewick | | | "Daniel Boone" | Serial | |
| Jack Dillon | All-Star | Brochey | | "Self-Made Wife" | Casting | |
| Dick Stanton | Wm. Desmond | Cohn | | "Machine of Big Shows" | 3d Week | |
| Duke Worne | Little-Thomson | Jay Marchant | | "Eagles' Talons" | 4th Week | |
| Jack Conway | Gladys Walton | Leo McCarey | Harvey Gates | "Sawdust" | 2d Week | |
| Edward Sedgwick | Hoot Gibson | Wm. Pummel | Edward Sedgwick | "Blinky" | 4th Week | |
| Wm. Watson | Neely Edwards | A. Thompson | | Comedy | Schedule | |
| Wallace Worsley | Lon Chaney | Dugan-Sullivan | Sheehan-Lowe | "Hunchback" | 15th Week | |
| Erle Kenton | Reginald Denny | Harry Webb | Staff | Leather Pushers | Schedule | |
| Stuart Paton | Roy Stewart | Ernst Laemmle | | "Burning Words" | 4th Week | |
| Joe Rock Productions. Leon Lee, Prod. Mgr. | | | | | | |
| Jimmie Davis | Joe Rock | Reggie Lyons | Murray Rock | Davis-Rock | 2-Reel Comedy | Schedule |
| VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen Mgr. | | | | | | 598131 |
| Victor Schertzinge | All-Star | Steve Smith, Jr. | Vincent McDermot | "Man Next Door" | 5th Week | |
| Semon-Peebles | Larry Semon | Koenekamp | Larry Semon | "The Shop" | Editing | |
| WARNER BROS. STUDIOS, 5842 Sunset Blvd. | | | | | | Holly 4181 |
| Warner Brothers Productions. | | | | | | |
| Chester Franklin | All-Star | Homer-Scott | Millarde Webb | Franklyn Myton | "Wolf-Fangs" | 8th Week |
| Herman Raymake | All-Star | E. B. Dupar | Sandy Roth | Davis-Moyston | Sarazen Series | 3d Week |
| WILNAT STUDIO. 6070 Sunset Blvd. | | | | | | |

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Fox Film Corporation
Goldwyn Pictures Corporation
Hamilton White Comedies, Inc.
Thos. H. Ince Studios, Inc.
Louis B. Mayer Production
Metro Pictures Corp.
Nazimova Productions
Mary Pickford Company
Renou Film Co.
Robertson-Cole Studios, Inc.

Hal E. Beach Studios
Rokoff Film Corporation
Jos. M. Schenck Enterprises
Selig Polyscope Co.
Selznick Pictures Corp.
Mack Sennett Films Corp.
United Studios, Inc.
Universal Film Mfg. Co.
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WOMENS' WEAR

(Continued from Page 5)

venture as thrilling as any reproduced before the camera.

Among the twenty-five hundred odd males, collected from the hills and plains of the vicinity for the picture, were several bands of Mexicans who later disclosed the fact that they were nursing grievances against one another. And, when the arms were served out, they immediately began to make use of them.

As a result of the efforts of director and principals in the interests of peace, Forman was cut on the arm, Kenneth Harlan was badly bruised and the women members of the company, including Miriam Cooper and Miss Dupont, admitted acute stage fright.

Portions of the old San Francisco are being re-created, to relieve their adventurous careers, for a brief period on the screen, according to reports from that city. Von Stroheim, filming Frank Norris' story, "McTeague," under the title "Greed," has found many of the same locations for phases of the stories to be pictured there, has caused buildings to be reconstructed and numerous almost forgotten relics of the pre-fire days, unearthed and brought into use again.

Ethel Shannon, filmdom's tiniest starlet, is immersed in a document called "Care and Feeding of Autos." The happy possessor of her first car, Miss Shannon has discovered that it does not respond to kind treatment as she had been informed it should. Parking it in a shady spot on one of the steep hillside that abound in Los Angeles, she left it to its own devices. Two minutes later it had set out for a trial canter on its own account, had negotiated the hill in something close to nothing, had disputed the right of way with a street car and come to a violent stop before a telephone pole. Now it is minus a certain of its vital organs, without which all its shiny new paint becomes but a hollow mockery.

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FROM U TO YOU (Continued from Page 6)

in "The Abysmal Brute," Jack London's famous novel of the prize ring in which Universal starred Denny in a special length version. Now Denny and his whimsical manager are back into the short reel epics again at the demand of exhibitors who say that "The Leather Pushers" are the best two reelers ever made. Stevenson is again the manager.

Between "The Abysmal Brute" and the current series of "Leather Pushers," Stevenson gave a strong dramatic performance in one of the leading roles of "Your Good Name," a Universal-Jewel special directed by Harry A. Pollard.

The lads in San Bernardino are strong for Jack Hoxie, the famous screen buckaroo and trick rider now appearing in the title role of "Don Quickshot of the Rio Grande," a Universal feature attraction of the western plains.

When Hoxie arrived with his company in San Bernardino, California, where he is now on location for the exterior shots of the play, he was given a reception by the townspeople that rivaled a frolic of olden days "when the cowboys came to town."

He was given an ovation so typically western that even some of the most blase members of the production staff were appalled by the noise. The affair was a riot. The spectacle furnished by the crowd that swarmed into the lobby of the hotel where he was staying bore resemblance to the first night of a national political convention.

Somebody mentioned that the cowboy hero was fond of oranges and Hoxie was literally "orange crushed" by the gifts of his admirers. The whole town turned out for a party on "Jack Hoxie Night," which was the caption of the evening's hilarity by the leaders of the reception committee.

"Don Quickshot of the Rio Grande," is being produced under the direction of George Marshall, assisted by Thomas Regan.

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Reginald Denny is now of the landed gentry. The popular young star with the highly educated fists purchased himself a personal mountain on the outskirts of Hollywood and is there between rounds of "The Leather Pushers," living the life of an English country gentleman.

The Denny menage is situated on one of the foothills that rim Hollywood and consists of a typical English country home and a wide expanse of acreage. At the rear of the house is an embryo sunken garden where Reggie daily does his stuff with a spade and the other usual implements of garden warfare, when he is not engaged in putting someone to sleep in the squared circle of "The Leather Pushers."

Gertrude Olmsted, the prize winning

beauty whom Universal has trained for screen fame with a variety of roles, is playing a "near-heavy" in "The Leather Pushers," the inimitable Universal-Jewel two reel classic of the squared circle in which Reginald Denny is starring.

It's the first time the pretty Chicago beauty has shown any "badness" on the screen. But the naughtiness of the character she has to portray is offset by the fact that the role gives her a good opportunity for what blase "old-timers" refer to as "real acting."

Erle Kenton is directing the third series of "The Leather Pushers," with Hayden Stevenson, Elinor Field, Miss Olmsted and other players in support.

CASTS OF THE WEEK

(Continued from Page 6)

Assistant Director, Babille
Cameraman, George Barnes
Scenarist, Frances Marion
Story by Jack Boyle

CAST

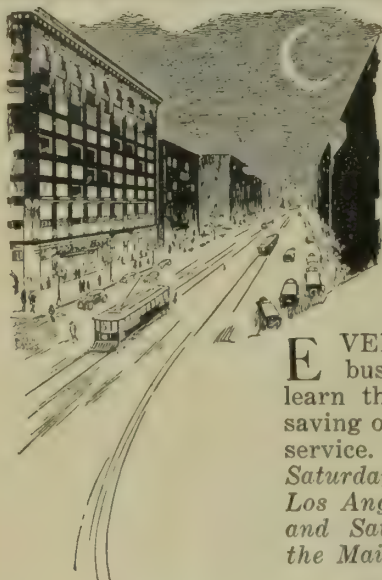
| | |
|-----------------|--------------------|
| Colleen Moore | Wayde Boteler |
| Forrest Stanley | Carmelita Geraghty |
| George Cooper | Eddie Phillips |
| Tom Santschi | Thomas Bates |
| Margaret Seddon | Kate Lester |

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Cinematographer, Jack Fuqua
Kathryn McGuire Tom Wilson
Rodney La Roque Gordon DuMont
Estelle Taylor Clara Clark Ward
Rex Ballard Charles Force
Garry O'Dell Fred Moore

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All great expositions are predicated upon some momentous event in history; and this one is no exception. Hence the name, "Monroe Doctrine Centennial." When President Monroe promulgated his famous doctrine Los Angeles was a sleepy little Spanish settlement completely foreign to the sturdy American republic then heroically struggling to hold aloft the banner of Liberty and Territorial Independence in the Western Hemisphere. No one living in that age, on either the Atlantic or Pacific coast, dreamed of the wonderful transformation the little City of the Angels was to undergo during the hundred years to come. And now, at the ending of the greatest century in all history, Los Angeles, grown into a world metropolis, is selected to be hostess on the momentous occasion of celebrating the One Hundredth Anniversary of the Monroe Doctrine. And immediately Los Angeles proves her confidence and faith in the Motion Picture Industry by intrusting to its leaders the full management of this historic function.

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